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JULY 5, 1930

Motion Picture NEWS

Reg U. S. Patent Office

METRO-GOLDWYN-MAYER DOES IT AGAIN! THE BIG HOUSE

LOS ANGELES BEATS "ANNA CHRISTIE" RECORDS!

DETROIT 3rd WEEK! SECOND WEEK BEATS THE FIRST!

ATLANTA BEST BUSINESS IN MANY MONTHS!

ASTOR, NEW YORK AT $2 STANDEES DAY AND NIGHT!

METRO-GOLDWYN-MAYER'S
Cosmopolitan Production with
CHESTER MORRIS — ROBT. MONTGOMERY
WALLACE BEERY — LEWIS STONE
LEILA HYAMS — GEORGE F. MARION
Directed by George Hill

AND WHEN YOU THINK OF 1930-1931

think about "Big House," "Divorcee," "Caught Short" and the flock of M-G-M hits coming between now and next season.

VOL. XLII, NO. 1

Entered as second class matter [illegible] at the Post Office at New York, N. Y., [illegible] March 3, 1879.

Price 20 Cents

Published Weekly $3.00 a Year

Copyright, 1930, by Motion Picture News, Inc.

Los Angeles
Hotel Roosevelt, Hollywood

New York
729 Seventh Avenue

Chicago
910 S. Michigan Avenue

Now a GREATER New Show World Arises with the New Season's First Record Wrecker!

"WITH BYRD *at the* SOUTH POLE"



★★★★★ MAE TINEE of CHICAGO TRIBUNE smashes precedent; gives five stars to "With Byrd at the South Pole"... "Probably the greatest movie ever made." — *Editorial, Washington Star.* "Everybody should see it."—*N. Y. Morning World.* Typical of nation-wide comment on what critics call "the greatest picture ever made."

A FLOOD OF THE GREATEST PRODUCT IN SCREEN HISTORY!

47 SPECIALS

- Harold Lloyd
- Moran & Mack
- The Spoilers
- Follow Thru
- Marx Brothers
- Manslaughter
- Monte Carlo
- The Little Cafe
- Tom Sawyer
- Huckleberry Finn
- Heads Up
- Morocco
- Rose of the Rancho
- The Sea God
- Fighting Caravans
- The Best People
- The General
- Scarab Murder Case
- The Right to Love
- *And More!*

23 STAR HITS

- 4 Richard Arlen
- 2 George Bancroft
- 4 Clara Bow
- 2 Nancy Carroll
- 3 Ruth Chatterton-Clive Brook
- 3 Jack Oakie
- 2 William Powell
- 3 Buddy Rogers

SHORT FEATURES

- 104 Paramount Sound News
- 12 Paramount Pictorials
- 104 Paramount Acts (*1 reel*)
- 26 Paramount Comedies (*2 reels*)
- 18 Paramount Screen Songs (*1 reel*)
- 18 Paramount Talkartoons (*1 reel*)



Join in the Great Nation-Wide New Year's Celebration

PARAMOUNT'S GREATER NEW SHOW WORLD!

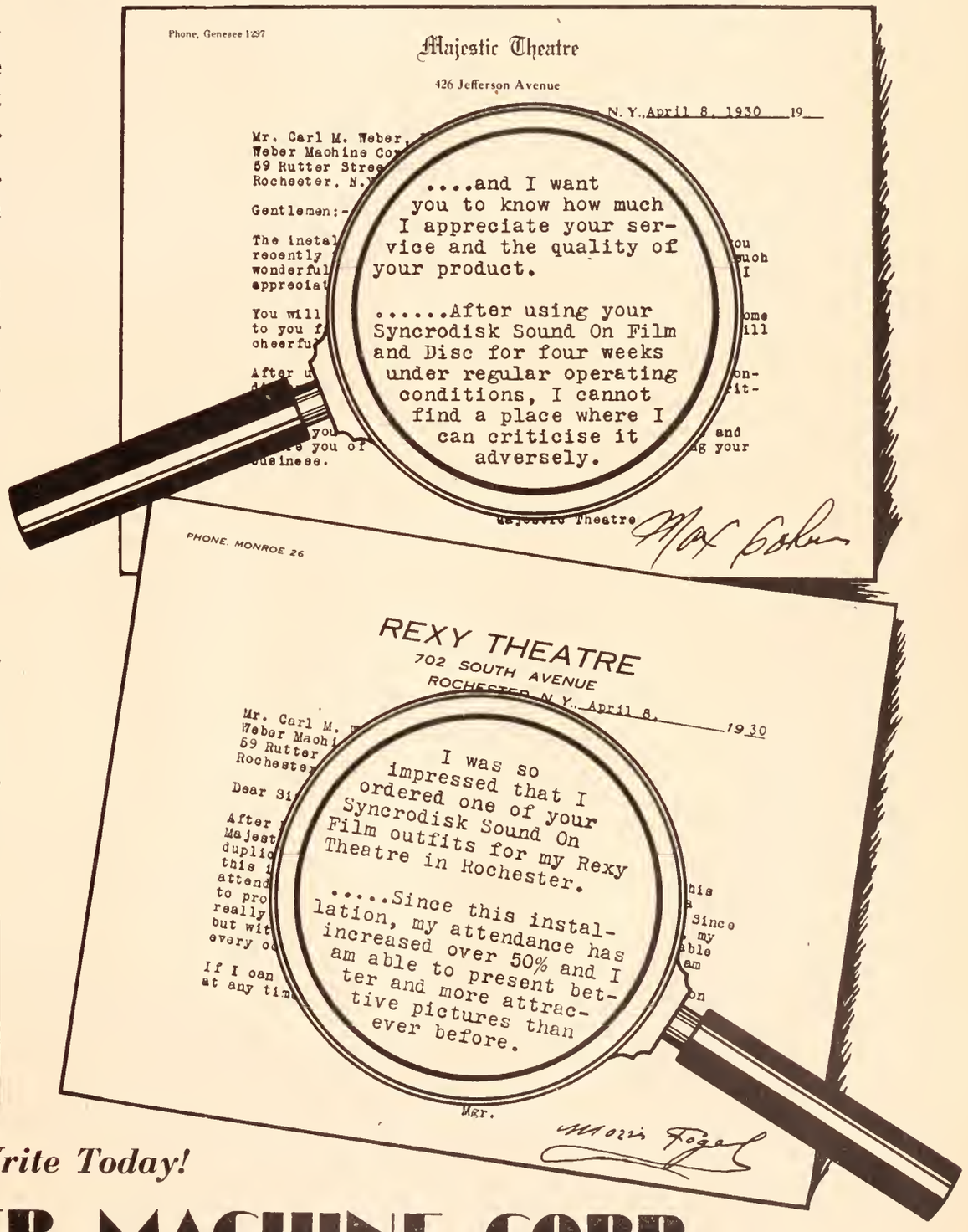
- - - "and my attendance increased over 50%"

with SYNCRODISK SOUND-ON-FILM !

Has actually been in daily use since the first of last March.

Fourteen theatres have been equipped.

It has proved itself superb. Now it's ready for your theatre.



Read every word . . . Written by the owners of the 1st and 2nd installation.

Export Dept.
15 Leight St.
New York City

Cable Address
ARLAB
New York City

Write Today!

WEBER MACHINE CORP.

59 RUTTER ST. **ROCHESTER, N. Y.**

WARNER BROS. PRODUCT

More thought, more time, and more money has been put into next season's attractions than ever before.

Warner Bros. complete announcement is now in the hands of its sales force.

The attractions are BIGGER THAN THE BIGGEST AND BETTER THAN THE BEST.

There will be 35 productions. Every one of road-show calibre.

And all direct to you.

Exhibitors who delay talking

FOR NEXT SEASON ! ! !

with a Warner Bros. representative are doing themselves a grave injustice.

See your Warner Bros. salesman now. He has all the information. Not some of it—but ALL of it.

That applies to Vitaphone Varieties as well as specials and road shows.

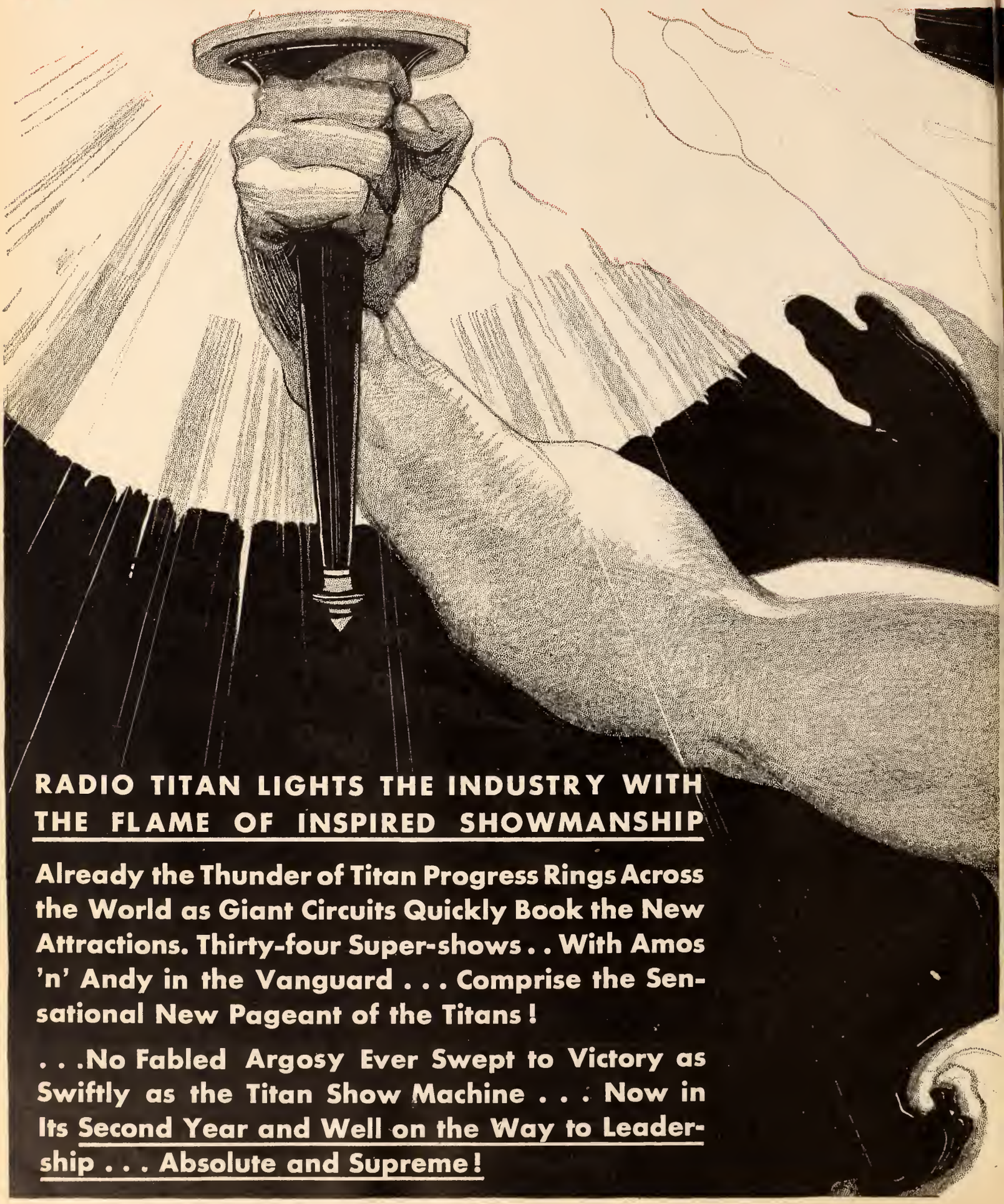
There will be no holdouts. As is our custom—they go direct to you.

What Warner Bros. promise —Warner Bros. deliver.



"Vitaphone" is the registered trade-mark of the Vitaphone Corporation designating its products

GREAT CIRCUITS NAIL
TITAN LIFTS THE TOR

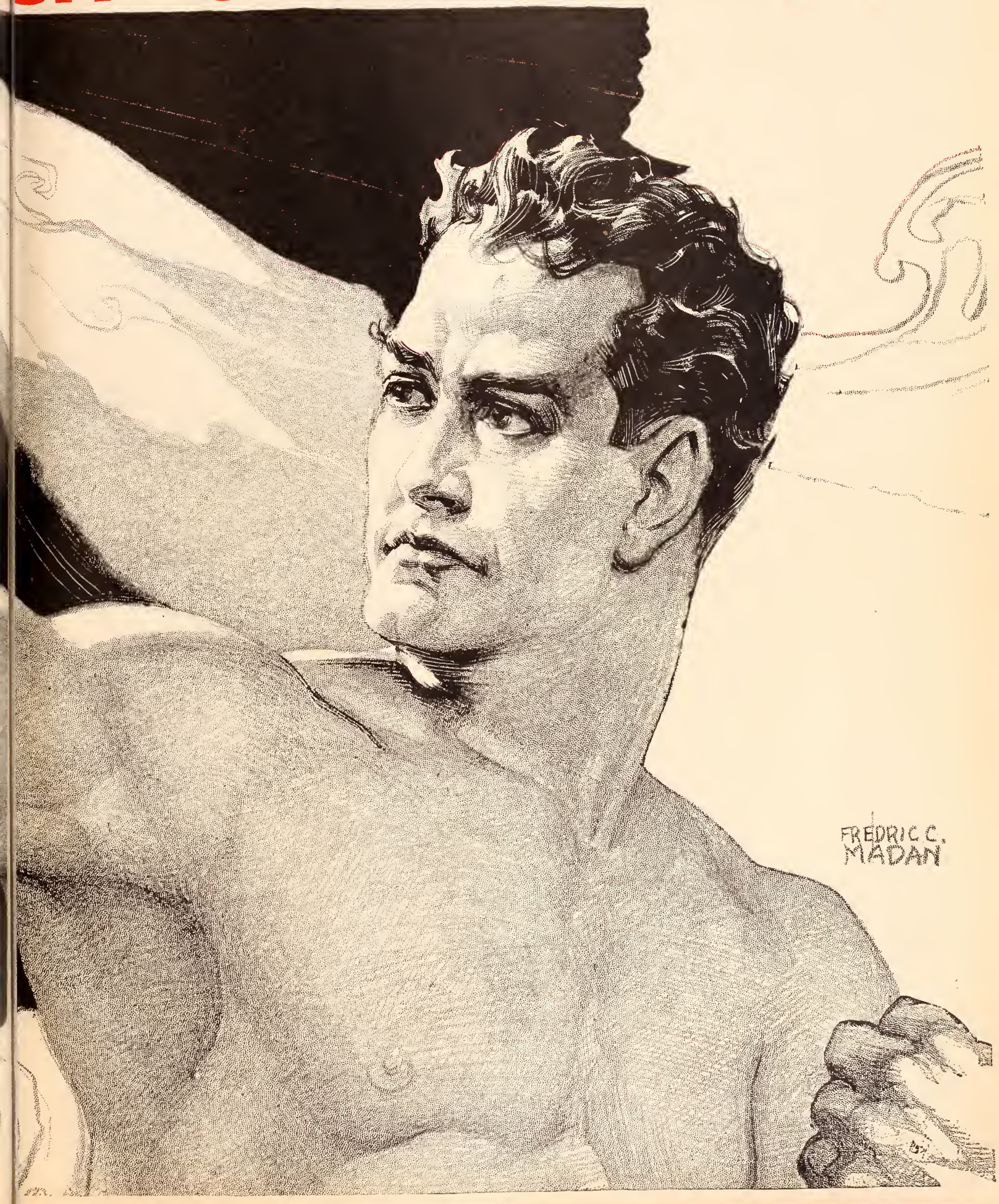


RADIO TITAN LIGHTS THE INDUSTRY WITH THE FLAME OF INSPIRED SHOWMANSHIP

Already the Thunder of Titan Progress Rings Across the World as Giant Circuits Quickly Book the New Attractions. Thirty-four Super-shows . . With Amos 'n' Andy in the Vanguard . . . Comprise the Sensational New Pageant of the Titans!

. . .No Fabled Argosy Ever Swept to Victory as Swiftly as the Titan Show Machine . . . Now in Its Second Year and Well on the Way to Leadership . . . Absolute and Supreme!

RADIO SHOWS AS
CH OF LEADERSHIP





PATHÉ'S FIRST TWO SET PACE ON

GREATER PATHÉ fulfills its promise of Specials Only in its production policy. With the first two on the 1930-31 program—SWING HIGH and HOLIDAY—showing simultaneously on Broadway, PATHÉ is setting the pace for super-showmanship product.

BROADWAY

Pathé promised super pictures . and here's delivery!

2 SHOTS FROM THE NEW PROGRAM BATTERIES AND 2 BULLSEYES ON BROADWAY

GEO. M. COHAN THEATRE

Opened June 26 for Indefinite run



SWING HIGH

The Musical Thriller of the Big Top With 16 Famous Stars

HELEN TWELVETREES · FRED SCOTT · DOROTHY BURGESS and Chester Conklin · Ben Turpin Nick Stuart · Robert Edeson · Stepin Fetchit Daphne Pollard · Sally Starr · John Sheehan Micky Bennett · George Fawcett · Little Billy Bryant Washburn · William Langan

Directed by JOSEPH SANTLEY · Produced by E. B. DERR

RIVOLI THEATRE

Opened July 3 for Indefinite run



HOLIDAY

Philip Barry's Sensational Stage Hit

with ANN HARDING · MARY ASTOR · EDWARD EVERETT HORTON · ROBERT AMES · HEDDA HOPPER

Directed by EDWARD H. GRIFFITH · Produced by E. B. DERR

THE SHOWMAN

for July

Will Be Published In
Next Week's Issue of

MOTION PICTURE NEWS

Dated

July 12th

Presenting articles of vital interest to Showmen in the selection of the right equipment for the right application and improved methods for plant maintenance

In Addition to These Regular Features

Pictorial Review of New Theatres

New and Improved Equipment

Projectionist's Round Table Club

VOLUME XLII
NUMBER 1

Motion Picture News

NEW YORK CITY
JULY 5, 1930

Doug and Mary Retirement to Lead to U. A.—Paramount Merger by Schenck?

Author Holds Up M-G-M

Hollywood—M-G-M was anxious to produce a talker remake of "The Penalty" during the coming year, with Lon Chaney starred as formerly. Enthusiasm of Chaney and studio execs was at red hot temperature until it was discovered that the author, Gouvernor Morris, was holding the dialogue rights at a reported price of $60,000.

It is said that Goldwyn originally paid about $20,000 for the screen rights to the novel about ten years ago.

Members of Film Colony Keeping Judges on Jump

Hollywood—They're doing a lot of courting these days in the film colony, and it's beginning to look as if the judges won't get vacations.

Clifton A. Edwards, screen and radio entertainer known as "Ukulele Ike," who separated from his wife two years ago, wants a property settlement set aside and to enjoin her from disposing of $150,000 worth of the goods which he bestowed upon her at the altar.

Mrs. Faith Cole MacLean, wife of Douglas MacLean, comedian, is in Reno reputedly to establish a residence preparatory to filing suit for divorce. They've been married fifteen years.

Nils Asther, actor, and his former business manager, J. I. Angus, appeared in court to defend themselves against a suit for $600 filed by Louis E. Heifitz, who alleges that sum is due him for publicity work.

Harold Lloyd testified in Federal Court in the $1,000,000 infringement suit brought by the widow of the late H. C. Witwer, humorist. She charges that he plagiarized her husband's story, "The Emancipation of Rodney," in making "The Freshman."

Harry Langdon is still making daily trips to court in the suit of Thomas O'Brien, who is trying to collect $11,500 from the comedian for alleged alienation of his wife's affections.

Loew Switch to Fox Removes "Speculation"

Transfer of Loew theatre holdings to Fox Film "removes a considerable part" of the former's "speculative attraction," according to a Wall Street paper, which also points out that "Fox Theatres is not likely to show any substantial earnings this year."

Tiffany Execs Wrangling? H—No! All's Rosy

Tiffany executives are looking toward the new season through the proverbial rose-colored glasses, and despite reports, are not engaged in a hot tilt over policy and workings of the organization for 1930-31.

The same yarn had it that Phil Goldstone, production chief, had offered to buy the company outright, and this, too, was branded by the home office as "blah" and "bunk."

Hollywood "Find" Finds Sunrise a Fine Hour—But!

Hollywood—Catherine Moylan, who won the title of "Miss Universe" in the Galveston beauty contest which got her a contract with M-G-M, has been disillusioned already, at least insofar as working hours are concerned.

Miss Moylan came out here expecting to start work in late afternoon or early evening, enabling her to concentrate on morning beauty rests; but imagine her surprise when she was told that she and the sun must rise simultaneously, or else.

Musicians in Pit 6 Hours Daily, Yet Play No Music

Ottawa—An orchestra pit full of orchestra and not a bar of music. Sounds like a riddle, it is, but has this explanation: The musicians at B. F. Keith's are in the throes of a row with Joe Franklin, manager of the house, over wage scales. They demand full time for the summer and prefer to disregard the notice of "services no longer required" handed to them when vaudeville was cut out for the summer.

Fairbanks Eager to Quit; Conflicts With Joe May Change Mary's Mind

Originating in Hollywood and talked about guardedly in New York is the following unconfirmed story about the status, present and future, of United Artists:

That Mary Pickford and Doug Fairbanks, culminating what are perhaps the longest as well as the most successful careers of any two individual performers in the business, have determined to retire, thereby placing complete, active control of the company which they helped to found 12 years ago in the hands of Joe Schenck.

That Schenck will then attempt to work out a deal swinging U. A. into one of the two big company pools toward which the industry is rapidly gravitating. The hunch is that the company around which United will rally is Paramount.

Two More Each, Say They

Officially, both Pickford and Fairbanks declare they hold contracts with United Artists calling for delivery of two more starring vehicles each. At their rate of production, this would keep them actively in production for two more years.

Fairbanks, who has just made a deal with Schenck to appear with Bebe Daniels in "Reaching for the Moon," told Motion Picture News in Hollywood that he would like to retire, that Mary refuses to listen to any such ideas and that she proposes to produce and star for several years more. Doug added that their joint investment in United Artists and residual value in the pictures he and Mary have made would make it obligatory for them to continue for some time. In the meantime, Fairbanks has let out a few members of his production staff until, he says, he is ready to start a picture of his own.

Insiders who purport to be familiar with the United Artists situation declare Mary and Schenck, while openly in accord, have had their differences in matters of management and operation. They trace the condition to a desire on Mary's part to dominate the organization and, if that failed to work out, to keep the control sufficiently split to prevent Schenck or any other individual from becoming the sole power on the throne.

Preparing for Merger

If developments bear out the rumor that Mary is ready to quit, the inference placed on the move is that she is willing to step far enough into the background to permit

(*Continued on page* 29)

Motion Picture News

Vol. XLII NEW YORK CITY, JULY 5, 1930 No. 1

LEVEL HEADS ROUND OUT A SQUARE DEAL

THEY sweated and they toiled. Out of the 5-5-5 conferences—squabbles notwithstanding—will emerge a new standard contract if the exhibitors of the nation ratify it. It is this writer's opinion that the approval necessary to make the instrument operative should be forthcoming. The faster, the better.

After all, distributors, bulwarked by the security of their theatre holdings, are cracking the whip. The trade knows, sometimes to its sorrow, that they are in a position to do pretty much as they please. So it is in the matter of contracts. Yet, conferring and battling with Abram Myers, a new draft is being evolved.

Myers has done well in protecting the independents' interests and, while whatever agreement formulating from the meeting will fall far short of the ultimate in buyer-seller pacts, in concept it will be squarer and more equitable than any of its predecessors. Consequently, it rates support.

Sit and Hold Tight

THE jury is still out. And will be for some little time. Therefore, exhibitors, don't get excited about who owns what in the patent fight now raging on several fronts.

De Forest claims one thing and may be right. Western Electric insists its calm remains unruffled. That, too, may be correct. The point for the showman to remember is that his principal job is to keep the box-office flooded with dollars. Which means cobwebs out of his brain and full attention to the many immediate problems at hand. That's a man-sized job these days.

Right Under Their Very Noses

RIGHT here in New York, Paramount Publix, strong plank in the Hays structure, has daily been demonstrating that which the much-advertised advertising code urges not to do.

The theatre is the Rivoli; the picture, "The Bad One," and the display a graphic lesson in choice anatomy-wrestling between Dolores Del Rio and Eddie Lowe.

Yet the purity complex is whipped into a froth and dished out for the newspapers to print and for the ever-watchful reform element to make capital of.

It's amazing how silly this business can be.

One Mind Production

THE Hollywood type of genius: a lone, solitary figure controlling the manufacture of anywhere from thirty to seventy pictures a year. Watching them from the purchase of raw material through the factory and so eventually into distribution.

Little reason production is stereotyped and dull. Little wonder the public is choking in the mastication process. An impossible set-up, yet it persists because the leaders of the business persistently avoid the vision that leads to the light. A change in the system is vitally necessary. Not next year. Today.

The Cowardly Way

DISTASTEFUL stories are reaching New York concerning the tactics used by at least one big chain in annexing new theatres. Gag rule of the most virulent type is the procedure.

The independent exhibitor is being coaxed, then cajoled and finally threatened. He is being told he has to give up—at the chain's price; that if he doesn't, he won't get pictures; that the buyer will build if he can't buy.

And in Washington

FODDER for the official critics of the picture business in Washington. A perfect case of the giant attempting to swallow the pygmy and an excuse to unloose an entirely new flood of agitation against this industry.

As unwarranted as it is stupid, this is the type of business tactics which can engender nothing but hostility and wreak nothing but havoc on the heads of an industry that should know better.

KANN

What's Putting the Skids on Grosses? Bankers Are Preparing to Ask Leaders

Nothing But the Truth

Hollywood—Discovered, an actor who doesn't mind being farmed out to another producer for considerably more than his contracted agreement calls for, without receiving a penny of the boss producer's profit.

Yep, they say that Lew Ayres, said to be in $200 a week class, brought $2,500 per week from Warners, who paid Universal that sum weekly for Ayres' services on a borrowing arrangement. And they say that Lew was tickled to death. Well, maybe.

What a Racket Censors Pull on Portland Indies!

Portland, Ore.—There's always something new in censorship. The latest wrinkle allows pictures to be shown in downtown first runs and bars them from subsequent stands.

The Allied Exhibitors of the Northwest raised havoc in a letter to Mayor Baker. The latter, himself a showman of the good old days before censors and narrow-backed bluenoses, agreed that the independents were fully justified and told them that he would have the city council call the censors "on the mat" for their unfair actions.

The freak practice is a result of censors being sold the idea by downtown houses to await public opinion at the first showing before sharpening the shears, which gives the first runs on the main stem spicy dishes and the indies plates of hash.

Canada Holdouts Holding The Bag in Publix Sale

Montreal—Holders of Famous Players Canadian common who failed to turn in their shares for Paramount Publix stock, following purchase of the Canadian chain by the Zukor organization, are in a sad way.

No trading in the old shares has been reported for some time and in brokerage circles, the belief prevails that the stock can no longer be unloaded.

Paramount now has considerable of F. P. common in its possession, but a number of shares are still outstanding. It looks as if they will remain that way.

Paramount, recently listed on the stock exchange here, is very active, selling currently around 55, or 15 points under the listed price of 70 at which the issue was admitted to trading on May 26.

Jack Oakie's Kin Dies

Kansas City—Mrs. Harriet Jump, 85, grandmother of Jack Oakie, is dead at her home here.

Some Queries, Pertinent and Perhaps Impertinent, Are Heading Industry's Way

Wall Street bankers who have their money invested in the picture industry are asking themselves some questions. A little later on those same questions, plus others which may prove extremely embarassing, will be dumped into the laps of the executives of several leading companies accompanied by a three-lettered word that spells "Why?"

Last year, when talkers were still a box-office novelty, earnings jumped skyward. This year, the bottom has been dented, if not punctured; receipts are off even for the summer and the bankers are on the trail of the reason or reasons why.

After the Lowdown

The financial giants are of the opinion that sound has resulted in a vastly improved entertainment medium. If that is so, they argue, why should business be off this year as against last. The dope, percolating through Times Square from downtown, is that the bankers don't know themselves, but propose to have the executives, whose organizations they are financing, answer the moot question for them.

They have some ideas. One of them concerns the calibre of production, for word has seeped downtown that pictures, in general, are afflicted with too much of the sameness to persistently bring in the public.

Another revolves around showmanship and the whole question of whether or not current regimes are sufficiently strong in manpower to keep their business institutions going at a proper level in profits.

In the meantime, the impression prevails the bankers will be sufficiently chary about new financing until they can reassure themselves that everything is under control.

Paralysis Takes Another Sock at L. A. Exhibitors

Los Angeles—A light outbreak of infantile paralysis in the county of Los Angeles now adds to the woes of local theatre operators. The health department, stating need for great care to prevent general spread of the isolated cases now current, has issued warnings to parents against allowing children to attend large assemblies. This naturally includes theatres, with houses suffering considerably, especially in the neighborhoods.

The unusual number of cases, listed at 60 during the past few weeks, resulted in school authorities calling off graduation exercises in all grammar schools.

No Secret Now

Several years ago Rupert Julian finished the direction of "Merry Go Round" for Universal, after von Stroheim had started the picture. At the time, it was reported that Julian demanded he get no directorial credit if he took over the picture—but when it was completed and proved a success, Rupert dusted off the old horn to broadcast his accomplishments. Now Julian has been signed again by Universal to direct the talker remake of "Merry Go Round," and this time he can take all bows for the production without having Von in the background.

Garbage Cans or No Garbage Cans, "We Want Dough"

This is the time o' year when chains go to work on advertising budgets for their theatres, an operation which usually results in more than one headache—at the home office and in managers' headquarters.

Managers of houses controlled by one of the biggest chains in the country this week received their new 1930-31 figures, which are made up according to the district office's record of the fixed advertising charges against the theatres, plus what is considered a "reasonable figure to be spent as the managers see fit." And, along with the meticulously laid out budget plan appeared this neat little note:

"Your advertising budgets are here!

"Box office results will be the gauge. Whether you spend your budget money on screaming heralds or oil paintings on garbage cans means nothing to us—if the results show at the box-office."

Brutally frank.

Query Why Films Were Not Included in Survey

Washington—Somewhere in the shuffle, motion pictures in particular and amusements at large were left out of the reckoning when Julius H. Barnes, chairman of the National Business Survey Conference, made his report on conditions in 37 important industries.

The report covered May and, in some instances, the first five months of the year. The range of industries ran from electric railroads to shipbuilding, but not a line about pictures.

Doug Receives Tax Rebate

Los Angeles—Board of tax appeals at Washington has notified Douglas Fairbanks that it has granted his tax appeal, which automatically turns back to Doug $385,035 for an overassessment in 1917.

The Insiders' Outlook

RKO is washing up as fast as possible on the franchise plan entered into with Allied States Ass'n, according to the railbirds. There is to be no sudden dropping of the axe, the company figuring exhibitors have the franchise sewed up for five years if they want to hold out and insist that it is carried out.

The gag now is said to be a quiet campaign to secure cancellation. The company is willing to make concessions on the current output to secure release. Franchise holders, wise to the racket, are reported as insisting upon a contract for this year's product as the price of tearing up the franchise. If the company refuses to lay it on the line, so *The Insiders* hear, the exhib assumes an indifferent air and says in effect, "Let's go through with the franchise agreement."

Remember Chicago?

That franchise enterprise on the part of RKO has been somewhat of a burden from the start, according to dopesters. It will be recalled that the RKO sales force found itself on a sleigh ride when the subject was first presented them at Chicago.

At that time, Lee Marcus, distribution chief, came to the Windy City with a rider which asked the franchise holder to endorse arbitration and to abstain from any attacks upon the Hays organization. It seems that something had happened between Hays and Hiram Brown subsequently to the enthusiastic reception given the plan some time before by the big moguls of RKO. Presented to the Allied group at Chicago, Marcus' rider was given the haha, whereupon he is said to have given the franchise plan a severe lacing before the RKO sales force.

There followed a communication by Abe Myers, Allied chieftain, to David Sarnoff, and the latter is declared to have given prompt and firm instructions to Marcus to go through with the plan as scheduled. This placed Marcus in the predicament of having to resell the franchise plan, after previously unselling his men on it.

Enthusiasm

The RKO force, so it goes, has blinked considerably, wondered what it was all about, and then went home undecided upon just what to do. The natural result would have been apathy in peddling the franchises, and that is exactly what is reported to have taken place. At least RKO did not evidence any enthusiasm over the barnstorming campaign to sell them, as did Tiffany. Now the company is reported pulling up stakes, definitely swinging over to the other side of the fence, for it doesn't take a lot of observation to know that other distributors were plenty peeved over that franchise arrangement.

Possibly some of the first runs that RKO and Tiffany didn't get have a bearing on this. Mebbe so.

Misery Note

WHEN the auditors finished and mopped their perspiring brows, a certain national chain discovered, with a groan, that its loss last week was exactly $480,000.

The week before, the same chain broke even. Two of its first rank executives haven't gotten over the remarkable achievement yet.

And that was over two weeks ago.

When Brains Reel

Hot weather is no time to start a crusade, but this particular *Insider* has a pet aversion that he's got to get off his chest, regardless of the season.

The other day, in looking through a dictionary (not for adjectives) he came across this definition:

"Selfish or unfair utilization."

And the industry is guilty of it every day.

That sounds like muckraking, but the word defined thusly is exploitation. It also means "to profit illegitimately" and "to draw an illegitimate profit from."

Common usage of the word in this business has given it a lily-white meaning, but Noah Webster differs—and he's the final authority.

If we can get a coupla converts we'll start the crusade against exploiting the word exploitation. We'll even go so far as to suggest the word "promotion" in its place.

Neckers and the B. O.

"People are getting tired of talkers," is the cryptic manner in which a prominent exhibitor leader sums up what he says is one of the principal reasons for the present state of theatre business. Independents, he says, are being killed off at a rapid rate because of the reaction he declares has set in and, being unable to stand the gag of dwindling box office receipts, are being forced to throw up the sponge.

The sacrifice of action in dialogue pictures he ascribes to the feeling on talkers which he declares exists. Patrons also are finding that talkers impose restrictions which they resent. If they carry on any kind of conversation, he declares, "an usher taps them on the shoulder and warns them to desist or take the air." Talkers also have put a crimp in necking in the theatre, he states, "and whether we like it or not, neckers have an important bearing on box office receipts, which are dropping due to the loss of this business."

Every Knock a Boost

A knock, alleged (of course) by the Hays association on a picture evidently is considered a boost out Minneapolis way, judging by the way "White Cargo" is knocking 'em over this week. Played at the Shubert, stock house, which is off the picture house street, and unrefrigerated, the film is clicking big despite the opposition of the Byrd film at Century and Will Rogers in person with "So This Is London."

The theatre is playing up the claim that the picture was banned by Hays as screen material. Newspaper critics are not so hot for the film, but independents recall that they weren't for "Ingagi" either, although that film, declared frowned on by the Hays office, seems to be hitting in the Northwest sector.

What price knocks now?

The Reason Why

A w. k. press agent about town, harassed and verbally mauled by the eccentricities of the man who pays his salary check, talking about Empeenews:

"Know what I like about your sheet?" he said to this *Insider*.

"No. What?" was the quavering reply.

"Fact that you say in print all the things about this l——y company I work for, but can't afford to say."

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office: Hotel Roosevelt, Hollywood, Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries. Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879

Exhibitors Expected To Show Speed in Ratifying "Moral Arbitration" Contract

Different

Atlantic City—"There is a different attitude," was the way one prominent 5-5-5 conferee characterized meetings on the new contract as against the sessions at Chicago two years ago. "At that time," he said, "it was all antagonism, and there was 16 days of fighting tooth and nail. The new deliberations, however, are being characterized by a spirit of fairness and a desire to work for the common good. The contract should reflect this new spirit."

Disputes Slated For New Board Of Conciliation

Atlantic City — Proposition made by Abram Myers that arbitrators be permitted to go outside the terms of the contract in determining the equity of a case was rejected by Sidney R. Kent just before the noon adjournment on Wednesday.

During the recess a compromise plan was prepared to the effect that where a majority of the arbitrators agreed that there were exceptional phases in any case where the contract terms stood in the way of complete adjustment that they recommend to a central court in New York a review of the matter. This court would be composed of two distributors and two exhibitors and a possible fifth member selected as required from outside the industry. Its decision would be final.

Myers said that the language of the substitute was ambiguous. Here a heated discussion took place between Hess and Myers.

At this point one of the bigger distributors sent in word from New York that it would not agree to any proposition which would admit of consideration of matters outside the contract, as that would put the business in the hands of the arbitrators.

During the morning session it was agreed that in arbitrations the members of the board be selected from two panels of ten each with two from each side and that if these arbitrators cannot agree a fifth is to be selected from outside the industry.

A system of compensating arbitrators was agreed upon. Complainants, not members of exhibitor organizations, will be obliged to use the arbitration system without the participation of organization arbitrators, the loser paying the fifth arbitrator's expense.

The final work of the meeting was an agreement to create a conciliation board to adjudicate exceptional cases. This board will be composed of representatives of distributors and exhibitors and on such cases its decision will be final. When a case is before an arbitration board and presents aspects outside the contract provisions, it may either be sent to this conciliation board or automatically go to this board for settlement.

5-5-5 Hurdles Jams and U. S. Contempt Bugaboo In Drafting Pact

Its speedy ratification by 98 per cent of the nation's exhibitors predicted by its sponsors, draft of the new standard license agreement has been completed and soon will be ready for submission to the rank and file of theatre owners. The new agreement will go into effect as soon as ratified and will be retroactive to apply to 1930-31 season contracts.

The new contract, which will establish a voluntary system of arbitration in the industry, virtually was completed Wednesday when representatives of the distributors, the M.P.T.O.A., Allied States Ass'n. and affiliated exhibitors came to agreement upon controversial terms, which had been held over from the conferences of sub-committees of the various groups. The only clause left open is that which seeks to warrant the theatre has paid its music tax. A study of producers' recording contract is to be made to determine phraseology of this point.

Some of the Benefits

Major benefits secured in the new contract by each group are:

Distributors—Return of a system of arbitration.

Unaffiliated exhibitors—Privilege of five per cent cancellation on blocks of 20 without payment for films excluded.

Affiliated exhibitors—Ban on advertising of pictures by subsequent run before completion of showing at prior run, unless subsequent follows prior run house by 15 days or less.

Proceeding warily lest they violate any of the provisions of the Thacher decree alleging a conspiracy in the compulsory arbitration system which the court outlawed, committee members hurdled difficulties and disagreements which at times threatened to break up the conference, to emerge with a proposed standard agreement.

All exhibitors of the United States are to be asked to accept the new agreement, but will not be compelled to do so. If they do not wish to accept the new form, they will be sold pictures on the various individual forms being used today by the respective companies.

Arbitration Optional

No exhibitor will be bound to accept arbitration. If they elect to adopt the standard form, they will have the option of agreeing to or crossing out the arbitration agreement. The distributor is to have a similar option.

(*Continued on page* 20)

Repartee

Atlantic City—First runs are more ethical in their advertising than subsequent runs, declared Ed Schiller of Loew's at the 5-5-5 confab.

"Sure," replies Al Steffes, Northwest exhibition leader, "there are fewer of them."

Wants Indictments

Washington—Indictment of all participants in the 5-5-5 conferences held this week at Atlantic City has been demanded of the Dept. of Justice by Frank J. Rembusch, Indiana exhibitor, according to information received by *Motion Picture News*. His complaint to the department contends, it is understood, that the conference violates the Thacher decree, which ruled the arbitration system in the industry illegal. Officials of the department decline to comment on the Rembusch demand, for complaints to the department are not made public.

Way Cleared for Distributors to Obtain Deposits

Atlantic City—Fearful of violating any provisions of the Thacher decree restraining compulsory arbitration or any concerted effort which might have the effect of compulsory arbitration, the contract committee declined to consider a deposit clause for exhibitors who refuse to agree to arbitration. No mention of deposits will be made in the contract.

Exhibitor members of the committee, however, admit the right of the individual distributor to demand a deposit to insure fulfillment of contract, as is being done under the varied forms of contract which have been used since the arbitration system was outlawed. This system will be continued by distributors, acting individually and demanding deposits in individual cases as they see fit.

Distributors are enabled to write in a deposit clause in their individual contracts through the right given them by the contract committee to add clauses which shall not be inconsistent with the provisions of the standard license agreement.

Block System Demanded By Exhibs, Kent Avers

Atlantic City—Exhibitors want pictures sold under the block booking system and wouldn't let distributors sell them any other way, according to Sidney Kent. Of the 1,250 accounts sold on the new Paramount contract, only five have declined to contract for the unnamed 10 pictures on the program, he said. Paramount gave exhibitors the option of taking or refusing the pictures which were not listed in the announcement. Kent declared that five per cent of the nation's exhibitors would not support any action against the block booking system.

Arbitration by "Moral" Mode Is 5-5-5 Solution

Atlantic City—Moral arbitration in the industry, agreed to by the 5-5-5 conferences and embodied in the new standard license agreement, will be conducted as an experiment to determine its effectiveness.

"We are willing to at least try voluntary arbitration, and if it's no good we'll junk it," Sidney Kent, sponsor and chairman of the contract conferences, said.

The system provides for a board of four members in each key city, two to be chosen by the distributors and two by the exhibitor, and the four to select a fifth arbitrator in case of deadlock. Preference of the Allied States Ass'n group for a 1-1-1 system provided a near deadlock Tuesday, which was broken on Wednesday, with the board of four members agreement. Distributors opposed the 1-1-1 system as presenting danger of professional arbitrators, pointing out that the third member would decide practically all cases, as the other two would be in effect advocates of their respective litigants.

Theatre Voting Unit Plan Gets Biechele Praise

Atlantic City—Revision of memberships of the Kansas and western Missouri exhibitor unit to make the theatre the unit of voting and the holder of membership rather than the exhibitor will greatly strengthen and otherwise benefit the organization, declares R. R. Biechele, veteran former president, who is an M. P. T. O. A. contract committee member.

The change of the organization's operating plan was made at the association's annual convention held recently at Topeka. The new policy assures the organization of the financial support of the chains, as well as makes available the services of chain managers, a number of whom are prominent in community and exhibitor affairs. Managers now are classed the same as independent exhibitors, so far as the organization is concerned.

Still a Nickel

Atlantic City—Texas still has a number of theatres which charge an admission of five cents for kids, according to Col. H. A. Cole, head of the Texas exhibitor unit. These houses are scaled at five and 15 cents, he says. He put up an argument for retention of the kid scale at the contract conferences, with result that the dime minimum applies only to adults.

Seek Dignified Checking Plan, Kent Declares

Atlantic City—Distributors are seeking to work out efficient machinery for the checking of percentage engagements, but are meeting with considerable difficulty in mapping a system which will prove satisfactory to them and to exhibitors, according to Sidney R. Kent.

The present system, he says, is "objectionable both ways," distributors having a hard time obtaining checkers who are honest, personable and who will keep secret the information received. Plan to employ expert accountants for the purpose struck a snag when the accountant firms declined to guarantee service the first three months of the year, when they are busy on annual audits of commercial firms. Distributors, Kent says, can not work on a nine-month schedule, but will employ accountants whenever possible and practical.

A dignified plan of checking, which will meet the approval of distributors and exhibitors is sought, according to Kent, who declares a common sense handling of the problem is essential. He declares exhibitors justified in their protests against evils of the present system, particularly the divulging of information and conduct and appearance of some checkers.

The new contract is to carry a warranty by distributors that the information received by checkers is not to be divulged except to the distributors. Violations will be handled by arbitration.

Universal, it is said, has abandoned plans to employ the Burns Detective Agency to check its percentage runs. Exhibitors were reported resentful of such a set-up.

Warners, 1st Nat., Block Ousting Of Score Charges

Atlantic City—Score charges, right or wrong, are a matter of company policy and cannot be eliminated by an industry contract. If exhibitors want to "get somewhere" in their campaign to eliminate score charges, they should make representations to each company direct. Score charges are gradually dwindling and dying out, so that the matter may be expected to right itself.

These were the conclusions made by the contract committee in passing over the controversial question. Exhibitors, affiliated and unaffiliated, denounced the segregation of score charges as unfair, but admitted that the refusal of Warners and First National to abandon the score charge, collected by Vitaphone, blocked other distributors in seeking universal abolition of the charge.

"Leave Warners and First National out of the contract if they won't co-operate on this," was the suggestion made by W. A. Steffes of Minneapolis. No action was taken in the matter, the exhibitors indicating they may ask each company for a declaration of company policy on the subject of music scores.

Contract "Trade" Skeleton Rattles In Confab Closet

Atlantic City—That "trade" on arbitration made by the contract committee at Chicago proved something of a skeleton in the closet which rattled ominously at the 5-5-5 conferences, precipitating heated discussion on the subject.

Members of the Allied group denied they had endorsed the old arbitration system at the Trade Practice Conference, stating that they endorsed "an," not "the," arbitration system as a fair trade practice. At the Chicago meeting, the exhibitors pointed out, they agreed to a retention of the arbitration system in the contract in return for proposed financing of exhibitor organizations by distributors. This plan never was carried out. The subject led to heated discussion between H. M. Richey, Michigan, and Gabriel L. Hess, the latter at one point calling Richey a liar. Abram F. Myers, Allied head, who at the time was chairman of the Trade Practice Conference, denied he had advised the exhibitor group in its deliberations on the contract.

Exhibitors to Know When Films Ready Under Plan

Atlantic City—Exhibitors will know just when they may play a picture under the new contract, which specifies that a picture must be dated, played or paid for within 90 days after availability. After that, time elapsed eats into the theatre's protection time, but in no case, in the absence of a playing arrangement, is the time limit to exceed 120 days.

Miller Wants Overloading Code

Atlantic City—"We have a production code and an advertising code and other codes are being framed. Why not a code of buying and selling to eliminate the practice of overloading the little fellow through the all or none policy, while allowing the chains to pick their product?" That was the declaration of Jack Miller, Chicago, during the contract meetings. "Forcing clucks on the little fellow is unethical."

Miller insisted that in cities where an affiliated chain operates, the subsequent runs be relieved of company pictures which its own theatres do not play.

"If they are so lousy your own houses won't play them, why force them on us?" he demanded of distributors. No action was taken on his demand.

Unethical Ads by Subsequent Runs Are Outlawed

Atlantic City—Suburban houses have the right to try to keep people in their neighborhoods, just as first runs have the right to try to bring them downtown, provided advertising used is ethical and fair.

Subsequent runs must not advertise, except in the theatre, pictures being shown by a prior run, unless the prior run's protection is 15 days or less. This fixing of a time limit is included in a clause of the new contract. Violation calls for arbitration action or cancellation of the contract. Exhibitors are not precluded from advertising product they have bought, but are not to do so unethically.

The fight on time in which a subsequent run may advertise a coming attraction during a prior engagement for a time threatened to deadlock the contract meetings, with the affiliated and unaffiliated exhibitors at odds on the subject. The affiliated, through E. A. Schiller, contended the first run is entitled to advertising protection, and the independents insisting that the 15-day leeway was essential to conduct of their business.

The chief difficulty was the handling of penalties for exhibitors who decline arbitration, but this was solved when the cancellation proviso was made subordinate to arbitration rules where they apply. The solution was suggested by Abram F. Myers after hours of discussion which consumed a large portion of the first two days' meetings.

The clause hits particularly at the advertising of films by subsequent runs calling attention to the lower admissions to be charged, when such advertising is used before the end of the prior run.

Overbuilding and Zoning Referred To Arbitrators

Atlantic City—Zoning and over-building are matters for arbitration boards to consider, so will not be embodied or disposed of in the new contract, the 5-5-5 conference decided in passing up these subjects after brief discussion.

The only principal point at issue between distributors and the Allied group is the question of a national appeal board to arbitrate disputes on the two subjects. Otherwise, the machinery sugested is being set up throughout the country, Gabriel L. Hess pointed out. Zoning agreements already have been made at Los Angeles, Detroit and Kansas City.

Both Hess and S. R. Kent denied any bad faith on the part of distributors in going ahead with zoning, while the subject was pending before the adjourned conference meetings, stating that the step was necessary in getting the new selling season under way.

Check and Double Check

Atlantic City—Something new in checking percentage runs has been introduced in Michigan, according to H. M. Richey. One checker is employed as an auditor to keep track of the number of tickets sold, the other as a spotter to keep the checker honest.

Portland Two Bit Houses Need Help But Chains Balk

Portland—Although consensus of opinion discloses a belief that 25 cent houses should be given more consideration, chain representatives here are holding out for a 56 day clearance, while independents and distributors demand a 45 day limit on protection. The members of each are reporting back to their groups in an effort to reach agreement on zoning of this territory.

Thirty exhibitors and distributors meeting here named a committee of three each from independents, chains and distributors. The meeting patterned its proposed schedule in part after the Los Angeles plan, as exclusively published by Motion Picture News. V. B. Kenworthy, Albany, Ore., exhibitor, was chairman of the meeting.

Seattle—No meeting on zoning has been scheduled here.

Jersey Exhibitors Plan Appeal for U. S. Aid

Atlantic City—New Jersey exhibitors intend to go through with their fight to secure Federal relief from what they term the unreasonable protection given circuits of the state, they emphasized at their convention here instructing officials to proceed. The matter is to be laid before government officials and the Federal grand jury. The convention here accepted Joseph M. Seider's determination to withdraw as president and elected "Sig" Samuelson to the post and as a director of Allied States Ass'n. Other officers are: Peters Adams and Sam Warbalow, vice-presidents; Frank Warren, treasurer; Henry Nelson, secretary; Thornton Kelly, alternate to Samuelson on Allied board.

5% Cancellation Privilege Won By Independents

Atlantic City—Waiver by Col. E. A. Schiller of Loew's and Sam Dembow of Publix of their demand that all exhibitors be treated alike in the matter of eliminations paved the way for a five per cent cancellation privilege without payment for exhibitors whose average rental is $250 or less.

His action climaxed a fight on the subject which for a time threatened either the withdrawal of the cancellation clause in all contracts or breakdown of the conference.

The independents had begun to suspect that an act was being staged, probably for the purpose of eliminating any cancellations. A straight five per cent cancellation on all contracts for blocks of 20 pictures or more had been agreed to tentatively on Monday, but on Tuesday Sidney Kent announced that distributors in New York, while wanting to help the small exhibitor, were averse to a straight cancellation clause for all theatres. The position was that the larger houses' buying power made up the difference. The suggestion was to apply the clause on contracts for theatres whose average rental is $150 or less.

Schiller Drops Objection

Schiller charged this was unfair discrimination against the larger exhibitors, but after argument and the raising of the ante to houses whose average rental is $250, waived his objections.

The original clause was adopted as a compromise after independent exhibitors had asked for a 10 per cent elimination privilege, claiming it essential to operation of small theatres. They declared the selectivity granted to big houses and circuits should be extended to them, rather than "competition shut off" through all-or-none sales policies.

Under terms of the clause, the exhibitor pays for the pictures cancelled and the amount is rebated when the contract is completed.

Boleslavsky Switches

Hollywood—Securing release of his term contract with Pathe, Richard Boleslavsky has signed with Columbia to direct for that organization. His first assignment will be direction of "The Return of the Lone Wolf," which will feature Bert Lytell.

Cancellation Privilege Ignored

Atlantic City—Few exhibitors took advantage of the cancellation clause in the standard contract, sales managers point out. Under terms of the contract, the exhibitor was privileged to cancel ten per cent of the pictures on the contract, by paying one-half the rental of films cancelled, provided he bought the entire output offered by the distributor.

Not ten pictures were cancelled last year by Paramount accounts under terms of the contract, and M-G-M and United Artists had few cancellations, it was stated.

Exhibitors countered with the declaration "the little fellow" couldn't afford to pay the 50 per cent film rental in order to shelve pictures and charged that some salesmen sold only 51 pictures included in blocks of 52, in order to deprive the exhibitor of his cancellation privilege.

Inside Stuff on The Five-Fivers' Big Conference

Atlantic City.

SIDNEY KENT was in the pink, so far as humor was concerned, and got off a number of wisecracks. Once when the argument over unethical advertising was at its height, he warned the boys it still was a meeting and not a dog fight. He and Jack Miller had a number of tilts, all good-natured, of course.

* * *

Abe Myers presented a summery appearance decked out in the best Palm Beach manner. He remained quite cool throughout the meetings.

* * *

M. A. Lightman surely put up plenty of battle for the rights of the little fellow. M. A.'s favorite brand is O. P. (Other People's) cigarettes.

* * *

That matter of advertising by subsequent runs while pictures are playing a prior run proved a hard nut to crack and precipitated an argument between Ed Schiller of Loew's and "Big Buck" Steffes of Minneapolis.

* * *

Up to that time, Al had surprised every one by remaining so quiet. "I believe he's turning out to be a lawyer," was the way one confreree put it.

* * *

The sessions showed real speed Monday morning, disposing of 17 pages of contract provisions. Monday afternoon, however, a snag was hit on unethical advertising, and after a four-hour discussion Kent suggested the gang cool off and sleep on the subject, bringing it up again Tuesday.

* * *

Phil (Pathe) Reisman's company hasn't any theatres and certainly would profit if exhibitors won their fight to eliminate all pictures shelved by affiliated theatres. However, he saw the impracticability of it and fought the matter from the standpoint of industry good.

* * *

Felix Feist was on his toes whenever a controversial point arose, and usually had some really constructive advice to offer for solution of the problem at hand.

* * *

There was real tension when the argument started over the "trade" made on the standard contract at the Chicago sessions, H. M. (Michigan) Richey and Gabriel L. Hess got into a real argument as to whether exhibitors endorsed arbitration at the time, so much so that it was decided to send to New York for the minutes of the contract meetings to determine who was right.

* * *

"If we're going to make speeches, I'm going to make one," was Hess' rejoinder when it was suggested that the conference was getting off the subject and feeling becoming bitter.

* * *

"We'd better be careful or we'll be telling what we think of each other," Kent observed, and Jack Miller called it a "sleigh ride" to get him off the subject of cancellations. "We don't buy pictures with guns in Chicago," was another of Jack's sallies.

* * *

Allied got big hearted and offered to compromise on a 10 per cent elimination without payment, but this was clowned down.

* * *

Herman Blum of Baltimore said he wanted a contract fair enough so that exhibitors "won't have to run out on it." Gabriel Hess then asked him to cite what was unfair in the old contract, but some "Why go into all that?" rejoinders ended that.

* * *

Jay Emanuel, publisher of "The Exhibitor" and other regionals, attended as an M. P. T. O. A. committee member. Jay had been waiting eight years to demonstrate Atlantic City hospitality. He commutes between the shore resort and Philadelphia.

* * *

Col. Cole of Texas was late in arriving, but he soon was in the discussions. It was 102 degrees when he left Texas, he said.

* * *

Aaron Saperstein of Chicago was not a delegate, but he attended all sessions.

* * *

Al Lichtman's humor was very much in evidence. "Do you want money for your pictures or will you play percentage" he wanted to know from Felix Feist. At another point he suggested a clause protecting distributors in closed situations.

* * *

"Dick" Biechele drove in from Kansas City. He's enthusiastic over the prospects of relief from the strenuous organization work since his retirement as president of the Kansas and western Missouri exhibitor unit. He'd been president so long that every one figured it as Biechele's association.

* * *

Nate Yamins is a real expert on the subject of contracts. And he kept his fingers crossed fearing that any minute he would be called to the phone and be told one of his theatres are on fire.

* * *

Sam Dembow of Publix was an interested observer, but every now and then had a suggestion to make on the contract.

* * *

Jack Harwood of Cleveland is a new member of the M. P. T. O. A. committee. He replaced Frank Walker, who withdrew when Publix bought the Comerford circuit. Frank arrived Tuesday to serve as advisor to the M. P. T. O. A. group at Lightman's request.

* * *

Felix Feist's pet expression when he doesn't like a particular contract provisions, "It's just another hat clause."

* * *

Al Boyd of Philadelphia sat in on the Tuesday afternoon session and appeared to get quite a kick out of it.

* * *

As a Tom Thumb golfer, Al. Lichtman is a great sales manager. Phil Reisman got a big kick out of a game with the United Artists' sales chief.

* * *

"We still have a lot of exhibitors who aren't the best business men in the world," Jack Miller declared at one point in the discussions.

"What are their addresses" was Al Lichtman's quick query.

Maybe She's Right?

One of New York's better known film execs, in an attempt to get in touch with someone participating at the 5-5-5 conference at Atlantic City this week, called the Hays office to ascertain the hotel at which the distributor - exhibitor representatives were meeting.

And imagine his surprise when told that they didn't know "there was a meeting."

"All Quiet" Openings

Universal reports that its war picture, "All Quiet on the Western Front," opened in three cities Saturday—Toronto, Vancouver and Newark. The Vancouver house did $3,509 on the opening day.

Exhibs Expected To Show Speed In Ratification

(*Continued from page* 17)

The procedure is this: The contract clause is stricken out and initialed by the exhibitor and the application forwarded to the distributor. If the distributor declines arbitration with the particular exhibitor the same procedure is followed.

Consists of Two Forms

The new contract consists of two forms: a master contract, containing 26 standard provisions, which is to be furnished all exhibitors, and a short form, in which will be incorporated the standard provisions, playing arrangement and other details peculiar to the individual transaction.

Cancellation by the distributor of his contract with a defaulting exhibitor or vice versa are the only penalties provided for under the new arbitration system.

Rentals 7 Days in Advance

The new contract calls for the payment of rentals seven days in advance unless other arrangement is made with the home office, limits to 90 days the time in which a picture may be dated, specifies prior runs if these are made a condition of the sale, bans unethical advertising by subsequent runs and limits them to advertising films before completion of prior run to cases where the playdate is 15 days or less behind the prior run, sets a minimum adult admission of ten cents, permits exhibitors up to schedule to play pictures out of order of release providing they date or pay for the remaining pictures on the contract within 30 days; defines exhibitors' and distributors' rights as concerns substitutions, prohibits sale, leasing or giving away of accessories, prohibits the exhibitor to cut any films but newsreels and warrants the producer using no advertising in pictures for which compensation has been received.

Defaults on Percentage

In case of default on percentage runs, the exhibitor must pay liquidated damages equal to the stipulated percentage of his average day's business for the 30 days preceding the run and if an exhibitor pulls off a percentage picture before the end of the stipulated run, he must pay as damages 75 per cent of his receipts on the last day he played the picture.

The contract also contains clauses similar to that of the old standard contract covering: warranty as to form, cancellation for religious or racial offense, schedule of licensing and exhibition, provision for percentage payments and personnel and methods of the checking system to be used; delivery, exhibition, return, loss or damage of prints, system of selecting and designating playdates, warranty on reissues, schedule of protection and run, taxes, roadshows, unreleased pictures, default through causes beyond control and acceptance of application.

Fox Buys Halliburton Yarn

Hollywood—Richard Halliburton's "Road to Romance" will be filmed by Fox, Halliburton, having just sold talker rights to that company.

Discs the "Out" If Courts Sustain Claim Schlesinger Owns Film Method

Ries Sound-Film Patent is Basic, Claimed

General Talking Pictures claims the Ries patent is the only basic patent governing recording and reproduction by the sound-on-film method. This is the patent which Judge Hugh M. Morris has determined is the property of the Schlesinger interests.

The patent is listed as No. 1,607,480 *in the United States Patent Office, was applied for on May* 21, 1913, *and granted on November* 16, 1926. *The patent papers bear this reference:*

"Elias E. Ries of New York, N. Y., assignor, by Mesne Assignments to De Forest Phonofilm Corp., of New York, N. Y., a corporation of Delaware."

In view of its possible significance on the question of basic sound patents, the text is published herewith in full:

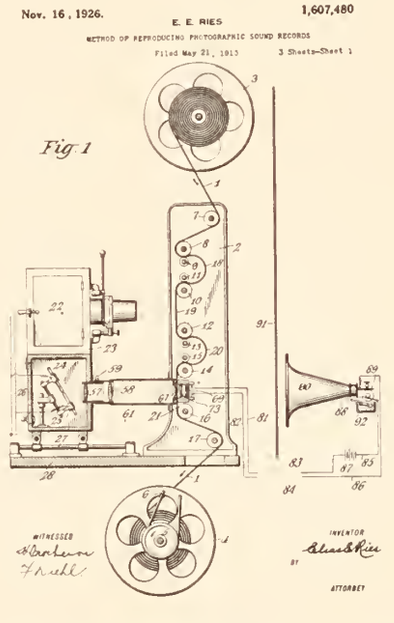
This invention relates to the method and apparatus for making photographic records of sound by causing the sounds that are to be recorded to produce varying electrical impulses in an electric circuit which in turn cause varying intensities of light for affecting a photographic film. And more particularly it relates to combined motion pictures and sound records photographed on the same film. Also to methods and apparatus for reproducing such sound records or combined motion pictures and sound records.

In carrying my invention into effect I produce a record in the form of a continuous photographic band or stripe of uniform width and of varyig degrees of density in the direction of its length corresponding to sound waves impressed upon a diaphragm which cause corresponding varying impulses in an electric circuit. This record is produced by moving the photographic film behind an apertured screen having preferably a very narrow slit aperture with the film in such relation thereto that the area of exposure will be limited to the area of the slit or aperture, and the light rays being so focused upon the screen that the aperture will be flooded with light and affect the sensitive surface of the film uniformly over the exposed area; the purpose of limiting the area of exposure to the area of the slit aperture being to prevent diffusion of light rays beyond the direct image of the aperture. The photographic film at the point where it passes behind the apertured screen moves continuously at a uniform speed, so that when the light remains constant there will result a continuous band of uniform width and density throughout, but as the intensity of the light rays vary in accordance with the varying impulses in the circuit produced by the sound waves impressed on the receiving diaphragm, the density of the band will vary in the direction of movement of the film to a greater or lesser degree than the normal. In other words, when the light remains constant the density of the exposed area will be the mean density, and as the diaphragm vibrates due to sound waves impressed thereon and producing the varying electrical impulses in the circuit, this density will increase to maximum and then decrease to minimum and back to mean density for each complete vibration or cycle. This, owing to the rapidity of the vibrations, results in a record having the appearance of successive lines or stripes extending crosswise of the record band, the lines (in a negative) shading gradually from mean to maximum and then through the mean to minimum and back again to man density, giving the appearance of waves throughout the length of the record band, and the lines or points of greatest density indicating the crests and the points of least density the hollows of sound waves corresponding to the vibrations of the diaphragm.

To reproduce such a record, I employ a method (which is the subject matter of the present application) in which light rays of constant luminosity are projected through an apertured screen similar to the screen employed in making the record, and the record film is moved constantly at a uniform speed in such relation to the aperture, that only an area equal to the area of the aperture will be exposed to the light rays, and the light rays passing through the record film of varying opacity will be projected upon a light sensitive cell or plate, such as selenium. This cell is connected in an electric circuit connected with a sound reproducing device or telephone, and in accordance with the variations in light rays passing through the record, the light sensitive cell will produce variations in the resistance or cause varying impulses in said circuit to actuate said sound reproducing device or telephone.

In the drawings, Figure 1 is a view partly in section and partly in diagram of the apparatus for reproducing talking motion pictures; Figure 2 is a similar view showing a modified form of the sound reproducing part of the apparatus; Figures 3 and 4 views of two forms of apertured screen for the sound record; Figure 5 a sectional view of the solenium cell; Figure 6 a view partly in section and partly in diagram of one form of that part of the apparatus used for recording the sounds; Figure 7 a plan of a theater showing a stage, orchestra and balcony, with apparatus for taking and reproducing talking motion pictures; Figure 8 shows an ordinary motion picture film with a single sound record indicated thereon; Figure 9 shows a film with two records thereon, one on each side outside of the sprocket holes; Figure 10 shows a film of extra width affording space for larger picture and sound records; Figure 11 shows a modified form of film in which the picture and sound records are made while moving the film in a horizontal direction instead of vertical; Figure 12 is a view on a large scale of a portion of a sound record, having shading intended to show the gradual changes in translucency representing the sound waves.

In Figure 1 is shown the film 1 as it passes through the picture projecting mechanism of the intermittent



feed variety, and then through the sound reproducing apparatus where the film moves constantly. The film may be fed downwardly from the upper reel 3 to the lower reel 4, the latter being provided with the usual "take-up" devices and friction drive pulley 5 with its belt 6, receiving its motion from some uniformly moving portion of the apparatus as usual, or if desired for long productions from some independent motor (not shown). Differential speed control is maintained as usual to insure the proper taking up of the lower portion of the film at a uniform speed irrespective of the varying diameter of the reel.

In taking motion pictures a series of rapid exposures of successive spaces on the film are necessary, usually at the rate of sixteen per second, and with intermittent feed machines this speed cannot be materially increased without damaging the film or losing the light required for successful photography. This period of exposure for each picture space is one-half of this sixteenth of a second, more or less, and the film must remain stationary during exposure. To impress a sound record upon this part of the film while it is subjected to such intermittent action is of course impracticable for obvious reasons. Furthermore during the periods of rest many frequencies of sound waves would be superimposed and blot each other out. More-

(Continued on page 30)

Wrangle Over Basic Patents Waxes Hotter—Gen'l Talking and W. E. at Odds

Wholesale swing of the industry to discs may prove the "out" if higher courts sustain the claims of M. A. Schlesinger that he is entitled to damages by virtue of his ownership of the Ries patent, alleged by him to control sound-on-film recording and reproduction.

One conclusion is certain. The tangle over basic patents will wend its way into the Supreme Court of the United States before the issue is determined.

Described as shedding the first light on where control of the situation involving millions of dollars may rest, a decision, handed down late last week by Federal Judge Hugh M. Morris, in Wilmington, Del., vests in General Talking Pictures Corporation ownership of the Ries device, claimed by Schlesinger as the one basic patent of the many which figure in sound-on-film recording and reproduction.

Opinion in the trade is divided over the significance of the decree. In Schlesinger's mind, no doubt apparently exists. Speaking for General Talking Pictures this week, he took the stand without qualifications of any nature that the key to the entire situation now rests in his hands as a result of the establishment of his title to the Ries patent.

W. E. Not Perturbed

On the other hand, Western Electric, in several statements, assumes the attitude there is nothing to get excited about. Notice of appeal has been filed in the United States District Court of Appeals for the Third Circuit, which sits in Philadelphia, While no further inkling is divulged as to the company's plans, it is regarded as a foregone conclusion that the battle will be carried through successive steps until the litigation finally reaches the Supreme Court of the land.

Schlesinger claims the Ries patent is vital and that the sound-on-film method of recording and reproduction is not possible without the principle of the light beam coinciding with the slit through which the rays pass to the sound track. This, he avers, is the Ries patent.

The Wilmington decision concerned itself with reproduction only, he stated. His plan on a definition by law of recording rights is not set at the minute, but Schlesinger is of the opinion that the decision handed down will prove sufficiently binding to cover recording as well.

Moving on Fox Action

The recording slant is involved in the long-pending action of De Forest Phonofilm against the Fox-Case Corporation. This suit was held in abeyance by agreement of attorneys, but now that the Wilmington case has been disposed of, Schlesinger says he is ready to go ahead.

General Talking Pictures, an outgrowth of De Forest Phonofilm, takes it for granted

(Continued on page 25)

Did Edison Invent Pictures? Big Row Reaches Boiling Point, but Cools Off

Authorities Can't Agree on Subject, But Admit That Wizard Helped a Lot

A tilt over the origin of motion pictures, as now used in this country, approached the boiling point this week, only to be cooled off by action of the *New York Sun* in refusing to become the stamping grounds for the battle after having been drawn into the fray through publication of articles questioning Thomas A. Edison's participation in the invention of motion pictures.

Veterans in the business hurled charges thick and fast. Some emphatically denied that Edison was responsible in any form for laboratory development of motion pictures, stating that the "electrical wizard" was only entitled to credit for furthering their commercial usages. Others rushed to Edison's defense, giving him full credit for the inventive phases.

This phase of the controversy was brought to a sudden close with publication of a lengthy article from Edison's biographer and former patent attorney, Frank L. Dyer, who was also at one time president of the Motion Picture Patents Co.

Did Edison Invent Pictures?

Reasons of space are assigned by the editorial officials of *The Sun* for thus terminating the discussion, but the question as to whether Edison did or did not "invent the motion picture" has been so long a moot subject for discussion within the industry that Motion Picture News sought further light upon it for the purposes of historic record.

Dyer, in his article, takes direct issue with Merritt Crawford, whose letter, alleging that Edison was not in any sense the "inventor of the motion picture," but who merely "popularized" it, was printed in Motion Picture News last week.

As a close associate and friend of Edison, Dyer's statements appear to have definite authority, although some think not entirely without bias. They certainly express the claims made by Edison's supporters.

The facts outlined by Crawford, on the other hand, also are entitled to consideration. As a member of the editorial staff of Motion Picture News many years ago and a writer identified with the industry for nearly a score of years, his researches into early picture history are known to many.

Pioneers All "Fell Short"

Dyer ridicules Crawford's assertions about Edison, however, and claims that Edison was not only "the first to suggest the principles involved in the modern motion picture camera" and the first to apply these principles practically in the construction of his camera apparatus, but that of all the earlier experimenters mentioned by Crawford, namely, Marey, Le Prince, Friese-Greene, Du Cos and Muybridge, "not one . . . utilized the correct principles first adopted by Edison," or "had the courage or vision to see" what Edison did. According to Dyer, they all "fell short of the goal or followed the wrong path," of which the modern motion picture was the ultimate result.

"The principles underlying the original Edison camera," states Dyer, "characterize all cameras, which have been used successfully since the year 1889, when the complete invention was reduced to practice by Edison."

Dyer scouts the importance of Judge Wallace's decision against the Edison camera patent in 1902, referred to by Crawford, and states that the "re-issue patent," obtained subsequent to that decision, was "sustained as valid, and until its expiration in 1914 the entire industry paid tribute thereunder to Edison in the form of royalties."

Against these definite statements by Dyer, Crawford casts another bombshell into the camp of the Edison supporters, which, by reason of the fact that *The Sun* has now closed its columns to further discussion of this chapter in picture history, Motion Picture News presents exclusively.

Crawford gives full credit to Edison for helping to make pictures commercially possible, by his researches and experiments, lending tremendous impetus to its early development, but he asserts again, emphatically, and states his authorities, that Edison not only originated nothing of importance in connection with the motion picture, but that his chief claim to consideration lies in the fact that he only copied and commercialized (though, it may be, he improved) the inventions of others.

Dyer Influenced by Friendship?

"Dyer's letter in defense of the claims made for Edison," says Crawford, "are only what should be expected from a fine and loyal friend such as he is.

"Mr. Dyer's remarks, however, make it necessary to bring out certain facts, hitherto not generally known, although every impartial student of film history has been fully aware of them for years past.

"In putting these facts on the record at this time I have no desire to detract at all from Edison's really great services to film's development. The industry owes him a great debt. But it is not in the field of invention.

"If Edison has become something of a legend in the picture business, this should not concern us in ascertaining the truth. Neither myths nor romance have to do with historic fact.

"And it is only with facts with which we should be interested.

"Dyer states that Edison was 'the *first* to suggest the principles of the modern motion picture camera,' and that 'not one' of the earlier experimenters 'utilized the correct principles first adopted by Edison.' He says that 'all cameras, which have been used successfully since the year 1889, when the complete invention was first reduced to practice by Edison,' embody these principles.

"These statements are all misleading, especially as to Edison being 'first.' Dr. Jules Etienne Marey, the great French physiologist, developed the apparatus for taking a series of photographs, using one lens from one position and a device for viewing them in animation, long before Edison did. The courts, as I shall later show, have determined that fact.

Edison and Marey Met in 1889

"During the Paris Exposition of 1889, Dr. Marey showed Edison, as a brother scientist, all the apparatus, which he used in taking and viewing his celebrated chrono-photographic pictures, which embody every principle of the modern cinema. The records of the Marey Institute, the daily newspapers of the time and other published accounts, which have never been denied, all testify to this meeting.

"Edison returned to America in the fall of 1889 and reduced to practice his complete invention of the motion picture camera, as Dyer says.

"The camera of William Friese-Greene, patented in England June 21, 1889, a detailed description of

(*Continued on page 24*)

Marey Honored In France

Beaune (Cote d'or), France.—High civic dignitaries and leaders in the French film industry this week observed the Marey Centenary Celebration, in honor of Jules Etienne Marey, inventor of present day cinematography, who was born in 1830 and died in 1904.

To Marey is attributed the invention of chronophotography which is the basis of the modern motion picture. He was a student of the analysis of movement, and gave no thought to the synthesis of motion.

Paramount, Fox Stage Show War Renews in Seattle

Seattle—With the return of Publix stage shows to the Seattle Paramount next week, the battle for superiority will be on again between that house and the Fox Fifth Avenue, where Fanchon and Marco stage units hold sway.

Up to the time that Publix shows discontinued here a couple of seasons ago, the Paramount and Fifth Avenue were in continual battle before the public, each utilizing much newspaper and bill board space to praise its stage presentations above those at the other theatre.

For the past few weeks, since the report that Publix shows were to play here again, the Fox Fifth Avenue has advertised "The One and Only Stage Revue in Seattle," and it is reported that it will again begin to use the slogan which it developed during the last period of battle, namely "There's a Bigger and Better Show at the Fox Fifth Avenue." One of these posters, posted directly opposite one of the Paramount's exit doors, greatly annoyed Publix officials here for many months during the time that the Publix stage shows formerly appeared here.

Electrics Deny Charge Of Radio Trust by Gov't

Wilmington, Del.—Four of the defendants including A. T. & T., Western Electric, General Motors and RCA, deny existence of the combination complained of by the government in its radio trust suit. Defendants likewise deny having, at any time, engaged in interstate commerce in radio communication or radio apparatus, although it is admitted that principal defendants own and control a large number of patents, but claim that in many cases patents overlap and therefore it is necessary to use many of them in combination to complete a satisfactory article.

The government action was filed by the Dept. of Justice.

Renews Doug's Option

Hollywood—Young Douglas Fairbanks will continue with First National, the company having exercised its long-term option.

Illinois Protection Plan Staggering Along Under Fire of Opposing Groups

Out July 12

The *Showman* section for July will appear in MOTION PICTURE NEWS for July 12. Replete, as usual, with articles of timely interest to showmen everywhere.

F. N. Gets Break At Publix Despite Zukor-W. B. Rift

That break between Adolph Zukor and Harry M. Warner will apparently have no effect on playing time for First National product in Publix theatres. At least, this is the indication from a number of meetings which Ned Depinet, F. N. general sales manager, is holding with Bill Saal of Publix.

Warner product, which nabbed preferred playing time—after Paramount—over the Publix string last season is out for 1930-31 with Fox now the favorite son. Warners, to counteract the Paramount-Fox booking contract, immediately veered to RKO. The inference has been that Warners and their First National affiliation will be completely out of the Publix line-up.

Independents Are Being Forced Out of Business?

Atlantic City—Twin City independent exhibitors are being forced out of business, due to general conditions and overhead, according to W. A. Steffes, general manager of the Northwest exhibitor unit, who says that unless relief is forthcoming, most independents of the two cities will close.

The exhibitors have issued an ultimatum to the operators, informing the latter that unless they recede from their two-men-in-the-booth demand, their services will not be required after July 5. The houses either will operate non-union or close if the ultimatum is not acceded to. The exhibitors have offered to employ one union operator and a non-union helper, but so far this offer has not been accepted, Steffes says.

Newman and Kramer Will Represent RKO in U. K.

London—Bearing out the forecast made several months ago in Motion Picture News, Joseph I. Schnitzer now states Radio will operate its own exchanges in England. Sol Newman, for some time RKO's representative here, will be managing director and Earl Kramer his assistant. The operating company will be known as Radio Pictures, Ltd. A sales staff has to be organized and exchanges opened.

While here Schnitzer said Radio planned to build no theatres in Europe, but would if such a step were necessary to secure adequate representation.

What Once Looked Like Quick Settlement Dims as Hooks Tear Into Agreement

Chicago—After a week of conference by the new rezoning committee for Chicago, appointed to apply the principles agreed upon by the original committees to individual cases, a settlement of both local and downstate protection problems is still doubtful. The Film Board of Trade reports minor progress on the part of the committee, but admits that plenty of points of dissension still remain unsolved.

A meeting of the committee on city rezoning was held Wednesday by volunteer representatives of local exchanges who entered the arena with new suggestions and offers of aid. A few of the committee members see some significance in this move, believing that it may be the means by which the entire matter may be settled. Their hope is based on a few good minds that, they believe, may be capable of effecting a compromise on troublesome situations which stand in the way of a settlement.

Situation Grows Confused

The skeptics, however, are frank in airing their belief that additional voices will only serve to add to the confusion that has reigned at the meetings since their inception four weeks ago. These hold out little hope of an early settlement, averring that the uncompromising attitudes of circuit and independent representatives make an agreement on major points of controversy impossible, or nearly so. The outsider's opinion here is that the conferences will accomplish little or nothing and that at their break-up the city and downstate situation will be essentially the same as always.

Sales Held Up

Meanwhile, salesmen who have been ready to go to work on new product for the past several weeks are still sitting idly at the exchanges hoping for either a settlement or an abandonment of the conferences. Exhibitors, hoping for a better break, are refusing to do business while the conferences continue.

What a Honey!

Hollywood — In appealing to film stars, players and others currently enjoying large salaries in the coast colony, representatives of the Thrift Store of the Motion Picture Relief Fund asked for donations of discarded or unwanted clothing, dresses, shoes, etc., that can be resold to the less fortunate in the industry for small sums.

One actress who is under term contract to a large producing company, and who has stepped forward mainly in filmusicals, was asked to aid the worthy cause. She autocratically replied, "I don't believe in charity," and ended the interview abruptly.

Who Knows?

That $3,000,000 suit filed by Congo Pictures against the Hays Office and members may have convinced a lot of people that someone pulled the gag out of "Ingagi."

Mystery Ads in Canada Causing Gossip; Fox Idea?

Toronto—Novel, say some, but mystifying to others is the display advertising copy appearing in Canadian newspapers, addressed to independent exhibitors, urging them not to sell out or become affiliated until they dig into the proposal which the copy states is theirs by writing.

Nothing in the copy indicates who is paying for the ads, but gossip along Film Row links Fox and N. L. Nathanson with the proposition.

Warners Handle Western N. Y. Houses from Batavia

Batavia, N. Y.—With the operating rights of the Dellinger, Family and LaFayette at Batavia formally acquired by the filing of transfers, Warners have opened a western New York zone headquarters to direct their theatres between Buffalo and Syracuse.

The office will be directed by John R. Osborne, former secretary and treasurer of the Genesee Theatrical Enterprises. The Batavia theatres recently acquired will be managed by Andrew Gibson, brought up from Hornell. James J. Kelly, manager of the LaFayette, will be transferred to Hornell. Nikitas D. Dipson, former manager of the Family, retains his office in the Family Theatre building, from which he will direct his houses in Elmira, N. Y., and Ohio.

Fur to Fly in Grigsby Suit Against RCA Group

Kansas City—A bitter fight is seen impending in the $30,000,000 triple damage suit filed by the Grigsby-Grunow Company of Chicago against RCA, General Electric and Westinghouse. The Chicago company charges the existence of a patent pool in violation of the Sherman anti-trust law. The action hinges around radio tubes.

694 Earphone Sets to Be Installed by Fox

Los Angeles—Sixty-four Fox West Coast houses will supply earphones to deaf patrons, a deal having been negotiated for 694 sets.

Exchanges Want L. A. Zoning Plan And Exhibs Say NO!! So Exhibs Win

Second Milwaukee Deadlock Halts Action Until Third Meeting

Milwaukee—Unless exchangemen and exhibitors in this territory work more harmoniously, Milwaukee will be without a new zoning plan indefinitely.

Exchanges favor the Los Angeles plan and the exhibs won't swallow it, so the matter stands just where it did before they got together to thrash out the problem.

After a three-day pow-wow ten days ago, the discussion was set aside until Monday, when it was hoped something tangible would develop. Continued differences of opinion as to what system should be followed caused another split and a second adjournment was called until July 7.

The exchange and theatre representatives are expected to work out a zoning plan for the entire state, which, to date, has not been zoned.

The big kicks emanate from the ranks of Milwaukee showmen with majority of state exhibitors standing quietly on the sidelines. Under the present arrangement, play dates of second runs in the various zones are antied out according to admissions. One of the chains, however, is slipping in playdates at its neighborhood stands ahead of the independents in the same zone who charge higher prices. Consequently, the rumpus.

Meyer Quits Universal To Join Skouras' Dept.

Milwaukee—Fred S. Meyer has left Universal and Milwaukee to accept an executive post in the Warner theatre department under Spyros Skouras. He has been in charge of the Laemmle theatre activities in this state for four years.

He joined the Laemmle Film Co. as salesman in 1910, staying with Universal until 1919, serving as theatre and exchange manager in Chicago, Minneapolis and Milwaukee. He operated a theatre in Hamilton, O., until 1926, when he again joined Universal.

Bernard J. Depkin has been placed in charge of Warner activities in Wisconsin, including erection of its new downtown theatre here. The circuit has recently acquired two more independent neighborhood houses in Milwaukee, including the Egyptian and Granada, located on the north and south side of the city respectively, giving them nine in Milwaukee.

Local theatremen tendered Meyer a farewell party prior to his departure.

Debate on Copyright Bill By House is Postponed

Washington—No further action on the Vestal bill (H.R.12549) to amend and consolidate the copyright bill will be taken until "a later date," the debate in the House having been postponed indefinitely. The measure would also allow the United States to enter the International Copyright Union.

Sol Scores a Knockout

Old man Sol again downs the mighty Hip for the count! New York's Hippodrome, a house with one of the most colorful careers in theatrical history—old and new—again finds it too hard to buck the sweltering heat. The house, seating 5,500, darkens on July 12 for the summer. When it opens early in the fall, RKO will stage one of the longest bills in the country: eight vaude acts, shorts and a feature.

Hot Squabble Over Edison's Inventive Genius

(*Continued from page 22*)

which appears in the Scientific American Supplement, No. 746, April 19, 1890, also embodies every characteristic and essential principle of the modern motion picture camera. It may be mentioned here that Edison did not apply for his kinetographic camera patent until 1891.

"Nonetheless, as Dyer states, he may have 'reduced to practice' his 'complete invention' as early as 1889, waiting the two years permitted by the patent laws before making his application.

"The affidavit of Friese-Greene, a part of the court records in the case of the Motion Picture Patents Company vs. The Yankee Film Company et al., in equity, brought in the year 1910, is interesting in this connection, and has never been contradicted.

Friese-Greene's Affidavit

"The full affidavit appears in the Dec. 3, 1910, issue of Moving Picture News, the predecessor of Motion Picture News, on Pages 11, 12, 13 and 18, Vol. III, No. 49. Friese-Greene had come to America to testify in the struggle of the independents against the trust and his affidavit is a part of the permanent record of the court.

"Following is a brief quotation from his affidavit:

" 'When I had completed my 1889 camera and found the high degree of effectiveness and efficiency that was attainable by means of a long length of celluloid film, I again took up the idea of combining the projection of moving pictures with the accompaniment of a phonographic reproduction of suitable song or speech. I had had an Edison phonograph since 1887, as I have stated, and from such information as I was able then to gather, learned that great improvements had been made in the development of the phonograph, and it occurred to me that I would write Mr. Edison, advising him of the work I had done in the reproduction of moving pictures and describe the capacity of my camera in conjunction with a long length of celluloid film, and suggest to him the working out of a combination of his invention of the phonograph in conjunction with my invention of the animated picture camera and projector.

" 'Immediately, after turning over to my patent agents for filing, my patent application, which was filed by them in the British Patent Office, June 21, 1889, I wrote to Mr. Edison giving him a full description of my camera and projector and their details of construction. I am positive that this letter was mailed to Mr. Edison before July 1, 1889, and to the best of my recollection it was mailed at least a week or ten days before that date. . . . .'

"Friese-Greene goes into many details of his camera's construction, as he disclosed it to Edison, and continues:

" 'In reply to this communication I received from Mr. Edison's laboratory or works a letter of acknowledgment, which I shall produce in court. . . . requested that I send full drawings of my carema This letteretaoin shrdlu etaoin shrdlu shrdl etaoin to Edison. Pursuant to the request in this letter contained I sent to Mr. Edison by mail within a few days of the date of its receipt *a set of working drawings* of the camera, these *drawings being substantially identical* with the drawings shown in my British patent, No. 10,131 of 1889. . . .'

"I think that this about disposes of the statement that Edison was 'the first to suggest the principles involved in the modern motion picture camera.' The records apparently give him no better than third place, and even this is by no means certain.

"Dyer makes light of the decision I refered to, written by Judge Wallace, from which I shall hereafter quote, in expressing the unanimous opinion of the U. S. Circuit Court of Appeals (see Federal Reporter, No. 114, 1902, pages 926 to 939, Edison vs. American Mutoscope Co.) in denying to Edison all claims for originality or priority of invention on his camera patent.

"This decision was never appealed and the 'reissue patent' referred to by Dyer was little more than a 'design' patent, affecting no principle in the art. I do not believe it was ever adjudicated, although if Dyer can enlighten me on this point I shall appreciate it, as a matter of historic record.

"It was only one of the numerous patents put in the pool formed later by the Motion Picture Patents Co., in an effort to monopolize the youthful film industry. As such, it doubtless figured in many of the actions brought by the 'trust' to eliminate the independents, and also, as such, doubtless many weak-kneed individuals and companies 'paid a tribute thereunder to Edison in royalties' as Dyer avers. But not quite as late as 1914.

"The opinion of Judge Wallace, concurred in by Judges Townsend and Lacombe sitting with him, Dyer to the contrary, notwithstanding, constitutes the whole official and authentic record of Edison's contribution to the motion picture, as far as invention is concerned.

"The following excerpt from Judge Wallace's historic decision will be sufficient for the purposes of replying to Dyer:

(Extra Judge Wallace's decision, Edison vs. American Mutoscope Co., Federal Reporter, 114, 1902, Page 934):

" 'It is obvious that Mr. Edison was not a pioneer, in the large sense of the term, or in the more limited sense in which he would have been had he also invented the film. *He was not the inventor of the film. He was not the first inventor of apparatus capable of reproducing suitable negatives, taken from practically a single point of view, in single line sequence* upon a film like his, and embodying the same general means of rotating drums and shutters for bringing the sensitized surface across the lens, and exposing successive portions of it in rapid succession.

" 'DuCos anticipated him in this, notwithstanding he did not use the film. Neither was he the first inventor of apparatus capable of producing suitable negatives, and embodying a means for passing a sensitized surface across a single-lens camera at a high rate of speed, and with an intermittent motion, and for exposing successive portions of the surfaces during the periods of rest.

" 'His claim for such an apparatus was rejected by the Patent Office and he acquiesced in its rejection. He was anticipated in this by Marey, and Marey also anticipated him in photographing successive positions of the object in motion from the same point of view. . . .'

"To Edison must go the credit for perfecting the details of apparatus especially adapted for the employment of the film, as we know it today, but to do this, as Judge Wallace states, 'required but a moderate amount of mechanical ingenuity.' It was not invention. Also Edison by utilizing this film and perfecting the apparatus for using it, met all the conditions necessary for commercial success. But this again did not entitle him to a monopoly of all camera apparatus utilizing the film or to the credit and protection afforded the pioneer inventor.

"Edison's kinetoscope, undoubtedly, inspired many other inventors to contribute to the art, Lumiere, Paul and others, but it contributed no new principle to cinematic science.

"It certainly does not entitle him to be described in cinematographic history as the 'inventor of the motion picture.' "

West Readying "The Bat Whispers" for U. A.

Hollywood—Roland West's second talker production for United Artists, "The Bat Whispers," goes into rehearsals next week with Chester Morris in the featured role. Cast members selected to date include Una Merkel, Gustav von Seyffertitz, Ben Bard, Grace Hampton, Spencer Charters, Charles Dow Clark and Maude Eburne. "The Bat Whispers" is Roland West's adaptation of the recent Broadway play, "Whispers."

Presentations Essential As Added Draw to Bolster B. O., Publix Finds

Esk Me

"Why is it?" asked a prominent Wall Street trader, "that motion picture stocks rally so quickly after a slump?"

"They suffer less than many of the real blue chips during the slump," he said, "and when the period of depression is over, most picture issues jump higher than the loss."

Talkers at Neighborhoods Keep Fans from Class A Houses, Survey Shows

The lure of first run attractions in Class A theatres is no longer proving sufficiently magnetic to draw fans downtown and away from their neighborhood theatres.

Publix has discovered this to be one of the principal reasons for the failure of the all-sound program to maintain its level and is, therefore, returning to flesh-and-blood presentations as an added drawing card.

Talkers, the circuit has demonstrated to itself, make it possible for the same type of programs to be seen in the neighborhoods at lower prices provided the public is willing to wait until subsequent runs play the pictures. The public apparently has been waiting. So much so that today, 28 de luxe Publix theatres are playing presentations while more are to be added to the line-up.

In the Pacific Northwest, the units play Seattle, Portland and San Francisco. In the South, Dallas, San Antonio, New Orleans and Houston are among the links in the presentation chain. These have been recently added to the list of 28. The previous high level in the presentation circuit was keyed at 33 with indications at present that this figure will again be equalled, if not exceeded.

Dead Drunk?

Hollywood—It happened at one of those Hollywood parties, where they say an actor was indignantly denying that he had had just a wee bit too much to drink. "Why," said he, "when I am drunk nobody but my wife ever can detect it."

"Hm," said Glenn Tryon, "I believe you. Everybody thinks you're dead."

Discs the "Out" If Court Sustains Schlesinger Claims

(*Continued from page 21*)

that the excitement is over. So much so that Schlesinger is now talking about his company as the keystone for the entire business in so far as sound is concerned. He maintains that every producer recording via sound-on-film and every exhibitor reproducing via that method is liable to damages. Just to what extent, he states he doesn't know, but adds the final wash-up may extend far beyond cost of equipment and into the realms of profits accruing from percentage engagements.

The decision, to be reversed or sustained by higher courts as the case may be, covers the United States. How many theatres it embraces is difficult to compute since an undefined number is equipped for both disc and film methods of reproduction. The court decree has no bearing on disc reproduction and, if Schlesinger's claims are finally substantiated, would mean that the Warners, as largest users and principal champion of the disc, would be less liable than other major companies.

In so far as the ultimate outcome is concerned, it appears that the major companies will pass the buck to Western Electric and insist that "Erpi" fight the litigation to its conclusion. In its contract with exhibitors, "Erpi" protects the theatre man up to the limit of the contract price and does not go beyond that. If Schlesinger's claim that profits accruing from percentage engagements on talkers fall within the range of damage actions, it would follow the exhibitor might have a real burden to carry. However, this was regarded as highly improbable.

At any rate, Schlesinger has placed his cards on the table. He openly announces his intention of suing other equipment manufacturers, resting his claims entirely on the Ries patent.

How Western Electric feels about the situation is outlined in a brief statement issued over signature of J. J. Lyng, vice-president of "Erpi," who states:

"Western Electric's legal position in the field of sound pictures is based not upon a single patent, but upon a large group of patents which it controls. The Ries patent is not in any sense a basic patent and Judge Morris did not hold that it was. The effect of the decision of Judge Morris in favor of the Ries patent is simply to place it in line for adjudication by the higher court. In our opinion the Ries patent is invalid and Western Electric apparatus does not infringe upon it, but if eventually it should be held that the Ries patent is valid and is infringed, its use is in no wise essential to the successful operation of the Western Electric sound system.

"No exhibitor using Western Electric apparatus need have any anxiety as to the ability and intention of Electrical Research Products, Inc., fully to protect him in the uninterrupted use of his equipment."

The action was filed by General Talking and De Forest Phonofilm against the Stanley Company of America. Western Electric, by agreement of counsel, took over the defense since an "Erpi" reproducer was involved and the company held all of its licensed theatres were therefore implicated. Western Electric entered no patent claims during the trial in Wilmington.

Rogers' Deal with Radio Guarantees Circuit Runs

Charles R. Rogers' deal with Radio Pictures covers four pictures under a dual contract which assures the producer guaranteed playing time in R-K-O's Class A theatres.

Rogers is searching for material. Production will be centered on the Coast, studio to be selected.

Grind Teeth and Hear Music Is New Discovery

Ithaca, N. Y.—"Hearing through the teeth" is the revolutionary experiment demonstrated here at the home of Dr. Frederick Bedell, director of physics at Cornell University. A phonograph was played, the sounds from which were inaudible to the ears. The spectators placed in their mouths long pieces of wood with pencil-like points. The points were placed on a tiny metal disc on a round, cloth-covered ball, which concealed the mechanism. The disc was a receiver for the deaf, which transmitted the inaudible vibrations into the wood. By biting the other end of the stick, the listeners could hear, it is stated, two of them declaring the music sounded perfect.

The invention is designed for listening to talkers and radio programs, according to Dr. Bedell, who plans to install the receivers on the back of seats, with the straw-like sticks sold for a trifle to deaf patrons.

RCA Gets in Big Boost At Educational Confab

Columbus, O.—Continuous programs of sound pictures are being given at the annual Nat'l Education convention by RCA Photophone.

Twenty thousand delegates are in attendance, with more than one fourth of the assembly already visitors at the RCA theatre, where visual instructional films are screened.

Joseph Schenck Buried

Funeral services were held this week in New York for Joseph Schenck, member of the vaudeville team of Van and Schenck, who died in Detroit at the age of 38. Van and Schenck appeared in the M-G-M production, "They Learned About Women."

Norma to Paris

Norma Talmadge is enroute to Paris. She is traveling under an assumed name to shun publicity, declares her husband, Joseph M. Schenck, who denies rumors that she is going to the French capital to obtain a divorce.

Up-Trend in Equipment Quality Seen; Better Acoustics, Projectors on Way

S. M. P. E. Finds Field Veering Toward Higher Technical Standards

With the limitations originally imposed by talkers eliminated through diligence in production under pressure, the industry is forging ahead toward new and hitherto untouched levels in technical and scientific development. This is the conclusion drawn by the Committee on Progress of the Society of Motion Picture Engineers in its full-length report covering the fall and winter of 1929-30. The text has just been made public.

The problems of acoustics in theatres and studios is being thoroughly investigated, the report shows. Improvements have been made in cameras, printers, processing machines and projectors. Attention is being turned toward the importance of film storage. Rear shutter projector assemblies have reduced fire hazards precipitated by the use of high intensity arc lights. These are some of the highlights pointed out by the committee.

The report is divided into the following classifications:

I. PRODUCTION
- *A. Films and Emulsions*
  1. New Materials
  2. Manufacture
  3. Miscellaneous
- *B. Studio and Location*
  1. General
  2. Studio Construction
  3. Lenses and Shutters
  4. Cameras and Accessories
  5. Exposure and Exposure Meters
  6. Studio Illumination
  7. Make-up, Actors and Direction Technic
  8. Trick Work and Special Process Photography
  9. Methods of Recording Sound
- *C. Laboratory Practice*
  1. Equipment
  2. Photographic Chemicals and Solutions
  3. Printing Machines and Methods
  4. Editing and Splicing
  5. Titles
  6. After Treatment, Cleaning, Reclaiming, and Storage

II. DISTRIBUTION

III. EXHIBITION
- *A. General Projection Equipment*
  1. Projectors and Projection.
  2. Sound Picture Reproduction
  3. Projector Lenses, Shutters, and Light Sources
  4. Fire Protection
- *B. Special Projection Methods*
  1. Portable Projectors
  2. Stereoscopic Projection
  3. Continuous or Non-intermittent Projection
- *C. Theatre Design and Installation*
  1. Screens
  2. Theatre Illumination
  3. Theatre Acoustics and Construction

IV. APPLICATIONS OF MOTION PICTURES
- *A. Education, Business, and Legal Records*
- *B. Medical Films, Radiography, and Photomicrography*
- *C. Telephotography and Television*
- *D. General Recording, Miscellaneous Uses*

V. COLOR PHOTOGRAPHY
- *A. General*
- *B. Additive Processes*
- *C. Subtractive Processes*

VI. AMATEUR CINEMATOGRAPHY
- *A. General Equipment and Uses*
  1. Cameras
  2. Projectors
  3. Accessories
  4. Scenarios
  5. Films and Film Processes
- *B. Color Processes*

VII. STATISTICS, PUBLICATIONS, AND NEW BOOKS

The S. M. P. E. Report

First installment of the report follows:

A—Films and Emulsions

Increased interest has been noted in the past six months in the subject of wide films. Of the widths proposed, 70 mm. and 65 mm. appear to have received the most consideration. The producing organizations fully appreciate the importance of the engineering problems involved in the introduction of wide film and are postponing definite action pending a decision of the sub-committee of the Standards Committee of this society, the personnel of which includes engineers from all the producers. A limited amount of production, however, has been undertaken on film 70 mm. wide. A feature, "Happy Days," and a newsreel were shown as a regular program, opening March 14th, at the Roxy on a screen 41½ feet by 22 feet.[1] Several other theatres are also equipped to handle this type of film and at least four feature pictures are said to be in progress.

The optical problems arising in the development of wide film have been considered by Rayton.[2] Howell and Dubray[3] discussed practical and artistic elements bearing on the selection of wide film standards. They proposed a three to five ratio of height to width, placement of the sound record to occur outside the sprocket holes, and rounded corners for the perforations. Jones[4] made an exhaustive analysis of the sizes of the paintings of one of the old masters, Rubens, and tabulated the rectangular proportions for different forms of composition. A rectangle having a width to height ratio of 1.618 is considered by many artists to be one of the best shapes for a pictorial composition. Gregory[5] has written on the early history of wide films.

Color, Outstanding Development

Sound motion pictures in color have come into still greater use and are regarded by several authorities as the most outstanding development of the year. Five processes have been exploited and the entry of a sixth process, both on standard 35 mm. film and wide film, has been announced.[6] Definite advances in optical systems, processing methods, and the experience that follows production problems on a large scale have all contributed to a substantial improvement in the quality of color pictures.

The bulk of the raw film being used is coated on nitrate stock, although the hazard resulting from improper and careless storage of this stock has been demonstrated forcibly by the results of a number of serious film fires during the year which destroyed many valuable negatives. A large English firm manufacturing a non-inflammable support is reported to have found difficulties in applying emulsions to the base and has decided to sell the uncoated product on the open market.[7] A raw film factory with a daily production capacity of 60,000 meters is reported to be in operation in Tiflis, Russia.[8]

About the usual large number of patents have been issued relating to cellulose acetate compositions, indicating continued attention of the manufacturers to this important development. In view of the limited interest in the details of these, reference to the patent numbers has been omitted from this report. The references can easily be found by consulting the issues of the "Monthly Abstract Bulletin," published by the Kodak Research Laboratories. A few patents have appeared dealing with methods and machinery used for roll coating of film support.[9] Protection has been granted the idea of incorporating a light sensitive material in a cellulose xanthate or viscose film base.[10]

Patents of interest dealing with emulsion manufacture describe a device for double coating a film support, the incorporation of a hygroscopic substance in an emulsion to accelerate subsequent development with gases or vapors, a process for coating an emulsion to equal thickness on uneven bases, and the addition of protein substances to emulsions to enhance sensitivity.[11]

Of particular interest is a German patent which disclosed a process of light sensitive emulsion manufactured without the use of silver salts.[12] Certain compounds capable of undergoing stereo-isomeric changes under light action are mixed with gelatin, collodion, or cellophane, and coated as a photographic layer. If one of the stereo-isomers is colored and the other is colorless, an image is produced immediately on exposure.

Study Characteristics of Film

The addition of a sound record on motion picture film in conjunction with the picture has increased the necessity for a more thorough understanding of the characteristics of film. Toward this end, Schmidt[13] has contributed a paper discussing the photographic relations of density, transparency, and contrast of negative and positive films having variable density sound records. At the Toronto meeting, Jones and Sandvik[14] dealt with the photographic characteristics of sound recording film giving the results of practical tests on several different emulsions. Sensitometric characteristics, resolving power, contraction, and growth of images were discussed. Conklin[15] has described the use of a set of transparencies which may be superimposed on a sensitometric (H. & D.) curve for rapid determination of the characteristics of the emulsion under investigation.

Patents relating to sound film emulsions dealt, among others, with the following methods: The preparation of a tinted film having a narrow uncolored strip along one side on which the sound record may be printed; several patents by Gaumont cover their method of making sound records reproducible only by ultra-violet rediation.[16]

The importance of pitch measurement in film perforation has been treated by Carson[17] in the *Journal* of this society. Several patents[18] have been taken out on methods of reinforcing the edges of film strips, on anti-static layers in film, and on edge printing.

B—Studios and Locations

The major portion of the motion picture studios in the United States had been equipped for sound recording by the end of 1929 and new studios built by the leading producers. The trend is toward large sound-proof structures that may be opened into one another for large exteriors, long shots, and reviews. Two huge sound stages have been completed in Hollywood recently by two producers. One of these stages is 150 feet wide by 500 feet long and five stories high; it is divided into four parts and when opened will house a set occupying

Advances in Optical Systems Credited with Aiding the Standard in Color

75,000 square feet. Overhead monorail systems facilitate the movement of sets.[19] The other stage has been conceived on equally gigantic proportions and comprises a theatre auditorium capable of seating 1,500 persons and a section which is also designed as a theatre stage; in size, 75 feet deep, 80 feet wide, and 120 feet high. This stage has been designed particularly for the production of lavish spectacles. It is equipped with a steel curtain weighing 65 tons, and each of its 12 floor sections is fitted with a hydraulic lift. A vertical steel track, 65 feet high, permits camera shots in synchronism with the rising stage and curtain.[20]

In order to standardize the quality of motion pictures and to eliminate matter from scenarios which would prove objectionable to the public, the Association of Motion Picture Producers and the Hays organization drew up and approved a production code.[21] In the immediate practical field, Pfitzner has considered the economics of studio management.[22] The requirements for the ideal sound studios have been discussed by Schultz.[23] The increased use made of incandescent lights has necessitated the installation of refrigeration plants in studios in connection with ventilation systems.[24] Ground vibration noises are claimed to be minimized by the use of "floating floors" resting on a base of sound absorbing material and not connected to the outside walls.[25]

A description has been published of a new sound studio located at Wembly, England.[26] Its largest stage is 120 feet by 90 feet in size. Floors are laid on felt runners with a layer of plastic bitumen under the boards. A novel feature of this studio is a tank fitted with a camera booth permitting underwater photography. The four new German studios at Neubabelsberg have been built in the form of a cross, all recording and monitoring being done at the center.[27] A number of French studios are now producing sound pictures, according to reports from France, notably those located at Joinville, Espinay, and Paris. One French studio operating at Courbevoce was destroyed by fire early in February.

New studios have been reported under construction near Moscow by Danashew, who stated that the largest containing five stages would have 175,000 cubic meters of space.[28]

Lenses and Shutters

The characteristics of a new *f*/2.7 80 mm. lens for soft focus effects were tested by Emmermann and Seeber[29] both for arc and incandescent lighting. Noulet[30] has described two methods for introducing aberration in lenses. The introduction of color motion pictures has made greater demands on the performance of lenses, particularly in the photographing of long shots. A novel lens device for securing wider pictures without the use of wide film is of interest.[31] It consists of two lenses held in a mount which screws on to the front of the camera. A lateral compression of the image is produced so that nearly three times as much image is included in the normal frame. The picture is then expanded to three times normal width on projection.

Patents dealing with lenses and shutters[32] have been noted relating to a method of producing relief effects by alternate exposures through a system of lenses and mirrors, a device for prevention of the picture getting off center, and an apparatus for simultaneously taking details of foreground and background. In the last named patent this is accomplished by oscillating mirrors placed behind a dual objective system in the camera.

Cameras and Accessories

Stull[33] described changes made in the Mitchell camera to adapt it for use with 70 mm. film. The shutter size is doubled, and the gears are cut differently to adapt them to the pitch of the perforations, which is stated to be 0.231 inch for 70 mm. film.

The French camera, "Eclair," was described by Eveleigh.[34] Its features are: lightness, a six lens turret, a direct vision tube sight, and an automatic fade. A new model of the Askania camera appeared which is equipped for single, normal, and ultra-rapid exposures.[35] The Castagna camera, manufactured in Vienna, is housed completely in an all-metal case. It is fitted with a four-lens turret, and the front may be swung open providing easy access to the gate. The shutter design is novel in that a fade may be adjusted to a definite number of crank turns from a minimum sector opening of five degrees to a maximum of 180 degrees.

Fear[36] designed a silent high-speed movement for Bell and Howell, and Mitchell cameras. Pilot pins, accurately fitted, lock the film while the shutter is open and an eccentric has been substituted for a cam for moving the film. More recently, the same inventor introduced a completely new silent camera which is stated to be adaptable quickly to color motion pictures, sound-on-film photography, and wide picture photography either on wide film or by the Fear process, which rotates the images through an angle of 90 degrees, placing the frames longitudinally on 35 mm. film.[37]

According to a well known director, the use of synchronous electrical camera drives, necessitated by simultaneous longshot and close-up exposures in sound motion picture work, has freed first cameramen from actual cranking and given them more time to consider pictorial composition.[38] Cowan[39] reported on a survey of camera and projection apertures in relation to sound-on-film pictures. A joint committee of the Society of Motion Picture Engineers, the Academy of Motion Picture Arts and Sciences, the American Society of Cinematographers, and the American Projection Society prepared a resolution on recommended practice for cameramen and projectionists. This resolution was recommended as standard practice by the Standards Committee of the Society of Motion Picture Engineers at the Toronto meeting in October, 1929. Essentially the resolution suggested that a rectangle 0.620 inch by 0.835 inch be marked on the ground glass of cameras and that an aperture size of 0.600 inch by 0.800 inch be adopted for sound-on-film projection.

Accounts have been published of cameramen's experiences in frigid countries, notably of the troubles encountered by Rear Admiral Byrd's Antarctic expedition.[40] Spring-driven cameras failed at —20° F. Lieberenz[41] was able to keep such cameras in operation even at —40° F. by cleaning the mechanism with gasoline and lubricating with a mixture of kerosene and bone oil.

New Camera Improvements

A viewing device known as the "Orthoviseur" was announced for use on Debrie cameras.[42] It is used for determining the field angle and focus of the particular objective to be used on the camera, namely, 35 mm., 50 mm., 75 mm., and 100 mm. An erect image is produced about 9 cm. by 12 cm. in size and not reversed left and right. A focussing lens giving an enlarged view on the focussing screen has also been made available for the Debrie camera. Smack[43] described the construction and properties of flexible drive shafts for motor-driven cameras. Chutes fitted between the sprocket and magazine assist in minimizing film buckling troubles, according to Henri-Robert.[44] Jonson[45] described a buckle-proof magazine designed for Mitchell cameras.

The added weight of sound-proof housings has resulted in the design of stronger tripods. One of these, called a "camera dolly," is constructed of telescoping steel parts attached to a triangular rubber tired traveling support.[46] Types of equipment and methods used for still photography in German studios were described by Lichtenstein.[47] The use of an amateur motion camera was considered valuable by a Hollywood cameraman as an inexpensive means for making trial shots on sets.[48]

Many improvements have been noted in camera design as shown by the large number of patents[49] issued, which, besides the usual modifications in claw pull-downs, shutters, magazines, deal with the use of derivatives of cellulose, such as acetyl cellulose for the manufacture of film spools; the obtaining of relief effects by movement of a camera round an eliptical or oval path during exposure; and electrical tension regulation for delivery or take-up reels.

An ultra-rapid camera known as the "Trommelapparat" employs a high frequency 30,000 volt arc for illumination intermittently flashed on the subject by means of a rotating sector. The film is wound on the inside of a cylinder which accommodates 100 turns of 40 frames each. Four thousand normal frames may be exposed per second, or 8,000, and 16,000 half or quarter normal frames, respectively, per second.[50]

Only two patents appeared dealing with improvements in motion study cameras.[51]

Exposure and Exposure Meters

A cameraman[52] recounted some of his experiences in making satisfactory exposures in the tropics. Yellow filters and panchromatic film were employed, exposures being made between 7:00 and 11:00 A. M. each day. Emmermann[53] described the properties of silk screens used before the camera lens for the production of diffused negatives. A light intensity meter used for the determination of the light values on motion picture sets, as well as light measurements in connection with printers and screen illumination, was described by McCoy.[54] The meter consists of a shielded photo-electric cell with a range of sensitivity of 100 to 3,000 foot candles, having a broad response covering the visible spectrum. A patent was issued relating to the design of an actinometer of the rotating wedge type.[55]

Full Text in NEWS

The report of the Committee on Progress of the Society of Motion Picture Engineers, compiled twice annually, embraces developments in the advancement of the industry, no matter where centered. Its text will be published in full in *Motion Picture News* beginning with this edition.

Prepared by a committee headed by Glenn E. Matthews and including M. Abribat, J. A. Ball, J. Boolsky, W. Clark, A. W. Danashew, J. B. Engl, R. E. Farnham, H. B. Franklin, K. Geyer, A. C. Hardy, R. C. Hubbard, G. F. Rackett and S. K. Wolf, the report divides itself into seven classifications.

The first, dealing with production, is published in part in this issue. Next week, *The Showman* Section, as one of its features, will publish another section of the report which deals with exhibition.

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(*Continued on page* 42-*C*)

Does Playing Films Contrary to Release Date Violate Copyright? Court to Decide

Paging Schnozzle

Hollywood—Flo Ziegfeld, who knows a thing or two about feminine pulchritude, told the gang out here that "A good nose is the most important feature a girl can have."

Can you beat that! We have been hitting the high spots for two years with the most beautiful girl in the East, and never recognized beauty. She has a beak which extends just one-half inch below her chin.

Ore. Methodists To Support Bill For Gov't Control

Astoria, Ore.—Resolutions commending the agencies promoting the enforcement of the 18th amendment and rapping the picture industry were drafted by the committee on temperance, prohibition and public morals of the Oregon annual conference of the Methodist Episcopal church.

The draft of the resolution pertaining to films reads:

"Whereas, the American motion picture is undermining the Christian influence of home and church, menacing law-abiding citizenship and misrepresenting the American life to the nations of the world; and

"Whereas repeated efforts to improve the moral standards of motion pictures by co-operation with the industry have failed to secure desired results;

"Therefore, be it resolved, that we co-operate with the Federal Motion Picture Council in America, in its effort to obtain the passage of the bill declaring the motion picture to be a public utility and providing for a federal motion picture commission to regulate the trade practices of the motion picture industry and to establish definite moral standards to be applied before the production of films which are to be licensed for interstate and international commerce, the expenses of the commission to be paid by the license fee of pictures."

Baltimore Daylight Time Goes to Fall Referendum

Baltimore—Daylight saving will be placed on the ballots at the coming general election in November, according to a ruling handed down by the attorney general. Thus the question which has agitated Baltimoreans for the past few months and which is now in effect in Baltimore on a "voluntary" basis with many people and organizations observing it, but all the picture theatres operating on standard time, excepting one, will have a referendum and the people will be able to vote on it.

Technicolor May Earn $5

Estimates place earnings of Technicolor for the current year in excess of $5 a share.

Distributors Ask Damages From Cincy Exhibitors In Unique Action

Cincinnati—Something entirely new in film procedure has been launched here with filing of suits alleging violation of the copyright law by an exhibitor for failure to observe release dates on films involved.

Moses Wilchens, Raymond G. Julius and Isaac Frankel are defendants in the unique action brought by Paramount, Universal, M-G-M and Educational. The Colonial and Ohio, which the defendants operate, allegedly violated the release dates stipulated by the distributors.

Damages of $6,250 and costs are involved in the action, because the defendants are suing under terms of the copyright law which stipulates damages of $250 for each violation. The suit covers 25 pictures. In addition to damages, the plaintiffs ask a perpetual injunction restraining the defendants from any further alleged infringements of the complainants.

Gov't Taking Legal Steps To Stop Balto Song Plugs

Baltimore—With a view to taking legal action against those engaged in publishing and selling song sheets in Baltimore, O. Norman Forrest, Assistant U. S. District Attorney, says an investigation is being made now.

Forty Baltimoreans may find themselves liable to action for infringing the music copyright laws and indictments may be sought against them because it is reported that no royalties have been paid on the songs published in the sheets sold, each of which contains about 100 songs.

These sheets have been circulated by an organized body in Baltimore, it is claimed, and under the copyright laws, according to Forrest, each of the distributors, printers, peddlers and wholesalers of the sheets is liable to fine or imprisonment.

Fox Installs Earphones

Hollywood—Sixty-four of the Fox West Coast theatres will be equipped with earphones for the deaf. To equip these houses will require 694 sets.

Hoot Ropes Sally

Hollywood—Hoot Gibson and Sally Eilers, his leading woman in recent pictures, are now in Canada on location—for their honeymoon. They were married Friday night at Baker's Ranch, near Saugus, Calif., with 100 picture celebrities as wedding guests. Carmen Pantages was maid of honor and Marion Nixon, Mae Sunday and Marie Prevost were bridesmaids. Buster Collier was Hoot's best man. After the ceremony the newlyweds left for Banff, Canada.

French Swedes

Hollywood—When Warners start production on the film version of their Broadway musical comedy, "Fifty Million Frenchmen," the comedy team of Olsen and Johnson will have the featured leads. The team is under term contract for pictures to Warners, and recently appeared in "See Naples or Die." Lloyd Bacon has been assigned to direct "Fifty Million Frenchmen."

Copyright Bureau Warning Sounded By Ohio Leader

Columbus—The copyright protection bureau'll get you if you don't watch out is the substance of a warning to members sounded by P. J. Wood, emphasizing that no verbal agreement or consent for holding-over prints "is any protection to you."

The copyright bureau, maintained by distributors, is "very active gathering evidence against theatre owners who, intentionally or unintentionally, are holding over films beyond the number of days specified in their contracts." Get it in writing, summarizes his advice to members.

"Many theatre owners have engaged in the practice of holding over pictures for extra days upon the assurances of the salesman that it was perfectly all right with the exchange to do this. Please remember that if there was no objection to such a practice, the salesman would be willing to write it into the contract. In the future, if you are told by a salesman, or a booker, that you are at liberty to hold pictures an extra day or two, please immediately report to this office the name and connection of such person giving you this erroneous advice.

"Bear in mind that these 'hold-overs' constitute a violation of the copyright law and that the amount of damages asked by the Copyright Bureau is out of all proportion to the film rental involved. Do not think because your contract specifies $20 for a two-day run, and you hold the picture over for an additional day, that the payment of $10 to the exchange will be accepted in settlement.

"If you are now showing pictures beyond the number of days specified in your contract or 'confirmation of play dates' without the consent of the exchange, discontinue the practice immediately, otherwise you are bound to pay a heavy tribute for abrogating the 'run' provision of your contracts. This applies not only to features but to news reels and short subjects as well.

"Let me caution you once again—if the salesman won't write it in the contract, his verbal promises or assurances are insincere and of no weight whatsoever."

Four Bits Gets Whopping Shows On A.C. Boardwalk

Atlantic City—Competition with a vengeance is raging along the boardwalk of this resort. Just imagine these attractions for a 50 cents admission at the Steel Pier: "Journey's End," "Mamba," and "Anna Christie," seven acts of vaudeville, a minstrel show, high diving horses, automobiles looping the loop, a "human skyrocket," water circus, "dip of death" bicycle rider, man shot from cannon, acrobats, Hawaiian village, Hollywood exhibit, war relic exhibit, airplane exhibit and dancing.

The triple feature program, plus the other attractions, is bucking Warner shows at the first runs along the boardwalk. One other pier, the Million Dollar, presents first runs, but shows only one feature picture, together with its other pier attractions.

Stanley Co. Half Year Net Totals $2,285,705

The consolidated net profit of the Stanley Company of America and subsidiaries (including extraordinary profit arising from the sale of investments) after all charges, for the 26 weeks ended March 1, 1930, was $2,285,705. Warners own in excess of 99 per cent of the capital stock of the Stanley Company.

Paramount Publix Shows Large Stockholder Gain

Paramount Publix stockholders on June 6, 1930, numbered 16,486, a new high record in the history of the company. On March 7, 1930, there were 13,731 stockholders, and in June, 1929, 9,855 stockholders.

Gets Unique Post

Hollywood—Edgar Allan Woolf, playwright and journalist, is Hollywood's first dialogue director. His duties will be exclusively the examining, revising and supervision of dialogue. He will work directly under C. Graham Baker and Hal B. Wallis, in charge of First National production.

Radio Contest for Sono Art

Mike Simmons, publicity chief for Sono Art-World Wide, has tied up with Station WGBS to conduct a radio questionnaire plugging "The Big Fight." Radio listeners answering correctly three questions out of five submitted will receive passes to the Globe, New York.

Record for "All Quiet"

Twenty performances for the "All Quiet on the Western Front" current week's run at the Central, New York, break another record for the two-a-day stand playing to $2 top, according to "U."

Klein Handles "Gaucho."

The Edward L. Klein Corp. is handling foreign distribution of "Alma de Gaucho," a Spanish Talker. It was made in South America.

And Plenty Have It

The latest term of approbation for a male star is to say, "Yes, he's got plenty of IF."

Doug and Mary Retirement to Bring Merger?

(*Continued from page* 13)

Schenck to develop merger or amalgamation plans that might benefit the company's situation.

Should this develop and a closer alliance with Paramount than now exists become a fact, grouped in the one gigantic line-up of companies would be the Zukor organization, Fox, M-G-M and U. A. It is regarded as significant in some quarters that some time ago Paramount loaned $3,000,000 to Art Cinema, finance unit of the Schenck productions as well as of other units releasing through United.

The step would likewise be significant in the part it would play in realigning the industry's checker-board of major affiliations and might easily lead to closer relations between Warners and R-K-O than the booking deal closed a few days ago.

Schenck is in New York, but has proved difficult to reach either by telephone or otherwise. Several messages deposited with his secretary have remained unanswered.

Brooks, President 21 Times

Albany—Harry M. Brooks, of Troy, has been elected president of the operators' union of that city for the 21st consecutive time. This holds true of Al Lemay, financial secretary of the organization. Charles H. McCarthy was named vice-president; George L. Nugent as recording secretary, and John Ross, treasurer.

Del Ruth on Outside

Hollywood—Under the terms of his contract with Warners, Roy Del Ruth is permitted to make a picture a year for an outside organization. This year it looks like Paramount in the East.

22 Dividends Payable This Week

Company	Rate	Period
Celotex Co. pf.	$1.75	Q
Claude Neon Elec. Prod.	.25	Q
Do	3%	Stk.
Do, pf.	.35	Q
Consolidated Film Ind.	.50	Q
Do, partic. pf.	.50	Q
Eastman Kodak Co.	1.25	Q
Do	.75	Ex.
Do, pf.	1.50	Q
Johns-Manville Corp. pf.	1.75	Q
Marks Bros. Theatres, pf.	.50	Q
National Screen Service	.50	Q
National Theatre Supply, pf.	1.75	Q
Orpheum Circuit, pf.	2.00	Q
Radio Corp. of America, pf. A	.87½	Q
Do, pf. B	1.25	Q
Saenger Theatres, A	.50	Q
Do, B	.50	Q
Do, pf.	1.75	Q
State Theatre, (Boston) pf.	2.00	Q
Wurlitzer (R) & Co. 7% pf.	1.75	Q

Summer Heat Slips K. O. To Baltimore Biz

Baltimore — Hot weather in June knocked theatre business here for a goal. Part of this may have been due to the daylight saving time observed by many persons and industries in the city. But the slump has been felt principally by those theatres that have refused to conform their time schedules to meet the requirements of the daylighters.

Investigation into the residential house situation reveals the same conditions. Those houses that have changed their hours to suit the daylighters as well as the standard timers appear to be getting along just as well and, in some instances, better than they did previous to the daylight saving period in the summer.

Those, however, who have refused to make any concessions to daylighters seem to be losing somewhat but the consensus of opinion appears to be that the change to daylight saving has not drastically cut into the summer business of neighborhood houses.

Exhibitors Optimistic

Generally speaking, film conditions are on the up and up. This is evidenced by the faith certain exhibitors have in the future, shown by their contemplated building operations.

The Palace, operated by Gaertner Brothers, and the Patterson, a Durkee house, have been closed and while the former is to be extensively remodeled to reopen with only the projection and sound equipment retained, the Patterson is to be torn down and rebuilt as an entirely new house.

Walter Pacy is having his McHenry in South Baltimore enlarged by 350 seats and there is a possibility that the Ideal, Hampden, owned by Julius Goodman, and the Astor, owned by a company of which Robert Kanter is president, may be reconstructed to increase the capacity.

Fox Organizes Unit to Make Spanish Versions

Hollywood—With its own staff of writers, directors and technicians, Fox's new Spanish department will commence production immediately. The unit will concentrate on all Spanish talkers, with John Stone, formerly in charge of silent and synchronized work, in control.

"One Mad Kiss" starts the new policy. It stars Don Jose Mojica.

18th Roadshow of "All Quiet" Opens at Hartford

Hartford, Conn.—Run of "All Quiet on the Western Front" at the Regal here is the 18th roadshow engagement of the picture.

Young Gleason Joins Pa and Ma Over on Pathe Lot

Hollywood — With signing of Russell Gleason to a long term contract, the whole dern Gleason family is now over on the Pathe lot. First under the new agreement is in preparation.

Claim Ries Sound Patent To Be Basic

(*Continued from page* 21)

over sound recording apparatus applied to the film at its point of exposure for picture taking would interfere with the field of view. Nevertheless synchronism in recording and reproducing the pictures and sounds (with due allowance for the difference in the speed of light and sound waves) is necessary for the best results. This is accomplished both in the recording and reproducing apparatus in the following manner.

The film travels in succesion over the guide roller 7, positively driven feed sprocket 8, guide roller 9, upper intermittent sprocket 10 and its guide roller 11, down between the lower intermittent feed sprocket 12 and its guide roller 13, positively driven sprocket 14 and its guide roller 15, thence under the guide roller 16 and over the roller 17 to the receiving reel 4. This feed mechanism forms the loops 18 and 20, the feed sprockets drawing the film from the upper reel, and the sprockets 10 and 12 feeding it intermittently past the lens system at 19, after which the roller 14 and reel 4 cause the film section 21 to pass through the sound reproducing apparatus (or the recording apparatus) at a uniform constant speed. The loops 18 and 20 may be of a length usually employed in motion picture cameras or projecting machines. The usual shutter and other mechanism commonly employed in cameras or projecting machines will be employed, but for simplicity of illustration such parts are omitted.

There are thus two sections of film, spaced apart a fixed distance, one for intermittent exposure in taking or reproducing motion pictures, and the other for continuous exposure in making or reproducing sound records. The pictures and sounds are recorded or reproduced concurrently, and if film sections 19 and 21 in the reproducing machine are spaced or timed the same as in the recording apparatus the pictures and sounds will be in synchronism when reproduced. Varying the relative positions of film sections 19 and 21, or varying the timing of the two exposures will result in varying the synchronism to compensate for the difference between the speed of light and sound waves, so that they both may be so transmitted over considerable distances as to arrive at the selected point in unison. The flat film section 19 is opposite the picture-illuminating section, 22, of the lamp-house 23, and in line with the usual picture-projecting lens and shutter (if one be used) which may be mounted on the frame 2. The lower vertical film section, 21, is opposite the lower section, 24, of the lamp house which, as herein illustrated for convenience of description, is shown as containing an arc lamp, 25, fed from the lighting circuit 26, or any other suitable source. As will be seen, the lamp house 23 is mounted adjustably on guide rails, 27, mounted on the base or stand 28, that carries the entire projecting apparatus.

The lower vertical film section, 21, as well as that portion of the film 1 below the positively-driven sprocket 14 (unlike the upper section 19 and its loops 18 and 20, which are affected by the intermittent-feed mechanism) will travel at a continuous and uniform speed, since the take-up device 5 causes this portion of the film to be wound up on reel 6 under a slight tension as rapidly as the teeth of the steadily revolving sprocket 14 release it. It is this lower section, 21, therefore, which is removed a distance of approximately not more than three picture spaces from section 19, or a total time-interval of about one-fifth (1/5) of a second, (which time interval is susceptible of still further reducation if more than 16 pictures are exhibited per second, that I employ for the reproduction of the sound record that has previously been impressed upon the film along with the pictures. However, I have been able to devise means hereinafter more fully described, whereby even this minute and practically negligible discrepancy in time may be effectively, completely and automatically eliminated.

I prefer for various reasons, in carrying out my invention, to impress such sound waves upon the film in the form of a translucent photographic record. (see Figs. 8 to 12 inclusive,) in which the waves are represented, when developed, by a ribbon or band of varying degrees of translucency represented in the drawings by a series of dots or shaded lines, the parts of the band representing sounds usually merging one into another in continuous succession in the direction of the length of the film. Such a record held to the light, presents a substantially straight band made up of a succession of lights and shadows, in which the alternations of light and shade and the distance between them correspond with and represent the pitch or frequency of the original sound waves, while the depth or intensity of the shading, or the relative degrees of translucency, correspond with and represent their amplitude.

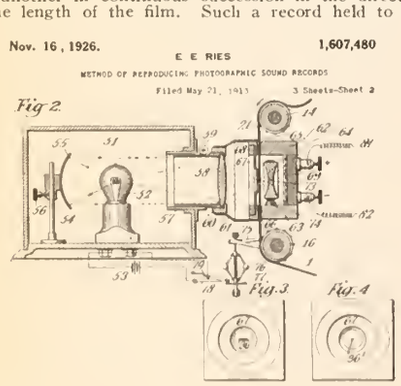
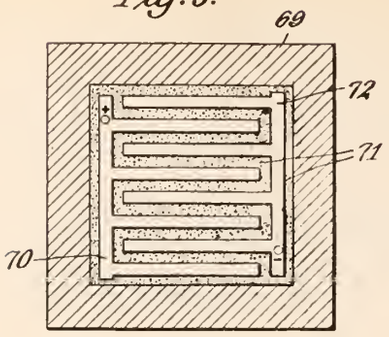


Fig. 5.

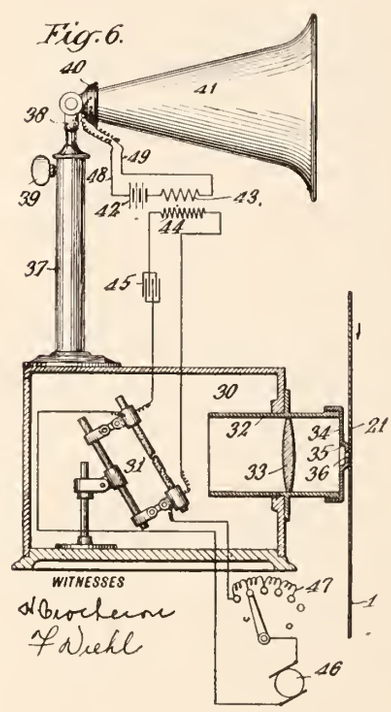


All degrees of light and shade corresponding to the simplest or most complex sound waves may, by properly adjusted and regulated conditions, be accurately recorded.

Fig. 6 shows the sound recording arrangement. In practice it is combined with the camera which may be of any suitable type. The film feeding mechanism may be similar to that shown in Fig. 1 and is not shown in this figure. In the chamber 30 is located any suitable light 31, such for example as an arc light or an incandescent light of any suitable kind capable of having its luminosity varied at the speed of the variations of sound waves. This chamber is provided with a tube, 32, containing a lens, 33, and an adjustable cap-piece, 34, having a raised central portion, 35, pierced with either a narrow slit, 36, as shown in Fig. 3 or a small round or square pin-hole opening 36' such as shown in Fig. 4, corresponding with light openings of like character that are used in the projecting apparatus illustrated in Figs. 1 and 2.

Mounted at the upper rear portion of the apparatus

Fig. 6.



in Fig. 6 is shown a standard 37, containing an adjustable sliding rod 38, that may be extended and turned in any position and if desired may be locked in such position by wing-nut 39. The upper end of rod 38 has a swivel-joint into which is clamped a telephone-transmitter or microphone 40, which is provided with a large tapering horn or megaphone, 41, designed and adapted to collect the atmospheric sound waves and to direct and focus them upon the diaphragm of the transmitter 40. The minimum height of the horn 41, when the device illustrated in this figure is used in connection with a portable motion-picture camera, is preferably such that the entire camera mechanism, including the chamber 30, containing the photophonic recording appliances, may be mounted as a single, self-contained unit below the line of swing of said horn. The mounting of the horn 41 directly upon the camera apparatus is not essential, as the standard 37, the transmitter 40 and sound-receiving horn 41, may be located at convenient points either near the camera or at any desired distance.

The transmitter 40, whether mounted on the apparatus or located at a distance therefrom, is in electrical connection through the circuit or line wires, 48, 49, 42, and primary winding, 43, of an induction-coil whose secondary winding, 44, is in series with a condenser, 45, and with the terminals of the lamp 31, as shown. The terminals of the lamp 31, are likewise independently connected, in the usual manner, by means of the circuit wires shown, with a suitable source of direct current 46, and rheostat 47.

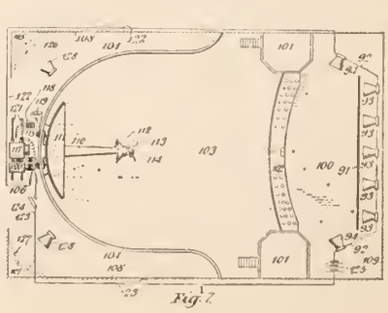
In front of the cap 34, is shown the moving film, 1, traveling downwardly in close proximity to the raised portion 35, so that the portion of its surface intended for the record passes by the light opening 36. This section of the film, indicated by the numeral 21, corresponds with the lower vertical film section 21 in Figs. 1 and 2. It will of course be understood, that the sensitive film 1 in Fig. 6 is completely inclosed and protected from extraneous light by the camera box in which it moves, and that the edge portion or portions of the film on which the photographic record is to be received are shielded from the light and are thus left unexposed during the transit of the film behind the shutter-opening of the picture-taking lens.

The operation of the sound-recording apparatus just described is as follows: Electric energy from the source of direct current 46, passing through rheostat 47 by which its intensity is suitably controlled, travels across the carbons of the lamp 31, forming an arc having the characteristics of a sensitive flame that burns with a steady light and at an approximately constant temperature and luminosity. An arc of this character is capable of being converted by a series of slight but rapid variations in the current supply, into what is known as singing or speaking arc, which is capable of setting up atmospheric vibrations that may be heard directly by the ear at a considerable distance from the arc.

Instead, however, of employing the arc to set up such audible vibrations, I enclose it within the sound-proof casing 30, and cause variation in the strength of the current corresponding to sound waves to be set up. That is, I produce a series of corresponding variations in the intensity of the light emitted by the lamp, by and in accordance with the speech and other sound waves accompanying the scene or action, and simultaneously impressing the successive variations of intensity of the light upon the moving film in the form of a permanent record.

This result I accomplish in the following manner: The sound waves entering the horn 41 from a distant point are concentrated upon the diaphragm of the microphonic transmitter 40, vibrating the same to vary the resistance of the primary circuit containing the battery 42 and the primary coil 43. The latter induces undulatory or alternating currents of high tension corresponding in form and pitch with the sound waves impinging upon the diaphragm, in the secondary coil 44, which currents pass across the condenser 45 and affect the steady current flowing through the arc, 31, from the dynamo or other source 46. The direct current from this source cannot jump across the condenser 45 nor affect the induction coil 44, so that the net result of the variable current impressed upon the current traversing the lamp 31 is to increase and decrease the intensity of the light in accordance with the original sound waves. The light from the lamp 31, (whether this be an arc or incandescent lamp,) passes into the tube 32 and through the lens 33, which converges the rays over the small slit or opening 36 and at least some of them pass through the slit and strike the moving film 1, thus photographically impressing its sensitive surface with a sound record in the manner already explained. As soon as the film is developed, this record is ready for reproduction.

Instead of employing an arc lamp for recording purposes, as in Fig. 6, I find it equally expedient and more satisfactory to use for this purpose an ordinary tungsten or other metal-filament incandescent lamp, such as I have illustrated in Fig. 2, in which such a lamp is shown as arranged and utilized for reproducing purposes. It is well-known that the efficiency of an incandescent lamp, in terms of candle-power produced for a given consumption of current, is very greatly increased with very small increments of current after the lamp has already been raised to and is normally burning at, a relatively high intensity. Furthermore, its ctinic power under these conditions is likewise enhanced. It is these combined qualities that I find particularly useful and which I utilize in my process of converting sound waves into electric waves, electric waves into light waves, and light waves into chemical action upon the film, by the method and appliances already described with reference to Fig. 6.

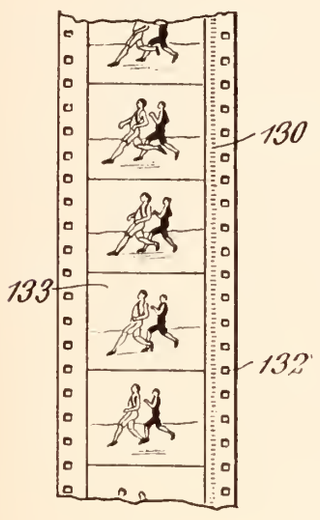


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Moreover, in substituting incandescent lamp for the arc, the humming due to the rapid expansion and contraction of a heated gas, such as an arc flame, is substantially eliminated. In addition to this the entire superimposed alternating energy of the talking circuit, impressed upon the normally high candle-power lighting direct current, is effectively employed in alternately raising and lowering the normal candle power of the lamp. This variation, it will be seen, occurs in that part of the spectrum in which the slightest addition or subtraction of electrical energy (such as would be caused by a very small to and fro movement of the transmitter diaphragm,) will produce a considerable fluctuation in candle power and in its resultant actinic or photo-chemical action upon the film. Since the induction coil and condenser used by me cause the setting up of induced currents flowing alternately in opposite directions through the lamp filament, those currents that flow with the normal lamp current serve to reinforce it and augment the candle power, while those that flow against the normal lamp current oppose it and cause a diminution of the normal luminosity.

If this action took place while the filament were burning at a very low candle power, say a bright red, the effect of the superposed telephone current would scarcely be noticeable. But if the filament were burning at a brilliant white, or a bluish white incandescence, such superposition of the telephone current, I have found, will produce a very decided and sharply defined variation in candle power, a variation that is entirely too rapid to be perceptible to the eye, but which is quite strongly marked when produced upon a moving film. However, since by the use of my focusing lens I concentrate a considerable amount

Fig. 8



of light upon an exceedingly small surface, I find that it is not essential to overstrain the lamp-filament. The strength of the source of light and the photographic materials and speed of photography are adjusted to each other for this purpose in accordance with the well known practice in the photographic art. In fact, a very small tungsten filament lamp using an almost insignificant amount of current will more than suffice to produce a strong, well defined and powerful record, a record that is practically free from all scratching and other extraneous mechanical sounds inseparable from the use of ordinary phonographic records.

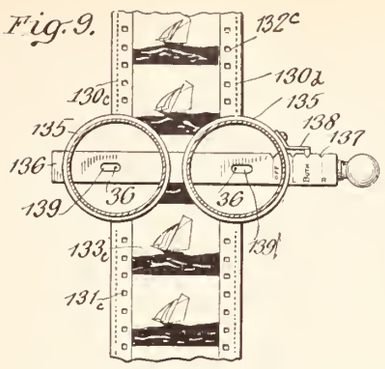
Coming now to the method and appliances I have devised for reproducing my sound records, reference is made to Fig. 2, which, with certain modifications, shows on a larger scale the sound reproducing apparatus illustrated in Fig. 1, and already partially described.

In Fig. 2, the light chmber, 51, (corresponding with 24 in Fig. 1,) contains a small tungsten or other suitable metal-filament incandescent lamp, 52. This lamp is supplied with direct current from a battery or other source 53. Behind the lamp is mounted a standard, 54, carrying an adjustable reflector 55, which may be secured upon the standard by thumb-screw 56. In front of the lamp, mounted in the wall of the lamp chamber, is a flanged cylinder, 57, which supports an adjustable lens tube provided with a lens, 58, and a rack and pinion, 59, for focussing the lens 58, the latter being shown as secured in its tube by a flanged clamping ring 60. This clamping ring is adapted to enter within a hood, 61, the two forming a light-tight and dust-proof connection between the light-chamber and that part of my sound-reproducing apparatus which co-operates with the film.

This last named apparatus, as shown, consists of a closed, box-like chamber having top and bottom walls 62, 63, two side walls (not shown,) and a rear wall, 64. The top and bottom walls are provided with slots 65, 66, through which the vertical section 21 of the developed film, 1, is free to pass, this section of the film extending between the two lower sprockets 14 and 16, as shown in Fig. 1. The front of the box is closed by the perforated plate 67, (see Figs. 3 and 4), which may if desired be held in position by a removable clamping frame 68 to facilitate changing the plate to form a wide or a narrow sound record.

Secured to the inner face of the rear wall 64, and preferably covering its entire surface, is a variable, electrical resistance, 69, adapted to be influenced in its conductivity when impinged upon by light. I may employ as such variable resistance a "selenium cell" of

Fig. 9.



any desired or appropriate construction, but I prefer to use a selenium cell or grating, 69, of a special type that I have invented for this purpose, the design and construction of which is illustrated in detail in Fig. 5. This consists of two thin, interlaced sheet-metal stampings, 70 and 72, marked + and — respectively, the space between and around the uniformly spaced, interlaced prongs of which is completely filled with melted selenium, 71. Usually, if desired, a very thin layer of selenium may also be spread over the top surface of the grating 69, that is formed by the two conducting grids 70 and 72. These grids terminate in a pair of binding posts, marked + and —, respectively, secured to the back of the rear wall 64.

Within the chamber, suitably placed between the film section 21 and the variable resistance grating 69, is a small double-concave lens, 73, mounted upon a fixed support, 74, so that its focal axis is opposite the light-opening, 36 or 36', in the plate 67. Upon the shaft of the lower guide roll 16, which if desired may be in the form of a sprocket wheel, I place a small belt 75, arranged to drive a centrifugal governor 76, whose disc, 77, is adapted to raise and lower a lever 78, so as to make or break the circuit of battery 53.

The purpose and function of this governor, 76, and its associated parts, as will be apparent, is automatically to open the circuit of battery, 53, and thus to extinguish the lamp 52, if for any reason the speed of the film 1 is unduly reduced, or when the projecting machine comes to a stop, or again during the starting up of the same from a position of rest until it has gained its minimum or normal operative speed. In this manner, I eliminate all possibility of accidently overheating or burning the film by reason of any prolonged focusing of the light from the lamp 52, upon any given spot on the same. I will say, in passing, that I may also use the same governor to extinguish the picture-projecting lamp, particularly if this be of the high candle-power incandescent type which under certain operating conditions I find it feasible to suhstitute for the arc, and thereby dispense with the usual fire-shutters now generally employed. The use of this automatic lamp extinguishing safety device will serve, incidentally, to insure a more correct and uniform operation of the projecting apparatus on the part of the attendant.

The operation of the remaining devices described with reference to Fig. 2 are as follows. The rearwardly extending light-rays from the incandescent lamp 52, impinge upon the reflector 55, which in some cases I may make in the form of a parabolic reflector having the lamp, 52, in the focus thereof. From this reflector they are projected against the lens 59, as indicated by the arrows. The forwardly extending rays from the lamp filament are in like manner directly projected upon the same lens, being added to those coming from the reflector 55. The lens 59 concentrates and brings the combined rays thus falling upon it to a focus directly upon that given spot of my sound record, usually located near one edge of the translucent film-section 21, (as indicated more clearly in Figs. 8, 9 and 10,) which at the moment is passing behind the narrow slit or light-opening 36. It will thus be evident that this spot, which may represent, say a portion of a single sound wave, is very highly illuminated, and that the amount of light transmitted through the film at this spot will depend directly upon its relative degree of translucency, which changes rapidly from moment to moment with each succeeding wave that passes the slit. The light rays pass, preferably through a small double-concave lens 73, which is placed close to the film causing them to diverge and to spread preferably over the whole of the large area of my selenium grating 69, as shown by the dotted lines. By this novel means I produce a wide and uniformly distributed variation in the electrical resistance of the selenium between the + and — grids, 70 and 71, which variation will be in substantially direct proportion to the varying intensity of the distributed light.

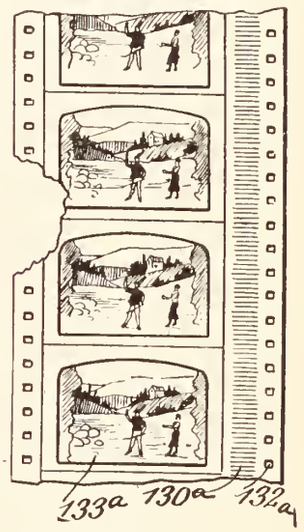
It may be mentioned here that in reproducing my photophonic sound records, it is not essential to have the emulsion side of the translucent film face the light rays coming from the lamp 52. It suffices merely to transmit the convergent rays at the desired focal intensity through the film so that the plane of the photographically developed sound-record surface will intersect and pass through the concentrated light rays. I prefer to place my sound-reproducing lamp 52, together with its light concentrating and projecting system, on the opposite side of the film from that shown in the drawings, thus reversing the position, with reference to the film 1 at the point 21, of the lamp 52 and the selenium grating 69. Moreover, in the reproduction of my photographic sound records, unlike the reproduction of an ordinary photograph, the sound is the same whether it is reproduced from a negative or a positive print.

On referring to Fig. 1, the manner in which the variation in the electrical resistance of the grating 69 is utilized in the present application of my invention, will now be made clear. To the + and — binding posts of the selenium grating 69, are attached the conducting wires 81 and 82. These wires extend, let us assume, from a picture-projecting booth located on or above the balcony of a theater,—in which booth the entire projection apparatus shown at the left hand portion of Fig. 1 is placed—to the stage of the same theatre. The location of this stage is represented at the right-hand portion of Fig. 1 by the talking-picture screen, 91, and the sound-reproducing horn 90, of my photophonoscope.

The dotted lines 83, 84, represent a continuation of the conducting wires 81, 82, and are run from the aforesaid balcony and joined to the remaining circuit wires, 85, 86, located on the stage, a primary battery, 87, being included at any convenient point in the sound reproducing circuit. Ordinarily, I may connect the wires 85 and 86 directly with one or more telephone receivers placed on the stage, generally behind the screen 91, and in this case the battery 87 is alone sufficient, without any additional appliances, to cause an absolutely pure reproduction of the photographed voice-record, by virtue of the changing resistance of the selenium grating 69, and the automatic corresponding increase and decrease of the current which the battery 87 sends through the telephone or telephones.

However, in order to increase the volume of the reproduced sound, especially when my apparatus is used in large auditoriums, I preferably introduce in

Fig. 10



this circuit any suitable amplifying device or devices, by which speech may be intensified to fill the entire auditorium. I have illustrated as one type of such amplifying device that I find useful for this purpose, a loud-speaking electrochemical telephone receiver of a well-known type, to the terminals of which the wires 85 and 86 are connected. This apparatus consists essentially of a diaphragm of relatively large diameter, which I place within the base of the megaphone, 90, said diaphragm having a flexible, spring-pressed metallic arm, preferably of palladium, 89, extending from the center thereof and bearing upon the surface of a uniformly driven rotating cylinder, 88, preferably of compressed chalk, that is kept in a moistened condition by any suitable means, as by an occasional wetting of its surface about once or twice a week, from the liquid-containing receptacle 92. With the shaft of cylinder 88, one of the wires leading from the battery, 87, is in electrical contact, the other wire being connected with the arm 89. In some cases I may also introduce an induction coil in this circuit to augment the effect. The passage of a variable current between the moistened cylinder and the arm, by its electrolytic action, effects a corresponding and very pronounced variation in the mechanical friction between the two surfaces. In this manner, oscillations of large amplitude are produced in the diaphragm, in exact accordance with the density of the photographic sound record on the film, 1. The effect of these oscillations upon the column of air contained within the megaphone, 90, is such as to still further augment the volume of sound emitted, so that it becomes possible with this arrangement of the various parts of my apparatus, audibly to reproduce and amplify the sound record on the film to such an extent, if necessary, that the reproduced speech, vocal, instrumental and other sounds will be louder and carry farther than the original sound vibrations themselves.

Although I have herein shown and described one specific type of sound-amplifying apparatus, I desire it understood that I do not limit myself to this type, as I may employ any other form of telephonic relay or other sound amplifying devices.

It will now be clear how the original atmospheric sound waves incidental to a given act or scene are automatically converted into light waves, the light waves into a chemical sound record upon the film, and which, together with a similar record of the series of pictures of the scene taken therewith upon the



same film, are developed to form a photographic negative, and how this combined picture and sound record may subsequently be transferred, by photoprinting in the usual manner, upon any desired number of positive films. It will further be clear how the voice or other sound record, by merely passing either the negative or a positive film through the reproducing machine in the usual manner, is again automatically and instantaneously converted into light waves, the light waves into electric current waves and the electrical waves either into electro-magnetic waves that operate the diaphragms of one or more telephone receivers by which they are directly again converted into sound waves, or into electro-chemical or other equivalent waves or impulses by which they are amplified, and the amplified waves finally converted into reinforced sound waves that are a reproduction of the original sound waves, free from all superimposed or extraneous disturbing influences.

Notwithstanding the slight difference in displacement between the picture-section 19, and the sound-record section 21, of the film 1, it is possible to project both the picture and the sound corresponding therewith so that they will reach the observer simultaneously and in synchronism. I will now describe one or two methods by which I accomplish this in operating my picture taking and projecting apparatus.

Let us assume that the distance between the screen and the average center of the total number of auditors, as generally distributed throughout the floor and galleries of a large play-house, to be say, 115 feet. The light from the picture reaches the eyes of the auditor at that distance instantaneously, while owing to its lesser speed, the sound would lag behind approximately one-tenth of a second. Of course, it will be realized that this has always been the case in auditoriums, in which the voice of a speaker or singer lags more or less as heard by the auditor, (according to the latter's distance from the stage,) behind the lip motion accompanying the utterance. Consequently, if this can be rectified by talking pictures a decided gain will have been accomplished over the actual performance.

Now, it has been mentioned that, both in my camera and in my reproducing machine, speech is impressed and reproduced, respectively, at some distance on the film below that of the corresponding picture, this overlapping of the two records amounting as was stated, to a time interval, if measured along the length of the film, of approximately one-fifth of a second. But inasmuch as the picture and voice sections, 19 and 21, of the film, are simultaneously exposed at their respective optical centers, both in taking and reproducing the combined record, this apparent displacement is automatically neutralized, and the voice and its picture are normally in as perfect synchronism as if they were both impressed alongside of each other on the film section 19. It still remains, however, to compensate for the slight difference between the speed of the light and sound waves.

It will now become apparent that, in the taking of my picture, it is not essential that the receiving horn, 41, (Fig. 6) be removed to the distance of the average auditor, but it may be placed much nearer the stage than the camera and the voice transmitted to the latter electrically at the same speed as light. The photographic record of this voice will thus be impressed upon the traveling film so as to overtake the photographic record of its corresponding motion-picture, especially since the former is susceptible of being impressed on the negative film at a point several pictures in advance of the latter, as will presently appear. In reproducing from the positive film, the voice record is likewise electrically transmitted from the projecting machine to the stage (as well as to any other desired points in the auditorium), at which it is telephonically reconverted into sound, in advance of the projection of its picture. By thus thansmitting sound waves electrically in both directions, at the speed of light, in the manner described, both the sound and the picture may reach the middle of audience simultaneously.

Any desired amount of such phase-displacement along the film, or inter-compensation between the light and sound record, may be given to suit different conditions that may arise, and the same film record may be adjusted to suit such different conditions so as to produce synchronism whether the sound waves are transmitted electrically or by the intervening atmosphere. For example, in taking talking-pictures I may and preferably do normally lengthen the lower loop, 20, to the extent of two, three, or more additional pictures, in which case the sound record can be made to overtake the corresponding scene record to a still greater extent. In exhibiting reproductions of this film in auditoriums of different sizes, all the operator need then do is, in threading up his projecting machine, to adjust the length of this loop to the size of the exhibition hall, or to the average distance that the reproduced sound will have to travel, in order to secure registration between the picture and its sound in the auditorium. By the use of this simple and effective expedient, it becomes immaterial whether the voice record is taken at a point closer to the scene than the picture record or at the same distance. It will thus be seen that my system is sufficiently flexible to lend itself to the proper taking and reproduction of every conceivable kind of subjects and under the most diverse conditions, with the assurance that either natural or absolute registration between the sound and its picture, whichever may be preferred, be secured and maintained.

Referring now to Fig. 7, this represents a plan view of part of a theater or opera house, in which performances for my talking-pictures may be staged and in which such pictures may likewise be reproduced. In this figure, 100 represents the stage; 101, the proscenium boxes in front of the wings; 102, the space reserved for the orchestra; 103, the space occupied, below the stage level, by the orchestra seats; 104, the first or second balcony circle; 106, the space behind or over the balcony circle for the picture taking and projecting apparatus; 105 and 107, reserved spaces in the respective corners of the balcony; 108, the side walls of the auditorium; and 109, the rear or stage wall of the same.

Fixed to the front wall of the balcony, at the center thereof and in a position where it will not interfere with the view of the stage, I provide a concave sound-collecting board, 111, secured to said wall by a bracket arm, 110, which extends forward and supports near its outer extremity and in such a position as to be directly in the focus of said sound-collecting board, a wide-mouthed microphone-transmitter, 112. Wires 113 and 114 run from the transmitter terminals, back along the arm 110 to insulated binding posts 115 and 116, which connect by means of the transmitter circuit wires shown, with the sound-recording appliances of the picture-taking camera, 117. Included in this circuit is shown the transmitter battery 118, and a switch, 119, for opening the battery circuit when the camera is not in use, or when a sound record is not to be made. The mechanism of this camera and its associated sound-recording appliances, are substantially the same as already described with reference to Fig. 6, etc.

Alongside of the camera, 117, is located the talking-picture projecting machine, 120, which is similar to that described with reference to Figs. 1 and 2. Both these machines are mounted together upon a pair of guide rails, 121, upon which they can alternately be moved into and out of their respective operative positions. From the terminal posts of the selenium grating of the projecting machine 120, are brought out the circuit wires, 122, 123, which run back to the stage as shown. A switch, 124, together with a battery 125, is also included in this circuit to enable the operator to open the battery circuit and then cut out the talking or sound reproducing instruments when these are not required. In some cases, I may also include a suitable induction coil, (not shown) in the sound reproducing circuit. Behind the screen 91, which is dropped across the stage, 100, when reproduction is going on, I arrange a series of loud-speaking telephone receivers 93, and also supplement these with additional receivers 94, which are located at the sides of the stage near the wings. These receivers, as shown, are all connected up in series by means of the wire 92, although in some cases I may, and generally prefer, to connect them in parallel circuit. In lieu of these receivers, which I have here represented as an enlarged form of the usual magneto type, I may substitute receivers of a relay or other amplifying type, such, for example, as I have illustrated in and described with respect to Fig. 1. The receivers, 93, may for convenience be mounted on a drop frame that can be lowered into position from the flies when the screen 91 is in use, while the wing receivers, 94, may be permanently attached to the proscenium arch, the framework of the boxes, 101, or other suitable point at the sides of the stage.

The operation of these devices, shown in Fig. 7, is as follows:—Let it be assumed that a grand opera, with full orchestra, and staged with all necessary scenic effects, is to be given, and is to be taken by the camera, 117, for the purpose of making a photophonoscope film record of the same. The position of the singers in the cast, as distributed over the stage, 100, are indicated by the cross marks, (+) while the instruments of the orchestra, 102, are represented by the small circles (o). As will be seen, the sound-collecting board, 111, with the transmitter, 112, at its focus, is directly in front of both, and at a distance from the stage that will bring the sound-reflecting surface of the collecting board at a fairly approximate average distance of the entire audience from the performers.

Three important features connected with this part of my invention will now at once become apparent. First, the sound collecting area of the surface presented to the stage by the board 111, is many hundreds of times greater than that of a pair of human ears, and that practically the whole of this magnified sound-volume is reflected and concentrated upon a single and exceedingly sensitive mechanical ear, comprising the microphone-transmitter, 112. Second, the form and location of the concave board or "sound mirror," 111, is such as will cause it to collect and to reflect into the transmitter, 112, in segregated form, vocal and instrumental sounds, overtones, consonant sounds, etc., emanating from every part of the stage and orchestra, however widely separated the singers and instruments may be, as indicated by the dotted lines and arrows showing the direction of the direct and reflected sound waves. Third, that this arrangement entirely avoids the necessity of compactly grouping the singers and musicians, as has heretofore been the practice in the production of phonograph and gramophone records in order that as much sound as possible might enter the phonograph horn, and also that it removes the necessity for placing the horn so close to the singers as to be in the way of photographing them. Furthermore, it eliminates the limitations hitherto placed upon such singers in the matter of having to face the phonograph while singing into it as well as restricting their freedom of movement, both of which, or either alone, might prove fatal to the reproduction in the form of talking pictures of an operatic or dramatic performance.

With my apparatus the singers or actors are not restricted in their actions nor are they confined to a narrow area. In fact, the largest stage or arena may be covered, not only as to the sound record, but also as to the picture record. This will be manifest from an inspection of Fig. 7, in which the camera, 117, is shown at about the average distance of the audience from the stage so that, without the necessity of employing a wide-angle lens with its unavoidable distortion effects, a natural effect will be given to the view, not only of the stage settings, but of



the singers and orchestral artists, the sound of whose voices and instruments, respectively, are likewise recorded, along with their accompanying motions, upon the film.

It will be evident, moreover, from an inspection of Fig. 7, that the concentrated intensity of the sound waves acting upon the diaphragm of the transmitter, 112, will cause correspondingly powerful variations in the intensity of the beam of light falling upon the sound-recording portion of the film as it passes through the camera, and that this record will act more strongly upon the sound-reproducing appliances and thus be heard with greater clearness by the audience.

To still further increase the accuracy and sensitiveness of my transmitters and to reduce to a minimum the distortion of original characteristics of sound waves in making voice-records, I may in certain cases employ my "liquid" or "capillary" type of microphone transmitters, described in U. S. Letters Patent Nos. 777,808 and 871,737, granted me on December 20, 1904, and November 19, 1907, respectively.

The intensity of a sound of normal strength, varies inversely as the square of its distance from the ear, or in this case, from the sound-collecting board 111. In other words, a voice at the front center of the stage would affect the transmitter, 112, more strongly than the same voice would if removed to the side or rear of the stage. Now, just as the trained human ear is capable of distinguishing between and of individualizing the sounds of the separate instruments of a large orchestra, and as a less carefully trained ear is capable of detectiug and separating the combined individual voices of a quartet or sextette, and of following a single voice moving forward or across the stage, so these various composite sounds will impress themselves in the direct ratio of their varying individual qualities and intensities, upon my microphone-transmitter, and by it be faithfully recorded upon the film in the manner already described.

When my film record is reproduced, as by shifting the projecting machine, 120, shown in Fig. 7, into its central or operative position, and closing the switch, 124, the machine being set in operation, the animated picture portraying the scene and the cast are thrown upon the screen 91. Concurrently therewith the photographic sound record on the film is reproduced in the circuit wires 122, 123, and 92, in which latter are included the loud-speaking telephone receivers, 93, extending across the stage behind the screen, 91, and the telephone receivers, 94, in front of the screen at the extreme sides of the stage and which are pointed diagonally forward in a manner that will project the sounds therefrom onto the stage and into the auditorium without interception by the screen, 91. All of these receivers, being simultaneously influenced by the same electric current, operate in perfect unison, and distribute the reproduced sounds directly upon the stage, along the length of the screen, and into the auditorium, where it is heard by the audience and by it automatically referred to the proper character represented upon the screen.

By this arrangement of my telephone-receivers, I am enabled still further to localize upon the screen the voice of any individual singer. This arrangement will enable me to heighten the effect of a solo number, as a spot-light is now used to bring an actor or singer into greater prominence, by wiring up the telephone through a commutating switch, by which the entire seven receivers shown are normally included in the circuit but are arranged so that a brush or switch-arm may be manipulated to cut in any particular one or more of these receivers alone, which are selected according to the position of the soloist upon the screen, and, which also permits any movement of such character across the screen to be followed up telephonically in the same manner by a corresponding movement of the brush or arm, along the commutator sections or switch points. Similarly, a duet may be directly emphasized, if or while the two characters are widely separated, by the inclusion of a second receiver at the proper point on the screen. By the methods and apparatus just described, I am enabled to reproduce and present the voices and actions of a complete opera or drama with practically the same lifelike realism and thoroughness as the original performance.

The two reserved spaces 105 and 107, before mentioned, which are preferably located in opposite corners of an upper balcony where sufficient unobstructed space is available may be utilized, if required, for the placing against the walls forming said corners, of substitute or additional sound boards, 126 and 127, similar to the board 111, when either still greater sound gathering power, or special effects in recording or in reproducing the sounds, may be desired. The space available at these points, generally quite large, thereby permits of the installation of sound-reflecting boards of much larger area at the proper angle to face the stage. Where these additional boards, 126, 127, are to be employed for recording purposes, however, it would not always be desirable to so utilize them without first cutting out of circuit the board 111, unless all three were located at substantially equidistant points from the center of the stage. Nor would it be desirable, except in smaller size theatres, where this would prove useful, to

locate sound-collecting boards in these remote corners, 105, 107. For example, in a very large or deep theater in which a stage performance is to be taken, the distance of these corners from the stage would be so great as to cause an appreciable delay in the sound waves reaching them, which might result in causing the sound-record to lag too far behind its picture, and to overcome which would require an unduly large loop.

However, such auxiliary boards, 126, 127, may be utilized in their alternative capacity, as will presently be explained, for sound-reproducing purposes, when remotely located in large public auditoriums and other gathering places, such as opera houses, convention hal's and the like,—wherein it is now extremely difficult or impossible to hear the voice of even a loud-speaker in distant galleries and other parts of the building,—and the arrangement indicated will be found highly effective and useful. In this application of auxiliary boards, I substitute for the transmitter 112, and place at the focus of my concave boards, a loud-speaking telephone receiver, 128, similar to those represented by the numerals 93 and 94, and directly included in the same circuit therewith, as by cutting them into the wires 122 and 123. The more or less concentrated sounds issuing from the funnels of these receivers are masked by the reversed position of these funnels with respect to the audience, thereby preventing all direct interference with the principal sounds coming from the vicinity of the screen, 91. Instead, they are projected by the funnels rearwardly, directly on to the sound-reflecting surfaces of the boards 126 and 127. These boards thus reverse the preceding operation and distribute the sounds, at a suitably diminished strength among that usually large part or section of the audience sitting at and near the rear seats and corners 105, 107, and in the upper balconies. It will therefore be seen that by means of such simultaneous and instantaneous telephonic transmission and a judicious distribution of my sound-dispersing boards, 126, 127, I am enabled clearly and audibly to project sound records, if desired, to every part of a large auditorium, so that they not only can be distinctly heard in the remotest nook and corner of the same, but in a manner that will at the same time avoid interference by echoes in halls whose acoustic properties are such as would otherwise produce them.

It will furthermore be evident that, I may also interpose or "plug in" any number of ordinary telephone receivers in my reproducing circuit, which may be used individually, by such auditors as desire them, to listen to the sound-record impressed upon the film, while viewing the picture on the screen relating thereto. I may also state here that I do not restrict or limit myself, in the use of these particular features of my invention, to the electrical distribution of sounds, through an auditorium by means of such sound-collecting and dispersing boards, or by telephones used in connection therewith from a previously formed "sound-record," but that these are likewise applicable to and intended to be used by me for the transmission and more effective distribution within the limits of an auditorium or any other place of public assembly, such for example, as an out-door mass meeting, of the voice of the actual speaker or speakers who are addressing the assemblage.

Sound-collecting boards and transmitters can be placed at selected points about the enclosure when making picture and sound records of out-door events, so that records of sounds originating at these points may be impressed separately or collectively upon the film. If instead, it be preferred to preserve the more natural effect or distance of the various sounds of applause, etc., I use either a single large sound-collecting board, preferably placed just above the roof of the grand stand with my transmitter at the focus, or employ two or more similar smaller boards likewise mounted near each other at the selected location, and having their respective microphone-transmitters electrically connected in parallel or series in the photophonic sound-recording circuit forming part of my camera equipment. Many novel effects may thus be produced.

Referring now to Figs. 8 to 12, inclusive, I have therein shown various typical forms of my film. In Figs. 3 and 10, the sound-record indicated by the numerals 130 and 130[a], may extend or run in a vertical direction at one side of the film, a space being reserved for this record between the right-hand sprocket perforations 132 or 132[a], and the series of pictures, 133 or 133[a]. In Fig. 11, the pictures, 133, are shown as running horizontally, and the sound-record as extending in a horizontal direction below the same. The film in Fig. 9 is provided with a plurality of sound-records, two of these, 130[c] and 130[d], extending along the edges of the film outside of the left and right hand sprocket holes 131[c] and 132[c] respectively. This location permits the use of the existing standard size of motion-picture films without diminution of the size of the pictures, and also shows how photographic sound-records may be impressed upon those portions of the film not at present utilized. These sound records may be of any desired width, varying all the way from a fine line, as indicated in Fig. 9, to a narrow ribbon or band, as in Fig. 10, according to the size of the light-opening in the recording cap 34 of Fig. 6.

Fig. 10 shows an extra wide film useful in taking and reproducing performances on a large scale, in which the entire stage, either with or without its proscenium arch as a frame for the setting, may be shown. This film also has an extra wide space for my sound-record, in order to give it ample capacity for the reception and proper reproduction of the powerful sound vibrations of a large chorus and orchestra as well as for reducing the average light intensity when desired to attain the degree best adapted to photographing sound.

The purpose of the arrangement in Fig. 11 is to minimize the objectionable flickering of the ordinary film and the reduction of illumination caused by the use of a shutter, and thus to bring about a superior picture as well as sound reproduction.

In Fig. 9 I have shown means by which the left and right hand sound-records, 130[c] and 130[d], may at will be reproduced separately, jointly, or cut out altogether. Two light-tight reproducing tubes, 135 and 135, each of the general type of that shown in Fig. 2, and corresponding with the hood, section, 61, in that figure, are provided with small light-openings, 36, that register with their respective sound records. A manually-operated slide, 136, provided with a series of notches, 137, that co-operate with a spring detent, 138, fastened at one end to the outside of right-hand reproducing tube 135, passes through suitable guide slots in the walls of the tubes 135, and 135. The slide 136 is provided with two elongated exposure slots, 139, through which light from the lamp may pass and enter the aperture or apertures 36, when either or both are exposed, and thus cause the audible reproduction of either or both of said records, according to the position of the slide 136 as indicated by the scale shown at the right hand end thereof. It will likewise be obvious that by this arrangement either one or both of the sound records, 130[c], 130[d], carried by the film 1, can be reproduced without at the same time reproducing the accompanying picture record 133, by the simple expedient of screening or cutting off the light from the picture projecting lamp, and also that any one or more of a number of parallel sound-records contained on my talking films may be separately or jointly reproduced, as desired, by a proper disposition of the exposure openings in the slide 136, or its equivalent.

When my films are provided with but a single sound-record, as shown for example, in connection with the type of picture represented in Fig. 8, such sound record need not necessarily be one produced by the voice nor one directly related to the characters portrayed. It may instead, consist of some instrumental or orchestral selection appropriate to the act or scene represented by the pictures. In this and other pantomime representations, the appropriate musical selection is a matter of choice and would be merely incidental and serve to add to the effectiveness of the subject exhibited, without necessarily being in synchronism therewith.

To facilitate the reproduction of multiple sound-records, the tubes, 135, are preferably given a slight lateral adjustment, by which the light-openings, 36, may be shifted into alignment with the desired record. In a camera designed for the simultaneous taking of a plurality of individual sound records, a corresponding number of lamps, or sources of light may be employed, and these lamps and their associated projecting lens-tubes are located beneath one another with their centers slightly displaced in a direction transverse to the direction of travel of the film.

The various records on the film may just as readily be reproduced simultaneously in one or more languages to different sections of the auditorium reserved for those understanding the respective languages.

I do not claim herein the recording method or the method of producing combined motion picture and sound records as that part of my invention is the subject matter of divisional application Serial No. 630,197, filed April 6, 1923 (Patent No. 1,473,976, dated November 13, 1923); nor do I claim herein the recording apparatus as that part of my invention is the subject matter of divisional application Serial No. 637,365, filed May 7, 1923; nor do I claim herein the reproducing apparatus as that part of my invention is the subject matter of divisional application Serial No. 633,907, filed April 23, 1923; nor do I claim herein the photographic record per se as that part of my invention is the subject matter of divisional application Serial No. 633,908, filed April 23, 1923; nor do I claim herein the method and installation for producing and for reproducing records in large auditoriums or out-door places as that part of my invention is the subject matter of divisional application Serial No. 633,909, filed April 23, 1923.

Having thus described my invention I claim as new and desire to secure by Letters Patent:—

1. The method of reproducing a sonorous action previously recorded on a photographic film as a band the translucency of which varies along the length thereof with the amplitudes of air vibrations corresponding to the original sonorous action; which method consists in moving the photographic film behind a screen having a small aperture in alignment with the record band, projecting a beam of light of constant intensity through such aperture, restricting the area of the record band exposed to such light to the area of said aperture, and interposing a light-sensitive electric resistance material in an electric circuit, to intercept the light transmitted through the film, whereby the variations in translucency of the photographic record will produce corresponding variations in said electric circuit.

2. The method of sound reproduction which consists in transmitting light of substantially constant intensity through a highly restricted aperture and spreading the transmitted light over a light sensitive electric resistance of relatively large area in an electric circuit, while interposing seriatim in the path of such light successive parts of a sound record, the translucency of which at successively interposed parts corresponds to the successive density and attenuation of the air vibrations accompanying the original sonorous action, restricting the area of exposure of such record as it moves through the beam of light to the area of said aperture, and causing the variations produced in said electric circuit through the variations in translucency of said sound record to be impressed upon a sound amplifying device.

3. The method of sound reproduction, which consists in transmitting light of substantially constant intensity through a highly restricted aperture and spreading the transmitted beam of light over a light sensitive electric resistance of relatively large area in an electric circuit, while moving a sound record, the translucency of which varies with the direction of movement thereof in accordance with the density and attenuation of the air vibrations accompanying the original sonorous action, through said beam of light, and limiting the area of exposure of such record to the area of said aperture, whereby the variations in translucency of the photographic record will produce corresponding variations in said electric circuit.

4. The method of sound reproduction which consists in passing light of substantially constant intensity through a small window aperture in a screen and spreading the emerging transmitted light substantially uniformly over a light sensitive electric resistance of relatively large area in a telephonic circuit, while introducing a light absorbing medium adjacent the aperture, varying in translucency in accordance with the amplitudes of air vibrations accompanying the original sonorous action, and restricting the area of exposure of such medium to the area of said aperture.

5. The method of sound reproduction which consists in focusing light of substantially constant intensity or candle power through a small window aperture in a fixed screen upon a contiguous moving sound record having translucencies which vary as successive portions thereof are exposed to the light in accordance with the amplitude of air vibrations accompanying the original sonorous action, restricting the area of exposure of the sound record to the area of the aperture, and spreading the residual light transmitted through the record upon a light sensitive resistance material having relatively large cross-section in an electric circuit.

Signed at New York, in the county of New York and State of New York this 20th day of May, A. D., 1913. ELIAS E. RIES.

Interest Runs High

Interest in the long awaited sound patents decision of Judge Hugh M. Morris, who determined that the Ries patent is the property of Schlesingers, has been running high in certain quarters, particularly in the technical field, inasmuch as the Schlesingers contend that the patent is the only basic patent governing sound-on-film recording and reproducing.

St. Louis Exhibs Asking Fox, Loew to Cut Out Cuts

St. Louis—Exhibitors in this territory, according to the M. P. T. O. of eastern Missouri and southern Illinois, are excited and disturbed over price cuts and are endeavoring to persuade Fox and Loew's to restore the former scale at their St. Louis houses.

The slash has raised havoc with business in neighborhood houses, the organization claims, admitting, on the other hand, that the reduction shot attendance at both the Fox house and Loew's State to record proportions.

Resolutions have been passed and wires sent to Harley L. Clarke, Nicholas M. Schenck, Charles C. Pettijohn and Gabriel L. Hess, seeking their influence to restore old prices.

Fox Organizes Unit to Make Spanish Versions

Hollywood—With its own staff of writers, directors and technicians, Fox's new Spanish department will commence production immediately. The unit will concentrate on all Spanish talkers, with John Stone, formerly in charge of silent and synchronized work, in control.

"One Mad Kiss" starts the new policy. It stars Don Jose Mojica.

Morris in Charge

E. H. ("Buddy") Morris, following resignation of Jay Witmark, is in temporary charge of M. Witmark & Sons, one of the Warner music subsidiaries.

Max Roth Honeymooning

Max Roth, sales executive at Fox, is honeymooning in the Middle West. The bride is Corrine C. Greenwold of Cincinnati.

New Advertising Code Gives Thrill To Newspaperman

When the Hays organization sent to the metropolitan press copies of the advertising code adopted last week, Howard Cushman, feature writer for the *World*, chortled with glee, rushed to his typewriter and banged out the following news story of the event:

"Here's the news, folks—news packed with 1,000 thrills! What lovin'—what a man! The hottest show in . . . . Wait a minute—we're getting all mixed up. It's that movie page we've been reading.

"What this story started to chronicle was that the press agents of all the big movie companies have gone and adopted a code of advertising ethics—you know, like their bosses under Will Hays adopted their own code of sweetness and light a short time ago—and from now on it looks as though the movie stories and the ads will be as dull reading as the financial advertising in the Wall Street Journal.

The code, which will apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution and all other forms of motion picture exploitation, will be based on 'truth, honesty and integrity.' (The quotes are the press agent's who sent out this announcement from the office of the Will Hays organization, the Motion Picture Producers and Distributors of America, Inc.)

It Looks Unanimous

"All the big member producers of that organization—Fox, Radio, Loew, Metro, Paramount, Pathe, Warner, Tiffany, et al—have signed the pledge, so it looks unanimous. The new code was accompanied by a letter from Carl E. Milliken, secretary of the Hays organization.

"Besides the trinity of truth, honesty and integrity, the twelve commandments of the code call for 'good taste as the guiding rule of motion picture advertising' that illustrations and text shall faithfully represent the pictures themselves, that there shall be no false or misleading statements, either directly or implied by type arrangements or by distorted quotations. Then the code declares against the ridiculing of religion or the illustration of a character in clerical garb in any but a respectful manner. The history, institutions and nationals of all countries shall be represented with fairness.

Vulgarity? Never Again!

"Profanity and vulgarity shall be avoided. (We'll tell 'The Cock-Eyed World' it shall!) Officers of the law shall not be pictured so as to undermine their authority, while specific details of crime, inciting imitation, are taboo. So is the use of liquor in American life 'except for the necessities of characterization and plot' (whatever that means). Nudity with meretricious purposes and salacious postures are out, and the advertising must not capitalize court actions relating to the censoring of pictures.

"Ho, hum! It just seems as though we can't go on now without being able to see pictures of movie queens cooking flapjacks for their husbands, film flappers signing testimonials and ghost stories and all the other delightful by-products of movie press agentry. It just seems that we can't give it all up. It has even been suggested that we won't have to. Any bets?"

The Mystery Man

It happened on a Hollywood lot. They were making a picture and the director noticed a strange man on the set. He was a short, stocky man, had a beard, and, to hear Sid Skolsky, of the N. Y. News tell it, was dressed entirely in black. To complete this odd appearance he wore a square black derby.

The director had seen him about for several days. He was afraid to speak to him, thinking he might be the representative of the eastern backers. There's no sense insulting the people who are paying your salary.

After five days of this, an assistant director shouted: "Mr. Housenwaser!" The mysterious man attired in black walked to the microphone. The assistant director held a card before the camera which read: "Cut insert—Cat." Then Mr. Housenwaser whispered: "Meow—Meow" into the mike. The director felt relieved. So this was the famous Mr. Housenwaser who receives $50 a day to make sounds like animals!

Twin City Union Fight May Close Forty Theatres

Minneapolis—Whether some 40 odd houses of the Twin Cities will close or go non-union after Saturday is being awaited with considerable interest here. These independent houses declare they can not exist if they agree to employ two operators as demanded by the union.

Theatres here a few years ago went on a non-union basis in a squabble with operators. They were regarded as victors after a strike lasting several weeks, which was marked by bombings and the throwing of stench liquids.

While Publix is not concerned in the present dispute, it is considered likely that operators will be called out in the circuits and in Orpheum houses if the matter reaches the strike stage.

Biechele Seeks Rest; Was Kans.-Mo. Chief 6 Years

Kansas City—R. R. Biechele, who has just finished his sixth sucessive term as president of the Kansas and Western Missouri MPTO, has at last shifted responsibility to the shoulders of a new president and has left for a vacation in the East. His successor is Earl Van Hyning, of Iola, Kans.

Home Office of Sono Art Moved to Educ'l Quarters

Sono Art-World Wide has moved its home office to new quarters in the Paramount building. It will be located in the same office with Educational, which handles physical distribution of the Sono Art-World Wide product.

Oklahoma Deal Ends Squabble Over First Runs

Oklahoma City—The first run situation in this town has ceased being a "bottle neck" proposition insofar as Warner and First National product is concerned. The deal which gives Warners control of the six Midwest houses paves the way for heavy company representation along the main stem. Houses in the deal are the new Midwest, Orpheum, Empress, Liberty, Folly and Palace.

The deal, which becomes effective immediately, is a five-year lease with option to purchase at the end of that time. Warners insisted that the Midwest officials remain out of the Oklahoma theatre business for ten years, and the latter agreed.

Tiffany to Release U. K. Films Made by Gaumont

London—Tiffany's 1930-31 product will be distributed in England by Gaumont, thereby continuing the arrangement which has been in effect for several years.

The deal provides for joint production by the two companies in London with Tiffany distributing the pictures so made in the United States. The number has not been set.

Fox Theatres Staff in New Coast Bldg. on Studio Site

Los Angeles—Present site of Fox studio will house a new headquarters structure for all units of Fox Theatres and Fanchon and Marco, work commencing immediately on the first wing of the new building at Sunset and Western. The studios will be gradually moved to Movietone City, and by the first of the year, a whole city block will be devoted to theatre interests.

Katz to Talk

Toronto—Sam Katz will deliver an address before the annual convention of Eastern managers of Famous Players Canadian to be held at the Royal York Hotel on August 1. Plans for a three-day pow-wow have been sidetracked.

Brown and Hicks Switch

San Francisco—Stanley Brown, general manager of the California, has been promoted to take charge of the Paramount, Los Angeles, and Robert E. Hicks of the Paramount, Atlanta, has been appointed general manager of the California.

Broekman Quitting "U"?

Hollywood—David Broekman, composer who scored many Universal productions during the past year, is reported to be leaving the Laemmle organization.

Busy at M-G-M

Hollywood—There is no letup of activity at the Culver City studios of M-G-M this summer. At the present time twenty pictures are in various stages of production.

Kansas Exhibs Laying Plans to Tweak Bluenoses

Kansas City—Blue-noses in Kansas will be routed to a fare-ye-well if plans now formulating in exhibitor ranks take form, for the battle for an open Sunday is about to begin.

Enacted sixty years ago, exhibitor opinion throughout the state is that the Sunday closing law is antiquated and has outlived its purpose. The first blow in the conflict may be precipitated by theatre owners in a wide open Sunday all over the state by way of hurling the gauntlet of defiance in the face of the state attorney general.

A leader in the movement is Harry Moulton, manager of the theatre at Sabetha, where Sunday shows are being given. Local ministers there are moving against him, charging a defiance of the law.

Some Showmen Can't Keep Dough

Portland, Ore.—Not only do suburban exhibitors have a hard time getting money. It's difficult occasionally for them to hold on to it.

For instance, the other day a notorious gunman known as the "sock robber" because he uses such a "receptacle" in which to carry off his coin, shoved a diminutive gun through the cashier's cage at the Alameda here and demanded the "gate receipts."

Eva Morarity, cashier, pretended to faint and several minutes elapsed while she sparred for time. The robber became impatient, reached through the window, scooped $50 in silver into his "sock" and hurriedly departed. Not only do the suburban exhibitors have a hard time to get this amount, but they also have a harder time to hold on to it.

Cracks at "Ingagi" Have No Effect on Seattle Run

Seattle—In spite of "official bans" and wide "adverse" publicity heaped upon the much-discussed "Ingagi," that film has been piling up a big gross at John Danz's Columbia, where it is playing a second-run engagement. So big are the receipts that Manager Andy Gunnard is holding the picture over for a second week. All this in the face of the fact that the picture played three weeks to tremendous business at John Hamrick's local Blue Mouse during its first run engagement just a few weeks ago.

The Columbia management advertises the fact that it takes no part in the present controversy as to the authenticity of the scenes in the film, but merely invites the public to come and see for itself whether or not the picture is faked, as reported. The ads never fail to mention the fact that one of the much-discussed scenes shows "wild women consorting with gorillas."

And What a Flapper!

"I just got back from Europe, and I suppose you think I'm all tired out. Well, I'm not. I'm not. I'm a flapper, I insist, and almost tireless," Marie Dressler told a New York newshound who was sent to the Savoy-Plaza to find out how a film player feels at 58.

Miss Dressler told the reporter plenty, as evidenced by a six-column streamer reading:

"'I'm a Flapper,' Giggles Marie Dressler, Who, at 58, Danced Every Night in Europe."

Ministers Fight Sunday Shows; Citizens to Vote

Plant City, Fla.—The city commission has issued a call for a special election July 22 on the question of permitting Sunday shows, following the presentation of petitions bearing names of 38 percent of the registered voters.

Last summer the Capitol here notified the commission it could not successfully operate during the hot months unless permitted to show on Sunday. The commission was in favor of it and it was agreed that no opposition would be made, so plans to open were arranged. The churches, however, couldn't see it at all and threatened to have the manager arrested if he should open. Rather than provoke a fight, the manager decided to withdraw the Sunday opening, and the house was closed during the heated term. This year the theatre decided to have the proposition put to a vote and caused the petitions to be circulated.

'Dawn Patrol' in Winter Garden

Premiere of First National's "The Dawn Patrol," an aviation-war picture, will be staged July 10 at the Winter Garden, New York. F. N. expects a summer run there. Richard Barthelmess is the star, and the story is based on "The Flight Commander," by John Monk Saunders. There are no women in the cast, which includes Douglas Fairbanks, Jr., Neil Hamilton, William Janney, James Finlayson, Clyde Cook, Gardner James and Frank McHugh.

Depinet, Sears Return From Three-Weeks' Trip

Ned E. Depinet and Gradwell L. Sears, general sales manager and western sales manager, respectively, of First National, have returned from three weeks spent in the middle-west, west and south. In addition to conducting regional sales meetings in Chicago, San Francisco and New Orleans, they spent several days at the company studio.

Methodists Still Look Hopefully For "Reform"

West Palm Beach, Fla.—The Methodist Episcopal church, south, at its annual Florida conference here, adopted resolutions against most everything, including pictures. Regarding them the resolution reads:

"There is a growing conviction that the motion picture industry as now conducted constitutes a real menace to the home and all the moral foundation upon which our country rests. After eight years of failure to fulfill their promise to reform they now renew these promises and, while we hope these reformations will be forthcoming we frankly confess that we have little confidence in those who have so often broken their word. We urge our preachers and people to make a careful study of these influences and take whatever steps they deem necessary to correct them."

Lots of Words; Can't Use Them

Hollywood—The "don'ts" which hedge in and restrict production don't rest well on at least one writer here. Joseph Franklin Poland, who recently ditched studio politics by opening an office of his own as a writing base, is the squawker.

Wails Poland:

"Dialogue must be prepared with particular care that no words or phrases are employed which might offend some class or group. Sometimes words that are innocuous as far as one region is concerned, have a significance in other places that demand their omission altogether. The list of forbidden words and phrases is growing steadily."

Katz Invades Ottumwa And Walks Out Victor

Ottumwa, Ia.—Sam Katz has met Ottumwa and it is his.

The Empire Square and Strand Orpheum have been purchased by Publix from Stephen Braun who has been managing these houses for the past year. The theatres are reported to have been bought for $150,000. This is the first time that Publix has had a theatre in Ottumwa. This purchase carries control of the theatre business, with the two largest houses in Sam Katz's hands. Publix takes the houses over July 7.

Publix Invades Fox Domain; New Theatre for Plattsburg

Albany, N. Y.—Publix is edging into Fox territory. The company is to erect a new theatre at Plattsburg, N. Y., this summer. Harry Harris, of New York, representing Paramount, closed a deal, taking over the Plattsburg Theatre property as well as the adjoining church parsonage. It is understood construction will get under way at once.

Chi Likes Will; Pays $61,000 to Watch Him Chew

Chicago—The Chicago theatre was the standout in a week of generally improved business. This fair-haired child of Publix-B. & K. spent $9,000 to put Will Rogers on its stage for the week, and got back $61,000 (145%). "Lady of Scandal" (M-G-M) was the feature.

The Roosevelt, which opened with "Byrd at the South Pole" (Paramount), in mid-week, was another winner, taking $17,200 (160%) in its first four days. The critics ran out of adjectives for this one, so one of them (Frances Kurner-Tribune) out of helplessness gave it five stars. Four stars has been her maximum designation of picture merit heretofore. The Oriental, with "Floradora Girl" (M-G-M), bolstered with lavish display space in Hearst papers, managed $42,500 (100%). "Big Pond" (Paramount) gave the United Artists $23,000 (105%) in its first week and was held for a second. McVickers managed $27,700 (100%) in its first full week with "Arizona Kid" (Fox). The picture will be replaced at the end of its second week by "Big House" (M-G-M).

The Palace maintained a good pace with $23,500 (96%). "Not Damaged" (Fox) was the feature.

The Castle took $5,300 (175%) with "Lilies of the Field" (F. N.) in on a "pink" permit and getting a big play from the women. The picture will go another week and then be replaced by "Ingagi" (Indie), which has already done nine weeks here at the Garrick. Other Loop spots were normal or only slightly off, remarkable in view of the fact that competition was strong in the Loop during the week and abnormal heat prevailed for several days.

Weather: Fair; cool, hot, cool.

Opposition: "Lilies of the Field," Castle; "Lady of Scandal," stage show, Chicago; "Unguarded Girls," second week, men only, Garrimk; "Arizona Kid," McVickers; "Happy Days," second time in Loop, Monroe; "Florodora Girl," stage show, Oriental; "Divorcee," second time in Loop, Orpheum; "Not Damaged," vaudeville, Palace; "With Byrd at the South Pole," Roosevelt; "He Knew Women," vaudeville, State-Lake; "Big Pond," United Artists; "Midnite Mystery" Woods.

"LILIES OF THE FIELD" (F. N.)

CASTLE—(300), 60c, first week. **Other attractions:** Newsreel. **Gross:** $5,300. **Rating:** 175%. Picture in on a "pink" and getting a big femme play.

"LADY OF SCANDAL" (M-G-M)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show headed by Will Rogers; orchestra, comedy, newsreel, novelty short. Biggest figure for this house in plenty of months. Rogers collected nine grand, leaving house a neat profit. **Gross:** $61,000. **Rating:** 145%.

"UNGUARDED GIRLS" (Indie)

GARRICK—(1,259), 50c-75c, second week, men only. House takes "All Quiet on the Western Front" (U.), which had four nice weeks at McVickers recently. Picture goes in July 2 at pop prices. **Gross** ("Girls"): $5,800. **Rating:** 95%.

"ARIZONA KID" (Fox)

McVICKERS—(2,284), 35c-85c, first full week. **Other attractions:** Comedy, newsreel, musical short. "Big House" (M-G-M) replaces at end of this one's second week. **Gross:** $27,700. **Rating:** 100%.

"HAPPY DAYS" (Fox)

(Second time in Loop)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel. House takes "Young Desire" (U.) as first picture on open policy. House formerly used nothing but Fox product. Also reduced prices from 35c-50c. **Gross:** $4,200. **Rating:** 70%.

"FLORADORA GIRL" (M-G-M)

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $42,500. **Rating:** 100%.

"DIVORCEE" (M-G-M)

(Second time in Loop)

ORPHEUM—(762), 50c-75c, 7 days. Picture inaugurates a second run policy for this Warner Bros. house. Formerly used nothing but W. B. product, but will now use every one's. **Gross:** $6,000. **Rating:** 100%. (House's best figure in months.)

"NOT DAMAGED" (Fox)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** Five acts RKO vaude headed by George Jessel; comedy, newsreel, short. **Gross:** $23,500. **Rating:** 96%.

"WITH BYRD AT THE SOUTH POLE" (Par.)

ROOSEVELT—(1,591), 35c-85c, first 4 days. **Other attractions:** Comedy, news, musical short. Critics left breathless. "Tribune" gave it five stars, first time any picture so designated here. **Gross** (four days:): $17,200. **Rating:** 160%. Last full week of two-week run, "King of Jazz" (U.). **Gross:** $17,300. **Rating:** 85%.

"HE KNEW WOMEN" (Radio)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude, headed by Olsen and Johnson; newsreel, comedy. **Gross:** $21,200. **Rating:** 80%.

"BIG POND" (Paramount)

UNITED ARTISTS—(1,700), first week, 35c-85c. **Other attractions:** Comedy, newsreel, novelty short. Good for another week. **Gross:** $23,000. **Rating:** 105%.

"MIDNITE MYSTERY" (Radio)

WOODS—(1,166), 35c-75c, last 6 days. **Other attractions:** Comedy, newsreel, fight picture. **Gross** (six days of nine-day run): $8,800. **Rating:** 90%. Replaced by "Richest Man in the World" (M-G-M), first time any Loop house other than a B. & K. opened a Cosmopolitan production. Big at start.

In the Lights

(Sign on a Theatre)

"LOVE 'EM AND LEAVE 'EM"
With
Isabel Withers

All Cleveland Runs Flop; Heat Keeps 'em Home

Cleveland—Business in local theatres dropped as the mercury rose last week. Excessive heat and humidity kept many people home. Those who ventured out at all patronized the cool theatres, but results for the week were not so good.

"All Quiet on the Western Front" did fairly well at the Hanna at road show prices. "Caught Short" did well enough in its second week at the Stillman to justify being held for a third week. Other houses just about got by.

Weather: Very hot.

Opposition: "All Quiet on the Western Front," second week, road show, Hanna; "Caught Short," second week, Stillman; "Devil's Holiday," Allen; "Bad One," State; "Strictly Unconventional," Cameo; "Courage," Palace; "Movietone Follies of 1930," RKO Hip.

"CAUGHT SHORT" (M-G-M) Second Week

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Manhattan Serenade" (M-G-M); "Killing the Killer" (Talking Picture Epics); Hearst Metrotone news. **Gross:** $12,000. **Rating:** 80%.

"DEVIL'S HOLIDAY" (Paramount)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Honeymoon" (Educational); Screen Snap Shots (Columbia); Hearst Metrotone news. **Gross:** $15,000. **Rating:** 83%.

"BAD ONE" (United Artist)

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Accidental Treatment" (Standard Film Service); "When the Clock Struck" (Standard Film); Paramount news. **Gross:** $15,800. **Rating:** 79%.

"COURAGE" (Warners)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Trying Them Out" (Pathe); "Hungarian Goulash" (Educational); Sportlight (Pathe); Pathe Review, Pathe news. **Gross:** $18,500. **Rating:** 74%.

"MOVIETONE FOLLIES OF 1930" (Fox)

RKO HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Honk Your Horn" (Educational); "Humanettes" (RKO); Fox Movietone news. **Gross:** $15,000. **Rating:** 75%.

"STRICTLY UNCONVENTIONAL" (M-G-M)

CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "Campus Crushes" (Educational); "Autumn" (Columbia); "Bedelia" (Paramount song); "I Came First" (Paramount song); Hearst Metrotone news. **Gross:** $3,800. **Rating:** 76%.

"ALL QUIET ON THE WESTERN FRONT" (Universal) Second Week

HANNA—(1,500), 50c-$1.50, 7 days. **Gross:** $12,650. **Rating:** 84%.

"Devil's Holiday" Only Ottawa Run To Click at Par

Ottawa—Exhibitors of Ottawa were quite satisfied with box office returns during the week, patronage being reasonably substantial all around with a number of showers sending crowds to theatres.

"Devil's Holiday" received excellent boosts from the critics and it was recommended by word-of-mouth, sending the attraction to 100%. Buddy Rogers was also a draw at Keith's in "Safety in Numbers."

Weather: Showery.

Opposition: "Devil's Holiday," Regent; "Safety in Numbers," three days, Keith's; "Montana Moon," three days, Avalon; "In Gay Madrid," Centre; "Arizona Kid," Imperial; "Man From Blankley's," three days, Keith's; "Son of the Gods," three days, Avalon.

"THE DEVIL'S HOLIDAY" (Paramount)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** "Radio Kisses," comedy; Fox Movietone news; orchestra. **Gross:** $5,900. **Rating:** 100%.

"SAFETY IN NUMBERS" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Good Morning, Sheriff"; "Toys"; Pathe news. **Gross:** $4,100. **Rating:** 85%.

"MONTANA MOON" (Warners)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Cossack's Bride"; Lloyd Hamilton in "Polished Ivory"; Fox Movietone news. **Gross:** $1,100. **Rating:** 85%.

"IN GAY MADRID" (M-G-M)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Station STAR"; comedy. **Gross:** $3,100. **Rating:** 80%.

"ARIZONA KID" (Fox)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news; Our Gang comedy; Pathe Review. **Gross:** $3,050. **Rating:** 80%.

"MAN FROM BLANKLEY'S" (Warners)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "How's My Baby"; "My Pony Boy"; Universal news. **Gross:** $3,550. **Rating** 70%.

"SON OF THE GODS" (First National)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; Charlie Chase comedy. **Gross:** $1,050. **Rating:** 83%.

$6,500 Gives a 125% Rating to "Lion" in Okla.

Oklahoma City—Excellent weather, except for a short hot spell, helped boost intakes at first runs in this town, with majority of houses turning in performances better than par.

The lead was taken by "Social Lion," which clipped $6,500 for the Criterion, turning 125% for the week. "Murder Will Out," a First National picture, was the low, rating 95% on a four grand gross.

Weather: Fair, excellent; hot for a short time.

Opposition: "On the Level," Liberty; "Murder Will Out," Empress; "Temptation," 4 days, Orpheum; "Social Lion," Criterion; "Big House," Capitol; "Temple Tower," Fanchon & Marco "Idea" 3 days, Orpheum.

"ON THE LEVEL" (Fox)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Metro news. **Gross:** $4,500. **Rating:** 110%.

"MURDER WILL OUT" (F. N.)

EMPRESS—(1,200), 25c-50c, 7 days. **Other attractions:** Universal news. **Gross:** $4,000. **Rating:** 95%.

"TEMPTATION" (Columbia)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** RKO vaude, Pathe news. **Gross:** $3,300. **Rating:** 100%.

"SOCIAL LION" (Paramount)

CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, review, "Hot Time in the Old Town Tonite." **Gross:** $6,500. **Rating:** 150%.

"BIG HOUSE" (M-G-M)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metro news, "Fit to Be Tried," "Back Home." **Gross:** $6,000. **Rating:** 110%.

"TEMPLE TOWER" (Fox)

ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Fanchon & Marco's "Carnival Russe" Idea, Pathe news. **Gross:** $3,000. **Rating:** 110%.

Week's Balto Low To 'Journey's End' Grossing $3,180

Baltimore—Despite sticky, torrid weather combined with two heavy rains during the first four days of the week, the atmosphere cooled Thursday night and remained so for Friday and Saturday, helping business considerably.

The highspot for the week was Loew's Stanley with Nancy Carroll in "Devil's Holiday." This production was liked very much and grossed about $20,000, giving it a rating of 114%.

Loew's Parkway, with "Big Pond," did very well after having been shown downtown at Loew's Century. At the uptown theatre it took in $4,300, which gave it an estimated 98% rating.

"Courage," which was shown simultaneously at the Metropolitan uptown and at the Rivoli downtown, did not fare so well, but this was blamed on the terrifically hot weather and the day and date showing rather than on the picture.

The lowest business was done by "Journey's End," at the Auditorium, with a 50 cents to $1.50 price and two reserved shows daily except on Saturday, when four shows instead of two were given. The gross for the second week was $3,180, and the rating figured at 30%.

The drop of Loew's Century was figured due to the weakness of the Corinne picture, "Back Pay," combined with Collins and Peterson in "Step Lively," doing much of the same comic stuff they did at that theatre only a short time previously. Gross was figured at $18,000. Rating 86%.

Weather: Monday to Thursday, torrid heat and sticky with heavy rain Tuesday and Thursday nights, then clear and cool Friday and Saturday.

Opposition: "Journey's End," second week, Auditorium; "Back Pay," Collins and Peterson in "Step Lively" (Loew-Capitol stage unit), Loew's Century; "Only the Brave," Hippodrome; "Cuckoos," Keith's, after one week at Auditorium; "High Treason," Little, after one week at Auditorium; "Courage," shown simultaneously at Rivoli downtown and Metropolitan uptown; "So This Is London,' second week, New; "Devil's Holiday," Loew's Stanley; "Show Girl in Hollywood," Loew's Valencia; "Big Pond," Loew's Parkway, after one week at Loews Century. No stage attractions.

"BACK PAY" (First National)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Frolicking Fish" (cartoon), "Saturday's Lesson" (comedy), scenic (Western Electric film), "Step Lively," Loew-Capitol stage unit with Collins and Peterson; orchestra, organ. **Gross:** $18,000. **Rating:** 86%.

DEVIL'S HOLIDAY"

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Lady Bug" (cartoon), "Desperate Sam" (Paramount comedy), Sportlight, organ. **Gross:** $20,000. **Rating:** 114%.

"SHOW GIRL IN HOLLYWOOD" (First National)

LOEW'S VALENCIA—(1,500). 25c-35c, 6 days. **Other attractions:** Metrotone news, "His Honor the Mayor" (Educational comedy), "Killing the Killer" (novelty). **Gross:** $3,100. **Rating:** 89%.

"BIG POND" (Paramount)

(Shown after one week at Loew's Century downtown)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, colortone revue, "Hay Wire" (Laurel and Hardy M-G-M comedy). **Gross:** $4,300. **Rating:** 98%.

"COURAGE" (Warners)

(Shown simultaneously with the Metropolitan uptown)

RIVOLI—(1,982), 25c-50c, 7 days, starting Saturday. **Other attractions:** Pathe news, "How's My Baby" (comedy), "The Body Slam" and "The Devil's Parade" (Vitaphone Varieties), organ. **Gross:** $4,200. **Rating:** 45%.

"COURAGE" (Warners)

(Shown simultaneously with the Rivoli downtown)

METROPOLITAN—(1,500), 20c-60c, 6 days, starting Saturday. **Other attractions:** Kinograms silent, "System" and "Song Painting" (Vitaphone Varieties), organ. **Gross:** $2,700. **Rating:** 45%.

"ONLY THE BRAVE" (Paramount)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe news, "Campus Crushes," and "French Kisses" (comedies). **Gross:** $4,200. **Rating:** 60%.

"CUCKOOS" (Radio)

(Shown after one week at the Auditorium $1 top night)

KEITH'S—(3,016), 25c-50c, 6 days, beginning Friday plus a midnight show Sunday. **Other attractions:** Pathe news, cartoon. **Gross:** $5,600. **Rating:** 70%.

"SO THIS IS LONDON" (Fox)

(Second Consecutive Week)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Mickey the Romeo" (Mickey McGuire); "Snapshots of Hollywood," "Palooka Flying School" (Radio act). **Gross:** $6,000. **Rating:** 60%.

"HIGH TREASON" (Tiffany)

(Shown after one week at the Auditorium at $1 top at night)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "In a Chinese Temple Garden" (Tiffany color); "Men o' War" (Laurel and Hardy M-G-M comedy); "Irish Fantasy" (specialty act). **Gross:** $1,000. **Rating:** 100%.

"JOURNEY'S END" (Tiffany)

(Second Consecutive Week)

AUDITORIUM (1,600), 50c-$1.50, 7 days, starting Friday and ending Saturday of following week. Two reserved seat performances daily and four on Saturdays. Creatore and his band in Memories (Tiffany), Universal news. **Gross:** $3,180. **Rating:** 30%.

Panhandle Mail

Hollywood—Begging letters to screen stars are diversified in every idea except the appeal for money. In a single day Lon Chaney got in his mail an appeal for money to buy a piano, another asking him to start a man in the furniture business, one asking funds to organize a jazz band and one asking for enough money to enable her husband to buy a car, a new outfit, and have some left over so he wouldn't have to worry about a job!

"Border Legion" Grosses $6,000 At Des Moines

Des Moines—This town suffered from a couple of very hot days and the theatres suffered also.

"Border Legion," at the Paramount, made the best box office showing, rating 100% on a gross of $6,000. Reginald Denny's picture at the Orpheum ran a close second with $5,500. A new master of ceremonies at the Paramount helped.

Weather: Very hot.

Opposition: "Florodora Girl," 5 vaude acts, 3 days, Paramount; "Second Floor Mystery" 3 days, Strand; "Sweethearts and Wives," 4 days, Strand; "What a Man," RKO vaude, 3 days, Orpheum; "Double Crossroads," RKO vaude, 4 days, Orpheum; "Border Legion," presentation, four days, Paramount; "Big House," Des Moines.

"FLORODORA GIRL" (M-G-M)

PARAMOUNT—(1,700), 3 days, 25c-35c-60c. **Other attractions:** Paramount news, Bob Hamilton, feature organist; five acts vaude, introducing Al Morey, new master of ceremonies. **Gross:** $4,500. **Rating:** 100%.

"BORDER LEGION" (Paramount)

PARAMOUNT—(1,700), 4 days, 25c-35c-60c. **Other attractions:** "U." news; Bob Hamilton, organist; Al Morey stage band in original presentation, "Jazz Patients." **Gross:** $6,000. **Rating:** 100%.

"BIG HOUSE" (M-G-M)

DES MOINES—(1,600), 7 days, 25c-35c-50c. **Other attractions:** Paramount news, Pathe sportlight (Sporting Brothers); Paramount act, "The Rube"; Educ. comedy, "Fifty Million Husbands." **Gross:** $8,000. **Rating:** 100%.

"DOUBLE CROSS ROADS" (Fox)

ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** Pathe news, RK vaude, RKO comedy ("Deerslayer"). **Gross:** $4,672. **Rating:** 100%.

"WHAT A MAN" (World Wide)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, RKO vaude. **Gross:** $5,500. **Rating:** 110%.

"SWEETHEARTS AND WIVES" (F. N.)

STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Paramount news, Paramount act ("The Tide Rises"); Columbia colortone ("Mary's Little Lamb"). **Gross:** $2,500. **Rating:** 100%.

"Big House" on S. R. O. in N. Y.; Grosses $18,137

"Big House," the M-G-M prison yarn depicting the Auburn break of several months ago, gave managers of many nearby Broadway houses cause for envy when it turned in the wow gross of $18,137 for five and a half days, a jump of eleven grand over the final week of "Rogue Song." It was the big thing on the street, playing to sell-outs at every performance.

Dressler-Moran team was a draw at the Capitol, sending the take at this house to $79,176, despite the terrific heat which continued until the last day of the week.

"All Quiet" continues at a fast clip, while "Journey's End" showed the strains of its final week at the Gaiety. "Dangerous Nan McGrew" failed to impress at the Paramount, where the comedy took only $55,700, $16,000 less than the previous week's figure at this house. The Byrd south pole film nearly doubled the figure of a week ago at the Rialto, taking $32,300, a splendid figure.

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 5½ days. **Other attractions:** Comedy ("College Hound"), newsreel. **Gross:** $18,137, a sensational figure; selling out to standing room only; figure is for five and one-half days.

"CAUGHT SHORT" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, Capitol presentation ("Cheer Up"); organ. **Gross:** $79,176, a fine intake and a jump of over $7,000 more than last week.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL—(922), 50c-75c-$1-$1.50-$2.50), 7 days, 8th week. **Other attractions:** None. **Gross:** $18,827, holding up in its 8th week; only two grand lower than previous week.

"JOURNEY'S END" (Tiffany)

GAIETY—(808), $1-$1.50-$2.50, 7 days, 12th and final week. **Other attractions:** Short, "Harvest Reverie." **Gross:** $7,500, low and about the same as last week; picture goes to the Roxy in August for a two weeks' pop price run.

"DANGEROUS NAN McGREW" (Paramount)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Overture, "In Ole Virginny," directed by Paul Ash; vaudeville, "Ginger Snaps"; newsreel. **Gross:** $55,700, blah; flopping badly to the tune of $16,200 under the take of last week.

"BYRD AT THE SOUTH POLE" (Paramount)

RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy, "Insurance"; "Candy Cabaret," cartoon; "There Will Be a Hot Time in the Old Town Tonight." **Gross:** $32,300, nearly double the fifth and last week's figures of Chevalier's Big Pond," its predecessor.

"BAD ONE" (U. A.)

RIVOLI—(2,103), 35c-50c-65c-$1, 7 days. **Other attractions:** Short, "Back Home"; comedy, "His Honor the Mayor"; "Gents Preferred." **Gross:** $25,200; 2nd week showed a drop of about nine grand.

"MOVIETONE FOLLIES OF 1930" (Fox)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Vaudeville, oriental scene called "Aladdin," featuring Gilda Gray. **Gross:** $72,500; p'enty low.

"HOLD EVERYTHING" (Warners)

STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days. **Other attractions:** Shorts, "Evolution," "People Versus" and Martinelli in "Celeste Aida," "And Wife." **Gross:** $22,702; floppy; last week, with same picture, grossed $27,250.

"NUMBERED MEN" (First National)

WINTER GARDEN—(1,493), 35c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy, "For Sale"; the Potters in "What a Life"; shorts, "Taxi Talks," "Devil's Parade"; Max Schmeling short. **Gross:** $19,441; fell off $2,000 under last week, with same picture.

Fox Working on Plans For British Production

London—British production will occupy an important place in the plans of Fox, W. J. Hutchinson, London manager, stated upon his return from the company's convention in Hollywood. Preparations are being made for a definite start in September, he said.

"Follies" High In Boston on $23,500 Gross

Boston—With schools closed, the vacation exodus well under way, and with plenty of hot weather, Boston's downtown theatres felt a decided slump in grosses for the week. The only bright spot in the entire array was at Keith's Memorial, where "Fox Movietone Follies of 1930" went above 105% for a $23,500 gross.

Metropolitan, with "Social Lion," and Loew's State, with "Bad One," struggled up to 90% for $29,000 and $18,000 respectively, but the former inaugurated the grand lounge dancing policy to aid in gathering in the shekels at the box office.

Publix's new plan on its downtown houses of playing day and date shows three films in six houses, didn't come up to former weeks, but the drop in business was not much greater than the average drop in all Boston theatres for the week. In these groupings, Publix has put one uptown and one downtown house in two of the groups and in each of these has shown Warner releases this week for fair business. This has left the Beacon and Globe to be run day and date with "Light of Western Stars," a Paramount film, which showed light business.

Weather: Fair and warm.
Opposition: "Social Lion," Metropolitan with peppy revue and lounge dancing as innovation; "Bad One," Locw's State; "Lady of Scandal," Loew's Orpheum; "Notorious Affair, Keith-Albee; "Fox Movietone Follies of 1930," Keith Memorial; "Call of the West," Park; "All Quiet on the Western Front," fourth week, Majestic; "Shadow of the Law," playing day and date at Publix's Olympia and Uptown; "Man from Blankley's" playing day and date at Publix's Fenway and Modern; "Hold Everything," Publix's Scollay Square.

"SOCIAL LION" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Stage show, ("Forward March" revue); dancing with the Harvardians in grand lounge, comedy, organ numbers, Paramount news. **Gross:** $29,000. **Rating:** 90%.

"BAD ONE" (U. A.)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Hal Roach comedy, Hearst Metrotone news. **Gross:** $18,000. **Rating:** 90%.

"LADY OF SCANDAL" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $17,500. **Rating:** 85%.

"NOTORIOUS AFFAIR" (First National)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville with Johnny Burke, Jean Greene and his RKOlians, Pathe news. **Gross:** $17,500. **Rating:** 90%.

"FOX MOVIETONE FOLLIES OF 1930" (Fox)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Pathe news, "Ranch House Blues," "Lair of Chang How." **Gross:** $23,500. **Rating:** 105%.

"CALL OF THE WEST" (Columbia)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Double feature with "Temptation" (Columbia); Universal news. **Gross:** $5,000. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U)
MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $4,500. **Rating:** 75%. (Fourth week.)

"SHADOW OF THE LAW" (Paramount)
(Playing day and date with Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $14,000. **Rating:** 90%.

"SHADOW OF THE LAW" (Paramount)
(Playing day and date with Olympia)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $10,500. **Rating:** 85%.

"MAN FROM BLANKLEY'S" (Warner Bros.)
(Playing day and date with Modern)
FENWAY—(1,800), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $11,000. **Rating:** 90%.

"MAN FROM BLANKLEY'S" (Warner Bros.)
(Playing day and date with Fenway)
MODERN—(800), 25c-50c, 7 days. **Other attractions:** Cartoon, comedy, Paramount news. **Gross:** $5,000. **Rating:** 80%.

"HOLD EVERYTHING" (Warner Bros.)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $12,000. **Rating:** 90%.

Will Outwits Wife

Chicago—Will Rogers' hastily-recruited polo team took it on the nose when it engaged a team led by John Hertz at Leona Farm polo field at Carey. Will did most of the scoring for his losing outfit and opened negotiations with Hertz for the pony he had straddled, claiming that his week at the Chicago had been undertaken only to gather in the price of a new nag, which his wife had refused him.

Chilled Weather Helps in 'Frisco; "Cargo" is High

San Francisco—Foggy, windy and cloudy weather sent patrons scurrying toward the box office windows of local houses, with majority of runs clicking around par, none over. "Midnite Shows," being plugged at five leading stands, are proving money makers and will be continued.

A 100% rating was rolled up by "White Cargo," "Isle of Lost Ships," "Big Pond" and "Strictly Modern," with "King of Jazz," "Sweethearts and Wives" and "Men Without Women" following closely.

Weather: Cold, windy, foggy, cloudy.
Opposition: "Men Without Women," Fanchon & Marco "Idea," Fox; "White Cargo," stage show, Embassy; "Cock o' the Walk," Daies; "Sweethearts and Wives," California; "Social Lion," stage show, Paramount; "Big Pond," St. Francis; "Kino of Jazz," Warfield; "Strictly Modern," RKO vaude, Golden Gate; "Wild Party," Orpheum; "Isle of Lost Ships," Casino.

"BIG POND" (Paramount)
ST. FRANCIS—(1,400), 35c-50c-90c, 2nd week (Saturday midnight show). **Other attractions:** "Dresden Dolls," a musical; "Campus Crushes," Paramount news, overture. **Gross:** $10,500. **Rating:** 100%.

"KING OF JAZZ" (Universal)
WARFIELD—(2,700), 50c-65c-90c, 2nd week (Saturday midnight show). **Other attractions:** Vagabond Travel Talk, Fox and Hearst news. **Gross:** $17,500. **Rating:** 95%.

"STRICTLY MODERN" (First National)
GOLDEN GATE—(2,400), 30c-40c-50c-65c, 7 days. **Other attractions:** RKO vaude. **Gross:** $15,000. **Rating:** 100%.

"WILD PARTY" (Fox)
ORPHEUM—(2,250), 25c-35c-50c, 7 days. **Other attractions:** Fox news. **Gross:** $9,000. **Rating:** 75%.

"ISLE OF LOST SHIPS" (Fox)
CASINO—(2,500), 40c-60c, 7 days. **Other attractions:** Music, newsreel; "The Sap," a talkie. **Gross:** $12,000. **Rating:** 100%.

"MEN WITHOUT WOMEN" (Fox)
FOX—(5,000), 50c-65c-75c-$1, 7 days. Saturday midnight shows. **Other attractions:** Perry Askam, overture, Fox news, Fanchon & Marco stage Ideas ("Brunettes"). **Gross:** $25,000. **Rating:** 90%.

"WHITE CARGO" (All-Star Feature)
EMBASSY—(1,400), 50c-65c-90c, 7 days (Saturday midnight show). **Other attractions:** Hauftman and his "Embassy Melody Masters," Vitaphone Varieties, newsreel. **Gross:** $10,000. **Rating:** 100%.

"COCK O' THE WALK" (World)
DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Vitaphone acts, newsreel, Joe Frisco comedy. **Gross:** $7,500. **Rating:** 85%.

"SWEETHEARTS AND WIVES" (First Nat.)
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days (Saturday midnight show). **Other attractions:** California orchestra; California news; song novelty, "Back Home"; comedy, "Western Knights"; organ, "Parodies and popular melodies"; cartoon, "Codfish Balls." **Gross:** $12,500. **Rating:** 90%.

"SOCIAL LION" (Paramount)
PARAMOUNT—(2,700), 35c-50c-65c-90c, 7 days (Saturday midnight show). **Other attractions:** Organ, "Camping on the Campus"; "Round the Town," Harry Gourfain stage show; Vladimar Rassouchine, pianist. **Gross:** $10,000. **Rating:** 75%.

Eastman on Commission

Rochester — George Eastman, head of Eastman Kodak, succeeds Hanford MacNider as a member of the George Washington Bicentennial Commission. Eastman was named by President Hoover.

Business Good At Omaha; High To "Big House"

Omaha—Big dough this week went to "The Big House" (M-G-M) at the Paramount, which got $10,000, or 125%, the best there for quite a while. Weather was scorching hot.

"He Knew Women" (Radio) was on a money making bill at the Orpheum with the Weaver brothers, who were the real draw. Week brought $15,950, or 110%. At the World, "Arizona Kid" (Fox) was only average for $9,500.

"Born Reckless" (Fox) first half at the State did $2,100, or 100%. Last four days "Be Yourself" (U. A.) was good for 105%, grossing $2,362.

Weather: Hot.
Opposition: "He Knew Women," Orpheum; "Big House," Paramount; "Arizona Kid," World; "Born Reckless" and "Be Yourself" split week, State.

"HE KNEW WOMEN" (Radio)
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Weaver Bros. and Elviry and two other RKO acts; Pathe news; shorts. **Gross:** $15,950. **Rating:** 110%.

"BIG HOUSE" (M-G-M)
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Manhattan Serenade" (Paramount); Paramount news; organ. **Gross:** $10,000. **Rating:** 125%.

"ARIZONA KID" (Fox)
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Four Publix acts, Ted Mack and band, Paramount news, shorts. **Gross:** $9,500. **Rating:** 100%.

"BORN RECKLESS" (Fox)
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,100. **Rating:** 100%.

"BE YOURSELF" (U. A.)
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Hell's Heels," Pathe news and short. **Gross:** $2,362.50. **Rating:** 105%.

Providence Hit By Heat; Publix New House Tops

Providence—A stifling heat wave sent business to the beaches last week, with all houses, except the Paramount which opened strong, reporting sub-normal grosses. The new Publix unit hit $16,800, which is splendid. Loew's held up at $20,000, while the RKO Albee grossed $9,000 and RKO Victory about $8,000, both below average.

Weather: Fair, sweltering.
Opposition: Legit: Stock, Carlton; bicycle races, beaches. Films: Paramount, "Young Man of Manhattan; Majestic, "The Texan"; Loew's State, "Lady of Scandal"; RKO Victory, "Safety in Numbers"; RKO Albee, "Fall Guy," vaude.

"LADY OF SCANDAL" (M-G-M)
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Manhattan Serenade," Audio Review, Laurel-Hardy comedy, organlogue, Hearst Metrotone news. **Gross:** $20,000. **Rating:** 100%.

"SAFETY IN NUMBERS" (Paramount)
RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "America or Bust," Pathe news. **Gross:** $8,000. **Rating:** 85%.

"FALL GUY" (Radio)
RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude headed by Jack Osterman, Karyl Norman. **Gross:** $9,300. **Rating:** 85%.

"YOUNG MAN OF MANHATTAN" (Paramount)
PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** "Don't Believe It," "I Came First," Paramount news. **Gross:** $16,800. **Rating:** 130%.

"TEXAN" (Paramount)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Dancing Gob," "Stand Up," news. **Gross:** $9,200. **Rating:** 90%.

Benjamin Eskind Dies

Madisonville, Ky.—Benjamin Eskind, 45, proprietor of the Kentucky here, died suddenly and was buried at Nashville, Tenn.

A Form of Criticism

An unpopular movie actor suddenly disappeared from his home and has never been seen since, reports Walter Winchell, the *N. Y. Mirror* scribbler.

A group of Hollywoodmen were discussing the runaway, when Keene Thompson sarcastically asked, "What do they suspect, fair play?"

Portland Plug Rockets "Level" To $14,000 Gross

Portland, Ore.—Through increased and city-wide service the Fox Broadway was enabled to hold the top position in grosses, and again served their patrons with an abundant and varied menu in all departments of the popular house. The week marked the return to Portland of Don Wilkins, master of ceremonies and who welcomed various women's clubs to the matinees where they enjoyed the modern electrically equipped kitchen, and then enjoyed another two and a half hours of diversified entertainment. Various city departments cooperated with Manager Floyd Maxwell and his staff in the Fanchon & Marco's "City Service" idea, plus considerable exploitation on the part of the Postal Telegraph. All of this, together with Victor McLaglen and strong supporting cast in "On the Level," brought the gross up to $14,000, and another 160%. Two other real services inaugurated here were installation of earphones along entire back row, and free parking service for evening patrons.

Weather: Warm, showers.

Oppositions "With Byrd at South Pole," "Big House," "Social Lion," "Flirting Widow," "Across the World."

"ON THE LEVEL" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days, strong exploitation. **Oter attractions:** Fanchon & Marco's "City Service" idea with Laddie Lamont, Don Wilkins, new m. c. leading "Kenin's Recording Band"; Henri LeBel at Wurlitzer; Fox Movietone news; Mickey Mouse short. **Gross:** $14,000. **Rating:** 160%.

"WITH BYRD AT SOUTH POLE" (Paramount)

PORTLAND PARAMOUNT—(2,085), 25c-50c, 7 days. **Other attractions:** "'Round the Town," Sally and Ted, Nolly Tate, Vladimar Rassouchine, "Happy" Phil Lampkin and Paramounteers, Jean Dahlgren, crooner, Con Maffie, 12 Elsie Steppers. **Gross:** $12,355. **Rating:** 132%.

"FLIRTING WIDOW" (First National)

R-K-O ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Harry Carroll and his 1930 Revuette, with Eddie Bruce, Maxine Lewis, Harry Foster Welch, Kanazawa Boys; Catherine Custer at Wurlitzer, Pathe news. **Gross:** $11,675. **Rating:** 120%.

"ACROSS THE WORLD" (Mr. and Mrs. Martin Johnson)

HAMRICK'S "MUSIC BOX"—(1,935), 25c-50c. **Other attractions:** Fox Movietone news, Vitaphone acts. **Gross:** $10,750. **Rating:** 115%.

"SOCIAL LION" (Paramount)

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount news, "Hooked," "Toys," "Western Knights." Strong tie-ups with Polo club. **Gross:** $10,650. **Rating:** 110%.

"BIG HOUSE" (M-G-M)

FOX UNITED ARTISTS—(945), 25c-50c, 7 days. Sufficiently good to hold over for third week. **Gross:** $9,675. **Rating:** 100%.

Brown Goes to Ft. Wayne

Madison, Wis.—Len S. Brown, manager of RKO's Capitol here, has been transferred to Fort Wayne, Ind., as manager of the Emboyd, Palace-Orpheum, Jefferson and Strand theatres in that city. He is accompanied by Joseph E. Miller, formerly his assistant at the Capitol.

John Scharnberg, manager of the Orpheum and Garrick, also has assumed management of the Capitol.

K. C. Uptown with "Rainbows" Tops On $7,800 Take

Kansas City—The suburban Uptown headed the list this week with the biggest percentage rating, 130%, on M-G-M's "Chasing Rainbows." Gross was $7,800. Paramount's "Border Legion" was worth 110% to the Royal, which meant $5,000. The Midland had average business for six days, with the United Artists' "One Romantic Night," grossing $12,850. New policy at Midland includes opening on Friday, cutting last week one day short.

The Mainstreet did average, $15,000, with Fox's "Born Reckless." At the Newman, where the picture was Paramount's "Shadow of the Law," business was near normal, 95%, or $9,500. With the second week of Fox's "So This Is London," the Pantages dropped off to 85%, or $9,500. At the end of the second week of its stay in Kansas City, "All Quiet on the Western Front," playing at the Shubert, reported about 50% of the first week's patronage. The second week grossed $7,500.

Weather: Hot.

Opposition: "One Romantic Night," five acts vaude, Midland; "Born Reckless," five acts vaude, Mainstreet; "Shadow of the Law," Newman; "Border Legion," Royal; "Chasing ainbowsR," Uptown; "So This Is London," Pantages; "All Quiet on the Western Front," Shubert.

"ONE ROMANTIC NIGHT" (U. A.)

MIDLAND—(4,000), 25c-60c, 6 days. **Other attractions:** Hearst Metrotone news, five acts vaude. **Gross:** $12,850. **Rating:** 100%.

"BORN RECKLESS" (Fox)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, Grantland Rice sportlight, five acts vaude. **Gross:** $15,000. **Rating:** 100%.

"SHADOW OF THE LAW" (Paramount)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount news; Sennett comedy, "The Chump"; Juvenile revue, "Kandy Kabaret." **Gross:** $9,500. **Rating:** 95%.

"BORDER LEGION" (Paramount)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Lloyd Hamilton comedy, "Honk Your Horn"; Educational cartoon, "Plow Boy"; Paramount news. **Gross:** $5,000. **Rating:** 110%.

"CHASING RAINBOWS" (M-G-M)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Educational comedy, "Hail the Princess"; Universal news. **Gross:** $7,800. **Rating:** 130%.

"SO THIS IS LONDON" (Fox)

PANTAGES—(2,160), 25c-50c, 7 days. **Other attractions:** Pathe news. **Gross:** $9,500. **Rating:** 85%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

SHUBERT—(2,000), 50c-$1.50, 14 days. **Gross:** Second week, $7,500.

Pilgrim Prod. Organized

Albany—Secretary of State has granted incorporation papers to Pilgrim Prod., of New York, represented by J. L. Lindner, 12 E. 41st St., N. Y.

Other new charters filed include the following, all with headquarters in New York:

National Theatre Prod. Corp., J. W. Searles, 55 W. 42nd St.; Atma Amusement Corp., J. Kaminer, 1440 Broadway; Integrity Film Corp., Wien & Tomback, 103 E. 125th St.; Modart Adv. Co., Cohen & Sleppin, 299 Broadway; Tattle Tales, W. Kaufman, 1482 Broadway; Fairplay Booking Corp., E. Reitman, 11 Broadway; Stanhope Producing Co., Koenig, Bachner & Koenig, 27 Cedar St.; S. & S. Theatrical Enterprises, C. Wapner, 16 Court St., Brooklyn; H. Broddwin & Co., H. B. Epstein, 68 William St.

Plans Multi-Linguals

Adolphe Menjou will appear in English, French and Spanish talkers for M-G-M, which has him under contract.

They Teach!

London—What is right with motion pictures is the new interest of British observers. Heretofore, the problem of what is wrong with them has been the chief topic of discussion. A report recently issued on current films discloses that of 90 considered, 20 were considered of educational value.

Mpls. Houses on A Bread and Water Diet; All Spotty

Minneapolis—Despite frenzied ballyhoo and plenty of "sex appeal" stills in the lobbies, local theatres are hearing the voice of the wolf but a short distance away from the uniformed doorman.

The big dough of the week went to the Minnesota, which showed "Devil's Holiday" to a gross of $29,000, or an 80% rating. If the weather had not been so warm and the theatre so cool, this gross, it is said, would have been plenty leaner. The Orpheum, running "Runaway Bride," walked into the money column with a gross of $18,000. This gave the house a listing of 85%.

The two saddest stories of the week were the tales told by the State and Century b. o. reports. The State showed "Arizona Kid" to meager and uninterested audiences, grossing $16,100, or a rating of 60%. The Century pushed "Richest Man in the World," but didn't have enough power to put it over the line. The house grossed $6,520, which is 60%.

The Lyric registered 80% on "Show Girl in Hollywood," which grossed $2,900. The Aster romped home with a gross of $2,940, or 90%, on "The Girl in the Show."

Weather: Warm.

Opposition: 'Devil's Holiday," Publix stage show ("Sunny Days"), Minnesota; "Runaway Bride," Butler-Santos revue heading five-act vaude bill, RKO Orpheum; "Arizona Kid," State; "Richest Man in the World," Century; 'Show Girl in Hollywood," Lyric; "Girl in the Show," Aster.

"DEVIL'S HOLIDAY" (Paramount)

MINNESOTA—(4,025), 35c-45c-75c, 7 shows daily, 7 days. **Other attractions:** "Sunny Days" (Publix stage show), overture, newsreel. **Gross:** $29,000. **Rating:** 80%.

"RUNAWAY BRIDE" (Fox)

RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Santo-Butler revue heading five act vaude bill. **Gross:** $18,000. **Rating:** 85%.

"RICHEST MAN IN THE WORLD" (M-G-M)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $6,520. **Rating:** 60%.

"ARIZONA KID" (Fox)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** "How's My Baby" (talking comedy); Pathe short; newsreel. **Gross:** $6,100. **Rating:** 60%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,900. **Rating:** 80%.

"GIRL IN THE SHOW" (M-G-M)

ASTER—(812), 15c-20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,940. **Rating:** 90%.

Television Included In New Radio Measure

Washington—Basic radio law, now unknown in the supervision of the ether field, will be written as a result of passage of the Lehlbach bill (H.R. 12599). Television and its full control by the Federal Radio Commission will be included.

Can You Believe It?

Answering a talking picture back is the height of unemployment, according to "Bugs" Baer.

Loew's Net for the Year Estimated Near $10

Loew's box office decline has not been sensational, despite seasonal depression, it is pointed out in an announcement which states that earnings for the quarter ended this month should show a good increase over the $2,963,076 reported in the similar period of 1929, equal after preferred dividends to $2.02 a share on the 1,355,129 shares of no par common stock. In the 28 weeks to March 14, the first half of the company's fiscal year, net income was $8,243,584, or $5.66 a share on 1,363,993 shares, a new high for that part of the year, comparing with $3.47 a share in the similar preceding period. The statement offered as a likely one the prospect that net income of Loew's for the full fiscal year to end August 31 will be around $10 a share after preferred dividends, as against a previous high record of $7.91 a share on 1,363,993 shares in the preceding twelvemonth. Extra dividend payments equal at least to the 75 cents paid last year are looked for after the close of the fiscal period. The extra in 1929 was declared in November.

Two Pictures Bring Censors to Pine Bluff

Pine Bluff, Ark.—For the first time in 20 years, this town has a censor board, newly-created by the council. Members are appointed by the mayor. The censorship is declared to have been brought about by showing of "Streets of Sorrow" and "The Primrose Path." The mayor attempted to stop the showings, and when it was declared no ordinance empowered him to do so, censorship resulted.

"All the Show on Screen," Loew's Rochester Slogan

Rochester—Loew's Rochester went on an all-film policy last week, dropping vaudeville. Manager David Nolan announced a series of first runs and short would be run this summer under the slogan: "All the Show on the Screen."

Cleveland Exchanges Move

Cleveland—Warners and First National have moved into their new five-story building at Payne Ave. and East 23d St. Paramount expects to move into its new building on East 23d St. early next week at which time RKO will take over the present Paramount building.

Operator Burned

Seneca Falls, N. Y.—James Smith, operator at the Seneca theatre, was partly overcome by smoke and received light burns when fire broke out in the theatre shortly after the first performance. Patrons left quietly.

Kill Daylight Saving

Portland—Proposed daylight saving ordinance has been killed here.

"Big House" Packs 'em in On the Coast

Los angeles—Unusual advertising ballyhoo, in which the Hearst papers played no small part, drew unmanageable crowds to the doors of the Criterion in the first week's run of "Big House," the M-G-M prison yarn which beat 'em all to a frazzle with its gross of $23,500, a rating of 235%. This high was only excelled by the first weeks of "Anna Christie" and "Divorcee," both record breakers.

The heat, which sent thousands to the beaches and miniature golf courses and a light outbreak of infantile paralysis which resulted in a warning from health officers to keep children from large assemblies tended to make managers cry over lack of grosses.

Hughes' "Hell's Angels" slid just a trifle, taking $29,600, which rates 185% at the Chinese.

"HELL'S ANGELS" (Caddo)

HOLLYWOOD—Grauman's Chinese, (2,023), 5th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman prologue. **Gross:** $29,600. **Rating:** 185%.

"SO THIS IS LONDON" (Fox)

LOS ANGELES—Fox Carthay Circle, (1,650). 2nd week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross** $18,300. **Rating:** 146%.

"ROGUE SONG" (M-G-M)

LOS ANGELES—Loew's State, (2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Idea in Blue," Movietone and Metrotone news. **Opposition:** "Big House," "Notorious Affair," "Byrd at the South Pole," "Shadows of the Law," "Svenson's Wild Party," "Fall Guy," "White Cargo." **Gross:** $21,700. **Rating:** 80%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

LOS ANGELES—Paramount, (3,596), 7 days, 35c to 65c. **Other attractions:** Eddie Cantor comedy, "Insurance"; song cartoon, Paramuont news, Milton Charles organ concert. **Opposition:** "Rogue Song," "Big House," Notorious Affair," "Shadow of the Law," "Svenson's Wild Party," Fall Guy," White Cargo." **Gross:** $25,500. **Rating:** 102%.

"BIG HOUSE" (M-G-M)

LOS ANGELES—Fox Criterion, (1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Comedy, Metrotone news. **Opposition:** "With Byrd at South Pole," "Rogue Song," "Notorious Affair," Shadow of the Law," "Svenson's Wild Party," "Fall Guy," "White Cargo." **Gross:** $23,500. **Rating:** 235%.

"BAD ONE" (United Artists)

HOLLYWOOD—Grauman's Egyptian, (1,800), 7 days, 35c to 65c. **Other attractions:** Ben Bernie and band, comedy, news. **Opposition:** "Devil's Holiday," "Recaptured Love." **Gross:** $6,300. **Rating:** 84%.

"RECAPTURED LOVE" (Warner)

HOLLYWOOD—Warner Hollywood, (3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Bad One," "Devil's Holiday." **Gross:** $12,500. **Rating:** 89%.

"SHADOW OF THE LAW" (Paramount)

LOS ANGELES—United Artists, (2,100), 7 days, 35c to 75c. **Other attractions:** "Accidents Will Happen," cartoon comedy, Robt. Bruce's "Sunset Hunters," Paramount news, Gaylord Carter organ solo. **Opposition:** "Big House," "Rogue Song," "With Byrd at South Pole," "Notorious Affair," "Svenson's Wild Party," "Fall Guy," "White Cargo." **Gross:** $16,000. **Rating:** 119%.

"NOTORIOUS AFFAIR" (First National)

LOS ANGELES—Warner Downtown, (2,400), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Big House," "With Byrd at South Pole," "Rogue Song," "Svenson's Wild Party," "Shadow of the Law," "Fall Guy," "White Cargo." **Gross:** $13,500. **Rating:** 90%.

"FALL GUY" (RKO)

LOS ANGELES—RKO, (2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, Pathe news. **Opposition:** "Big House," "Notorious Affair," "With Byrd at South Pole," "Rogue Song," "Svenson's Wild Party," "Shadow of the Law," "White Cargo." **Gross:** $12,200. **Rating:** 76%.

"SVENSON'S WILD PARTY" (Fox) (Fox Movietone Follies of 1930)

LOS ANGELES—Orpheum, (2,750), 7 days, 35c to 65c. **Other attractions:** Mickey McGuire comedy, Pathe news. **Opposition:** "Big House," "Notorious Affair," "With Byrd at South Pole," "Fall Guy," "Rogue Song," "Shadow of the Law," "White Cargo." **Gross:** $11,000. **Rating:** 69%.

"WHITE CARGO" (Harold Auten)

LOS ANGELES—California, (2,000,), 2nd week, 7 days, 35c to 50c. **Other attractions:** Comedy, news. **Opposition:** "Big House," "Notorious Affair," "With Byrd at South Pole," "Rogue Song," "Shadow of the Law," "Svenson's Wild Party," "Fall Guy." **Gross:** $4,800. **Rating:** 64%.

"DEVIL'S HOLIDAY" (Paramount)

HOLLYWOOD—Pantages Hollywood, (3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon-Marco "Country Club" Idea, comedy, Metrotone news. **Opposition:** "Bad One," "Recaptured Love." **Gross:** $16,200. **Rating:** 108%.

And Good Pictures?

Headline in a fan paper:

Survivors in Hollywood Bemoan Passing of Actors and Corsets

British Leaders Seek Revision of Quota Law

London—No British picture shall be registered for quota as such unless a minimum amount has been spent on its production, at the rate of $750 per foot, with a maximum of $50,000, according to a proposed change of the Cinematograph Act of 1927, for which the Federation of British Industries and Cinematograph Exhibitors' Ass'n. are fighting.

Delegates of both bodies are working on the proposal with W. R. Smith, secretary of the board of trade.

Further recommendation was made requiring the author of a British picture to be a subject of the Kingdom, and it is suggested that the present clause providing that 75% of salaries shall be paid to British subjects shall be abolished.

The group stated that the breakdown of the quota law is a possibility and if this happened, foreign films would again monopolize 97% of British screens.

No Shake-up Planned in Canadian Famous Houses

Ottawa—There will be no shake-up of managers in houses of the Famous Players Canadian chain as a result of its sale to Paramount, J. J. Fitzgibbons, director of the circuit, has assured managers. Fitzgibbons now is on a tour of the circuit.

Fashion Deal Ties F. & M. Into 400 Stores in U. S.

Los Angeles — Over 400 dress shops throughout the country will become "Fanchon & Marco Mode Shops" starting August 1, in a co-operative deal tieing in F. & M. with several dress manufacturers who will plug the slogan: "Fanchon Decrees the Fashion."

Pineapple Artists Sought

Milwaukee—Police are seeking bombers of the Greenfield and New World, south side independent houses. No real damage was caused by the bombs. Cause of the disturbance is given as labor trouble. Both of the theatres were splashed with paint several times prior to the placing of sticks of dynamite adjacent to the houses.

Danish Talker in Work

Copenhagen—Initial sound film of this country is in production at the studio of Nordish Films, Valby. Title is "Eskimoer," and it will be released in five languages: German, French, Norwegian, Swedish and Danish.

Skandinavisk Telefilm and Nordisk Tonefilm are producing jointly.

Flynn Appoints Brauer

Cleveland—E. H. Brauer has been appointed M-G-M special representative-at-large under District Manager Jack Flynn and will sell in all of the territory under Flynn's jurisdiction, Albany, Pittsburgh, Buffalo, Cincinnati, Cleveland and Detroit.

Opinions on Pictures

The Richest Man in the World

(M-G-M—All Talker)

Fine, Human Attraction

(Reviewed by Sherwin S. Kane)

THIS is a distinguished and often beautifully acted production. Situations which, with another cast, might have been ridiculous or trite at best are moving and intensely real. Credit for the unquestionable worth of the picture must go to Louis Mann who, with "The Richest Man in the World," makes his talking picture debut. It is a debut comparable only to that of George Arliss's in "Disraeli."

Direction, too, has played an important part in making an achievement of this picture. Sam Wood has exercised commendable restraint in the handling of sequences which might easily have overflowed into cheap hysterics. Instead the sequences remain startlingly real and human.

There are a few instances, it is true, when one is conscious of a let-down, a waning of interest which some minor cutting might have modified. Emphasizing this, however, are the emotional heights which the picture frequently attains.

The story itself is a theme that should be popular with any and all audiences. We have no doubt but that it fits perfectly and completely into that valuable category of pictures which go their way through word-of-mouth advertising. This one is deserving of that popular tribute.

"The Richest Man in the World" is the chronicle of the love of a German-American barber for his children. His riches are solely of the heart; his wealth, the love of his children, whom you first meet as youngsters in a progressive eastern town. You see lavished upon them a paternal affection that is as dignified as it is generous, tender as it is understanding. Adolf Wagenkampf's children are his life, and there is no sacrifice he would not make for their well-being or happiness.

On the point of investing his savings in a building and loan association in the rapidly growing town in which his barber shop is located, he is called upon to make one such sacrifice; the first of many. His savings are employed to send one of his sons, in poor health, to a sanitarium. His friend, Joe Higginson, the grocery clerk, launches the building and loan association without him, and as the town grows, it prospers, and Higginson becomes a power in the community while Wagenkampf remains a barber.

The children grow up. Another telling sacrifice is made to pay for the medical education of the eldest son. When he returns to a love other than that of his family—it is difficult for the ageing father to understand why it was necessary for a young doctor to "Americanize" his name. But he forces himself to understand, and mortgages his barber shop to obtain the money for his son to open an office and begin his medical practice. The son, secretly married, uses the money to buy a home for his bride.

The second son is inventive, and in pursuing his hobby accepts the sort of job that places the least demand on him. He becomes a collector for an electrical company. There is a shortage in his collections and, threatened with arrest, the father gives the last of his savings to make good the deficit. With this stigma upon him the youth is unable to obtain employment in his home city, and disappears.

The youngest daughter falls in love with the ne'er-do-well son of old Higginson. In a scene that might have been maudlin in less capable hands she confesses to her father of intimacy with young Higginson. He seeks out both father and son, asking marriage for his daughter, but is told the thing is out of the question because of the social inequality of the two families. In one of the most effective declamations the talking screen has yet given, Louis Mann denounces the principles that have supplanted human sympathy in the heart of his friend and wins the youth to his side.

Unable to obtain money from his son, now a practicing physician, the father sees Higginson foreclose on the shop. On a Christmas Eve, after having watched the authorities take possession of his business, he returns to his wife in the home from which all of the children have departed. But the younger son, an invention of his having proved a success, returns, and is followed by others of the family.

This ending, smacking as it does of the customary hokum, is elevated here, as in other sequences, to dignified and believable heights by the pure merit of the cast. Individual ability removes this as far from sloppy sentimentality as is finished acting removed from mere talent, while the ordinary qualities of the situation leave the achievement of the principals all the more to be marvelled at.

The story is relieved by touches of homely humor, so natural and human as to be certain of responsiveness in any audience. Settings are genuine and effective. The barber shop scenes are exact to the smallest detail, as are those in the old fashioned home of the Wagenkampfs.

The entire cast is superb, with Louis Mann outstanding. Elliott Nugent as Johnnie, the younger son; Robert Montgomery as the irresponsible Nick Higginson; Leila Hyams as Alma, the youngest daughter, and Francis X. Bushman, Jr., as Ludwig, the eldest son, are particularly deserving of mention. Henry Armetta, as Tony, the assistant barber, does a splendid characterization in an unimportant role. The juvenile cast, too, is well chosen.

There is no theme song.

Musical shorts are needed. Almost any type of light short, too, will work in well for a balanced program.

Produced and distributed by M-G-M. Directed by Sam Wood. Story by J. C. and Elliott Nugent. Adaptation by Samuel Ornitz. Dialogue by Elliott Nugent and Clara Lipman. Photographed by Henry Sharp. Edited by Frank Sullivan. Length, 7,775 feet. Running time, 86 minutes. Release date, June 27.

THE CAST

Adolf	Louis Mann
Nick Higginson	Robert Montgomery
Johnnie	Elliott Nugent
Alma	Leila Hyams
Martha Wagenkampf	Clara Blandick
Laura	Mary Doran
Ludwig	Francis X. Bushman, Jr.
Joe Higginson	Robert McWade
Ted Baldwin	Dell Henderson
Tony	Henry Armetta
Katherine	Jane Reid

Paradise Island

(Tiffany—All Talker)

Very Weak

(Reviewed by Don Ashbaugh)

CHARACTERS bursting into song at unexpected moments add a certain element of surprise to this South Sea Island picture which is chiefly distinguished by the excellent comedy of Paul Hurst and the rather pleasant singing voice of Kenneth Harlan. The offering, however, has nothing more than average program rating for split-weeks and daily changes.

The story is as old as pictures, and unfortunately has been given no new twists to lift it out of the rut. Interest is maintained fairly well after the picture gets under way after a very slow start.

Marceline Day arrives on the island to marry her fiance, but finds that he has gone into debt heavily through gambling to Tom Santchi. The latter sees the girl's predicament, and tries to help her, figuring she will eventually fall for him instead of the fiance. Then Harlan puts in an appearance, wins back Wood's notes from Santchi and finally the girl.

There are two fights in the picture, the first one being of mighty poor calibre. An amusing twist to the second is provided by Hurst, who steps in to save the struggling dramatic episode with a burst of comedy.

"Paradise Island" offers little in the way of entertainment and will find its spot in the double bills, split weeks and daily changes.

Good shorts, with box office "names," needed here.

Produced and released by Tiffany. Story by M. B. Directed by Bert Glennon. Length, not set. Release by Byron Robinson. Photographed by Max Dupont. Directed by Bert Glennon. Length, not set. Release date, not set.

THE CAST

Thorne	Kenneth Harlan
Ellen	Marceline Day
Lutze	Tom Santchi
Beauty	Paul Hurst
Poppi	Betty Boyd
Swede	Vic Potel
Armstrong	Gladden James

Juno and the Paycock

(Harold Auten—S. R.—All Talker)

Impressive

(Reviewed by J. P. Cunningham)

ONLY too seldom does old Johnny Bull send to our shores a production combining such fine dramatic sequences and splendid portrayals as those found in "Juno and the Paycock," a convincingly told story which colorfully reveals the burdensome trials and tribulations of a poverty stricken Irish family.

The strong flavor of Catholicism which all too obviously winds its way throughout the story may sound the deathknell of its value for straight picture entertainment, despite the fact that this trait of religion is a natural part of the scheme of things in most north-of-Ireland families. The narrow-back fanatics, particularly those in southern U. S., will probably turn thumbs down, vigorously condemning the production as a pro-Catholic plug. We suggest that you give this angle considerable thought before booking. It might save you from the loss of customers who find a mixture of intimate religion with picture making distasteful.

Otherwise, "Juno and the Paycock" offers convincing screenfare, and communities sympathetic toward the race and religion will receive it with open arms.

From the angle of production, there is little to be looked for. Masterful portrayals by the entire cast convince us that England has much of the human element so necessary in talkers, at least in this cast of eleven. The direction and photography are worthy of praise, and sound stacks up as favorably as any emanating from the studios of American producers. Although diction is clear, the English twang of most of the players make it appear obvious that there's very little of Ireland in their makeup. At times, the lingo is a bit hard to grasp, but generally no fault can be found with the dialogue.

Alfred Hitchcock's touch of naturalness in construction gives the picture a twist which is most human, effectively using that humorous vein of comedy which is usually found in those of Irish ancestry. Hitchcock, too, reaches touching dramatic depths in telling his story. He makes you "feel" depressing moments of sorrow, and then quickly follows with cause for joy.

Slapstick and a sound cartoon are best suited to this.

Produced at Ellstree studios, London, by Harold Auten. Distributed in U. S., via state rights market, by Harold Auten. Directed by Alfred Hitchock. Story by Sean O'Casey. Adapted by Alfred Hitchock. Scenario by Alma Reville. Photography by J. J. Cox. Art director, J. Marchant. Released, June 28, 1930. Length, 9,100 ft. Running time, about 1 hr., 31 minutes.

THE CAST

The Orator	Barry Fitzgerald
Mrs. Madigan	Marie O'Neil
Captain Boyle	Edward Chapman
"Joxer" Daly	Sidney Morgan
Mrs. Boyle ("Juno")	Sara Allgood
Johnny Boyle	John Laurie
Jerry Devine	Dave Morris
Mary Boyle	Kathleen O'Regan

Opinions On Pictures

Bright Lights

(First National—All Talker)

Clicks, Despite Backstage Story

(Reviewed by Walter R. Greene)

EVEN though the backstage angle has been worked unmercifully in talkers and the cycle is seemingly over, "Bright Lights" comes along to show that there is plenty of entertainment in a behind-the-scenes story.

"Bright Lights" is not a special insofar as box-office rating is concerned, but it is, nevertheless, a fine piece of program entertainment that will hold up in the week runs and split weeks.

The entire story is backstage, with a musical comedy production unfolding on the stage itself. Instead of going in for heavy dramatics in story development and interweaving song and dance numbers to slow up the story theme, the comedy angle is stressed, thereby obtaining a fast tempo that sustains interest from start to finish.

Dorothy Mackaill and Frank Fay carry the feature billing spots, and the balance of the cast is of high calibre. The two featured leads fit into their roles perfectly, and turn in excellent performances. Frank McHugh, newcomer from the stage, puts over a drunk reporter comedy part for outstanding attention. Tom Dugan and Daphne Pollard are teamed for laughs, with Eddie Nugent, Inez Courtney, Jean Bary and Virginia Sale in comedy support. Noah Beery is naturally the heavy, while James Murray is seen little playing a straight role.

Story opens with Mackaill, star of a Broadway show, announcing her forthcoming marriage to a scion of wealth. With comedy predominant, the yarn moves along where family objections might halt the nuptials. Through a clever newspaper interview, the rise of Mackaill is shown by cut-backs from burlesque, honky tonks, etc., to her present spot. Fay, who has been through the mill with the girl, is secretly in love with her, but gets tongue-tied when he tries to explain.

Noah Beery turns up in the audience, recognizes the girl and goes backstage to get even for a facial scar inflicted by Mackaill in a honky tonk years ago. Fay walks in on Beery and has Murray cover him while the show goes on. But Beery jumps Murray, there is a brief struggle, and Noah drops dead from a bullet fired by his own gun.

The story waxes dramatic at this point, lightened by deft handling of direction and treatment, with Fay protecting Mackaill against expose of her former life. Fade out absolves everyone of suspected murder, but full explanation is left to the audience. The yarn, an original credited to Humphrey Pearson, is by far the most entertaining backstage yarn turned out in many months. Direction by Michael Curtiz gives a fast tempo, plus plenty of entertainment. Song and dance numbers are staged, but are brief enough individually to maintain fast pace of the picture.

Dramatic sketches or cartoons should find a place here.

Produced and released by First National. Story by Humphrey Pearson. Adaptation and dialogue by Humphrey Pearson and Henry McCarthy. Directed by Michael Curtiz. Photography by Lee Garmes. Length, not set. Running time about 68 minutes.

THE CAST

Lou	Dorothy Mackaill
Wally Dean	Frank Fay
Miguel Parada	Noah Beery
Peggy North	Inez Courtney
"Windy" Jones	Eddie Nugent
Mame Avery	Daphne Pollard
Franklin Harris	Edmund Breese
Emerson Fairchild	Philip Strange
Connie Lamont	James Murray
Tom Avery	Tom Dugan
Violet Van Dam	Jean Bary
Dave Porter	Edwin Lynch
Fish, a reporter	Frank McHugh
"Sob Sister" Reporter	Virginia Sale

The Soul of a Thumb

Hollywood—How does your thumbprint sound?

As an experiment, Cecil B. DeMille recently had several of his "Dynamite" cast place their thumbprints on the "sound track" of this picture.

It is well-known that sound is reproduced by light forced through a narrow "sound track" on the film. Naturally the reproduction is governed by what is on the sound track. If an extraneous image, even as lightly printed as a thumb mark, appears on this strip, it will be reproduced as an extra "noise."

The results of the experiments were that the thumbprints of DeMille, Conrad Nagel, Kay Johnson and others all had just as distinct a "sound" personality as the prints themselves!

The Border Legion

(Paramount—All Talker)

Fine Western

(Reviewed by Walter R. Greene)

COMBINING a fast tempo, interesting story, capable acting and eyeful backgrounds, "The Border Legion" is an ideal attraction for the week run houses and following program bookings.

The picture has fast action which is necessary to heighten interest in a western. Dialogue is not inserted to slow down the tempo, with a highly satisfactory piece of entertainment as the result.

The story concerns the experiences of Richard Arlen, a cowhand, who is thrown in with the bandit gang headed by Jack Holt. The latter befriends Arlen, after the boy is accused of a murder. Then the gang plan to raid the mining town and decision is made to capture Ethan Allan, prominent citizen of the town, so that he will divulge where the gold is stored. Instead, the captors bring back Fay Wray, Randall's daughter, who immediately recognizes Arlen.

Then Arlen decides to take care of the girl and guards her cabin during the night. Holt goes in to interview the girl and makes advances to her. Jack Gulden tries to shoot Holt, but Arlen saves the leader. During the melee, Arlen discovers Holt's intended attack on the girl, and turns on the leader. Overpowered, Arlen is led off to be tied up, but escapes.

He rides to town to get a posse to go after the girl, but leading citizens decide it is a trap so the outlaws can raid the gold safe. Arlen is placed under guard and Holt and his gang ride into the trap set for them by the citizens.

Again saving Holt's life, Arlen escapes and rides to the camp to rescue the girl, with Holt following. Gulden also escapes from the volley and starts back to the camp to capture the girl for himself. Holt intercepts him and is shot. Arlen gets Miss Wray off on a horse, when Gulden arrives. Holt, although wounded, takes a short cut to head Gulden off, with the pair riding hard towards each other for a pistol duel. Both fall dead, with Arlen and the girl riding back to town for the final fade.

Jack Holt is a natural for pictures with a western setting. Although spotted as a "heavy" and leader of the outlaw gang, Holt darn near captures the entire sympathy of an audience. He walks far and away with the acting honors. Arlen is satisfactory as the young cowhand, while Stanley Fields "villains" capably behind a heavy black beard. Eugene Pallette is strong in producing the majority of laughs.

Broad comedies and musicals might fit here.

Produced and released by Paramount Publix. Screen play by Percy Heath and Edward E. Paramore, Jr. Directed by Otto Brower and Edwin Knopf. Photography by Mack Stengler. Length, 6,088 feet. Running time, 68 minutes. Release date, June 28, 1930.

THE CAST

Jim Cleve	Richard Arlen
Jack Kells	Jack Holt
John Randall	Fay Wray
"Bunco Davis"	Eugene Pallette
Hack Gulden	Stanley Fields
Judge Savin	E. H. Calvert
George Randall	Ethan Allen
Shrimp	Sid Saylor

Pardon My Gun

(Pathe—All Talker)

Weird Cowboy Musical

(Reviewed by Don Ashbaugh)

THERE'S about everything in "Pardon My Gun" except a trained seal and a baby elephant. Perhaps they can add those before the film is released for general theatre consumption. It is one of the weirdest westerns ever conceived—looking very much like what a bookkeeper's conception of a motion picture should be.

The kids will love it. It should get by great at junior matinees and will probably entertain a few adults if it is sprung on a double bill as an added attraction.

Sally Starr succeeds in appearing lovesick enough while George Duryea passes muster as a musical comedy cowboy. Mona Ray, the half-pint blues singer, practices considerable optical gymnastics and buzzes around throughout the picture in much the same fashion as an excited bumblebee. Lee Moran plays a comedy role as the simple cowboy—and manages to get across laughs. One of the highpoints of humor in this direction is caused by Moran polishing a cayute's feet with a manicure buffer. The horse objects and prods Moran with a hoof. You're supposed to laugh loudly.

The two main highlights in the picture are the barn dance which precedes some sort of annual relay race in which the father of the two girls and the employer of Duryea bets his roll on his own horses. The villain of the piece, played by Harry Woods, runs the adjoining ranch, wears approved mustachios and is the one who has the wager against the genial ranch owner.

Woods is in love with Sally and does all sorts of "dastardly" things to prevent Duryea winning the race, and incidentally the girl.

Abe Lyman's band, with Abe himself in cowboy costume, and all the orchestra members resembling what Fifth Avenue thinks a cowboy looks like are seen frequently.

During the barn dance the patrons are inflicted with all sorts of dire numbers inserted to entertain. Yodeling youths, some rather acceptable dancing, a song by Mona Ray, drum acrobatics by Lyman and a one-handed clarinet duet by one of the boys in the band.

Maybe the picture was supposed to be a satire on sound. Maybe it's to be a straight western, but whatever it is don't bank on anybody tearing down the doors to get in. Kids are your best bet.

Use good strong dramatic shorts with "draw" names.

Produced and distributed by Pathe. Directed by Robert DeLacy. Story by Betty Scott. Adaptation by Hugh Cummings. Photographed by Edward Snyder. Edited by Fred Allen. Length, 5,654 feet. Running time, 63 mins. Release date, June 5, 1930.

THE CAST

Mary	Sally Starr
Ted Duncan	George Duryea
Peggy	Mona Ray
Jeff	Lee Moran
Dad Martin	Robert Edeson
Hank	Hank McFarlane
Tom	Tom McFarlane
Cooper	Harry Woods
"Lightnin"	Stompie
Denver	Lew Meehan
Tex	Ethan Laidlaw

Specialties by Abe Lyman and Band, Al Norman, Ida May Chadwick.

Opinions On Pictures

Road to Paradise

(First National—All Talker)

Average Program Fare

(Reviewed by Bill Crouch)

CLEVER photography will arouse considerable interest in this dual role talker which stacks up as good program entertainment for the week bookings and split weeks. Although containing several highly improbable situations, the picture is deftly directed.

Loretta Young essays the parts of twin sisters and turns in a fine performance in a difficult spot. The story builds around her characterization of the sisters, one an heiress and the other raised by a pair of crooks. The twins had been separated when babies.

The crooks use Mary to help in robbing her rich sister's home. The latter returns to the house and is shot unexpectedly by Raymond Hatton, one of the crooks. Mary dresses Margaret in her clothes and dons Margaret's apparel and succeeds in convincing an inquisitive detective that she is Margaret, while the latter remains unconscious.

Hereditary psychic powers of both girls is brought into play for story development, with the identity of the two accomplished finally through a pair of lockets after the injured sister recovers. And Jack Mullhall, boy friend of Margaret, falls in love with Mary instead before the picture is finished. Mullhall has little chance for acting and merely walks in and out at intervals.

Unusual interest is provided by the dual role of Loretta Young, as this is one of the first instances of double-exposure photography and recording for sound pictures.

Raymond Hatton, George Barraud, Fred Kelsey and Purnell Pratt handle their parts well.

Cartoons and musical shorts will go well here.

Produced and distributed by First National. Directed by William Beaudine. Story, adaptation and dialogue by F. Hugh Herbert. Photographed by John Seitz. Length, 6,935 feet. Running time, 66 minutes. Release date, July 20, 1930.

THE CAST

Margaret Warring / Mary Brennan ..... Loretta Young
George Wells ..... Jack Mulhall
Jerry "The Gent" ..... George Barraud
Nick ..... Raymond Hatton
Mrs. Wells ..... Kathlyn Williams
Lola ..... Dot Farley
Brewster ..... Winter Hall
Flanagan ..... Ben Hendricks, Jr.
Yvonne ..... Georgette Rhodes
Updike ..... Purnell Pratt
Casey ..... Fred Kelsey

Ridin' Law

(Big Four—Talker)

Just Fair

(Reviewed by Charles F. Hynes)

AS a vehicle for Jack Perrin's spectacular riding, this gets by; otherwise it's just a so-so western. It will appeal to the kids and outdoor fans who are not so concerned over story or production and acting values.

Perrin is long on riding, but short on acting ability. Rene Bordon is the heroine, who affects a Mexican accent, so called, as does Jack Mower. Yakima Canutt is a fair heavy and a rider of no mean ability. Fern Emmett and Ben Corbett offer some comedy relief which is not so hot. Olive Young's work stands out as the Chinese cigarette girl. Pete Morrison and Robert Walkers are others in the billing.

The story concerns a young cowboy who goes to Mexico to seek the slayer of his father. He falls into the clutches of a smuggling band, whose members suspect him of being a Federal agent, although he is obviously an American. He is saved by the ruse of a dancer. She proves to be a Federal agent, working with her brother to apprehend the gang. The cowboy helps them carry out their mission, finds his father's murderer and wins the girl.

You can promise your patrons some horsemanship feats by Perrin. Otherwise, just another talker western, with little new in the way of plot or treatment. Recorded by Power's Cinephone.

Produced by Biltmore Prod. Distributed by Big Four Film Corp. Directed by Harry Webb. Story by Carl Krusada. Adaptation and continuity not credited. Editor not credited. Release date, May 15, 1930. Length, 5,600 feet. Running time, 55 minutes.

Near the Rainbow's End

(Tiffany—All Talker)

Weak and Sloppy

(Reviewed by J. P. Cunningham)

THE height of feeble construction and so unconvincingly told that we hesitate to recommend it even to dyed-in-the-wool Western followers. Perhaps the very unsophisticated kiddie audience will give it a hand, but we are sure its entertainment value would cease there.

The cast, and this includes Bob Steele and Louise Lorraine, featured players, act without one iota of expression. Others are extremely sloppy in their performances, too. And while it may have been the fault of the projectionist, the mechanical factors help to tear down what little pleasing contributions are made by picturesque outdoor locations. The sound was inaudible in spots, and photography out of focus in others.

And from stories such as these, "Oh Lord, Deliver Us." A boy, a girl, the bad hombre and his gang of cattle rustlers, and you know the rest. Just a lot of blah, without any attempt being made to inject even a little bit of intelligence in unfolding the tale.

Use only with a supplementary feature and some strong short comedies.

Produced and distributed by Tiffany. Directed by J. P. McGowan. Story by Sally Winters. Release date, June 10. Length, 5,196 feet. Running time, about 58 minutes.

THE CAST

Jim Bledsoe ..... Bob Steele
Tom Bledsoe ..... Lafe McKee
Buck Rankin ..... Al Ferguson
Tug Wilson ..... Al Hewston
Ruth Wilson ..... Louise Lorraine

Bright Eyes

(New Era—Synchronized)

Not Much To This

(Reviewed by Charles F. Hynes)

THIS is a silent picture, except for a couple of song numbers, which are apparently dubbed, for the singing does not synchronize with Miss Balfour's lip movement. Betty Balfour is pretty nearly the whole show, which isn't much. It has an implausible story and an indifferent cast, excepting M. Vibert, who plays the role of the Argentine millionaire. This British production is a pretty amateurish picture.

Betty is cast as a girl servant in the tap room of a Parisian cafe. She's sold on a waiter, but he can't see her. When he tells her he intends to visit her, she steals a bottle of champagne for his entertainment. He doesn't show up, and when the theft is discovered, she hides in the cafe. The guests arrive. A millionaire reveler insists her hiding under his table is part of her act and makes her sing a number. She is bounced, but recalled when the millionaire insists she join him. A borrowed dress is given her from the wardrobe of her rival for the waiter's attention. Then she proceeds to make her employer and her waiter boy friend unhappy. The latter decides he loves her and starts a fight. However, the millionaire patches up matters and the waiter proposes to Betty.

They certainly took a lot for granted in developing the story, and the singing numbers will hardly fool any one. It is reminiscent of some of the first synchronized films dumped on the market by American producers when the sound craze started.

You'll need plenty of strong support for this.

Produced by British International. Distributed by British New Era. Adapted from story by F. Schulz. Directed by Geza V. Bolvary. Photographed by T. Starkuho. Length, 6,800 feet. Running time, 76 minutes. Release date, July 10, 1930.

THE CAST

Jenny ..... Betty Balfour
Jean ..... Jack Trevor
Henri ..... S. Greiner
Miguel Gomez ..... M. Vibert
Lola ..... Vivienne Gibson

San Francisco Fox in Anniversary Celebration

San Francisco—The Fox is celebrating its first anniversary this week, special features being offered and cripples and shut-ins being transported from institutions to participate in the festivities. During the first year the theatre recorded 5,000,000 admissions.

Joseph Santley Signs Pathe Term Contract

Hollywood — E. B. Derr, president of Pathe, has signed up Joseph Santley on a term contract. He went to the Coast six months ago and appeared last in "Swing High."

Batcheller on Coast

Hollywood—George R. Batcheller, president of Chesterfield M. P. Corp., is here to prepare for the shooting of "A Jazz Cinderella" from the story by Edwin Johns. The Tec Art Studios are being used for production, with the R.C.A. system of recording, both sound-on-film and disc.

Kirkley After the Inside

Baltimore—Donald Kirkley, critic of the Baltimore Morning Sun and special writer for the Sunday Sun, leaves for Hollywood July 6 on a combination vacation and business visit. He will write a series of special articles for the Sun while in Sunny land.

Another K. C. Film House

Kansas City—Competition in the downtown field is to be increased by reopening of the Gayety, former Mutual burlesque house, under management of Phil Lavene. The Mutual burlesque shows open the Empress Aug. 24.

Pathe Starts Two

Hollywood—Pathe has assigned E. H. Griffith, who made "Holiday," to direct "The Greater Love," starring Ann Harding, and Russell Mack to direct Eddie Quillan in "Lookin' for Trouble."

Merge Indie Chains

Long Island, Mamaroneck and Rye theatres of the Joseph M. Seider and Casey & Wheeler chains, have been merged. Seider's interests in Staten Island and New Jersey theatres are not involved.

McManus Shifted East

Kansas City—H. E. McManus, for four years assistant manager of the Newman here, leaves next week for Rochester, N. Y., where he is to be assistant manager of the Eastman.

His Honor, the Mayor

(Christie—Paramount—Talker)

Tiresome

CHARLIE MURRAY is the star of this short and he's cast as a Scotchman who is running for mayor. His enemies frame him by having a girl pull a disrobing act in his shoe store, but eventually, after much uproar from the horns backstage, he gets the nomination. The story is too slim for two reels and it's been padded out with gags that miss fire and clutter up the slight tale with meaningless interruptions. Charlie himself is not so hot without his customary Jewish foil. He needs better material than this. Directed by William Watson. Running time, 19 minutes.

Will serve as balance for melodrama.

Audio Review, No. 26

(Pathe—Sound)

Rates About 60%

THIS has its strong spots—and very weak ones, too. In the latter category are the sequences in "Musical America," in which Pathe cameramen caught a group of bathing girls on a boat landing strumming some jazz tunes. The voices are sour—and how! Supporting the same unit are Henry McBride, versatile amateur symphonist, and the Cincinnati male quartet, both bad.

"Sailor Take Care," the basso's delight, is set to music while the camera roams around Gibbs Hill, in Bermuda. The light house is strikingly screened from many angles.

Closing the reel we see some striking shots of the Temple Emanu-El synagogue in New York. Running time, 10 minutes.

Where novelty is needed use this, particularly with a light feature comedy.

Drifters

(Harold Auten—Synchronized)

Boresome

MADE by John Grierson, billed as an "eminent Scotch critic," its entire 4,000 feet are devoted to a fishing expedition, presumably off the coast of Scotland. Its only interesting feature shows the hauling of the fish-filled net aboard ship, and half a reel would have sufficed for that. Most of the footage reveals a bewildering succession of close-ups of such fascinating bits of action as smoke issuing from the stack and the rolling waves. Human interest is entirely lacking. Running time, 40 minutes.

Length too awkward for consideration.

Jazz Preferred

(Paramount—Talker)

Okay

A NOVEL short featuring Zelaya, billed as a celebrated South American pianist, but probably hailing from Brooklyn. Upon his entrance his studio is filled with young people reveling in jazz. Horrified, he commands them to stop; then sits at the piano and plays a classical selection. Soon a sexy little blonde diverts his mind and when a telephone call from a hot mama comes he becomes converted to jazz. Appeals through its novelty and fast tempo. Running time, 6 minutes.

Spot it into a heavy program.

A Hot Time In the Old Town Tonight

(Song Cartoon—Paramount)

Very Amusing

DARN clever, that Fleischer chap. Here he displays his ingenuity again by taking a well-known and well-worn song and turning it into a delightful bit of foolishness. It's all in the cartoon work and the clever twists Fleischer gives his treatment. Recommended for any program and any audience, the harder-boiled, the better. Running time, 6 mins.

With heavy or light feature, makes no difference. This stands on its own.

Short Subjects

Campus Favorites

(Pathe—Talker)

Okay

VAN BEUREN'S new Rice "Sportlight" is more musical than sporty, although predomination by college tunes takes little away from its entertainment value.

Favorites of campus glee clubs are sung while the teams battle hard for honors. There's a boat race at Cornell, a baseball tilt between Princeton and Yale, and a football squabble elsewhere. Fine stuff. Running time, 9 minutes.

Nice with a dramatic feature.

Man Hunter

(Universal—Silent)

Old Stuff

TED CARSON as the Royal "Mountie," Lotus Thompson as the girl and a bunch of stereotyped bad men carry on in the usual manner in this condensed western. Need more be said? J. Levigard directed again . Running time, 17 minutes.

Only for kids and Western fans.

Two Fresh Eggs

(Pathe—Talker)

Anything But Fresh

TINNY jazz orchestra, weak singers, poor dancers and a blah story combine to make this an unconvincing two reel musical comedy. Wholly lacking in originality, the film is of the same type which has more or less flooded the market ever since someone discovered a use for a photo electric cell.

Al St. John and Jimmy Aubrey supply the comedy, what little there is. They don't disappoint, but a heavier concentration of work from this team would have brightened up the subject considerably. Only one of the three dance numbers by the chorus clicks, the rest being pretty floppy. Monte Carter directed. He should forget it, and try again. Running time, about 20 minutes.

Don't depend upon this too much for laughs. If you use it for comedy relief, book a snappy cartoon.

Barnyard Concert

(Disney-Columbia—Sound)

Amusing

MICKEY MOUSE conducts an orchestra composed of various barnyard animals, the "Poet and Peasant" overture being played from start to finish. There are enough good gags in it to keep the chuckles going at a steady pace. Running time, 6 minutes.

Good where a program needs lightening.

Humanettes

(Radio—Talker)

Hash

FRANK NEWMAN, former Kansas City exhibitor, is credited with originating this novelty, consisting of actors' heads, poked through a black backdrop, being used with miniature forms in caricature style. It may be a novelty, but once is enough. The material supplied these "human marionettes" is awful stuff, and the gags creak with age. Benny Rubin is featured, but he couldn't get a laugh out of an audience that was aching to laugh. Directed by Leigh Jason. Running time, 8 minutes.

Run it with a strong bill.

A Peep on the Deep

(Radio—Talker)

Good

THE story is a cock-eyed affair, but Clark and McCullough, vaudeville favorites, keep the laughs coming at a rapid pace and demonstrate their box-office appeal in talker comedies. In this case, Clark is mistaken by the crew of an ocean-going yacht for the captain, and he commands the vessel on the trip around the world, making it in 35 days and thereby breaking a record of some kind. He and his partner are furnished with a lot of gags that would sound foolish in print, but get the roars. The title is based on the fact that Clark swallows an egg whole, and thereupon whenever he opens his mouth the chick inside the egg peeps. It's crazy, but funny. Directed by Mark Sandrich. Running time, 21 minutes.

Men Without Skirts

(Radio—Talker)

Fair

HERE is the first of the two-reel comedies starring George K. Arthur and Karl Dane, and while it is packed with production values, its humor misses fire. In fact, for a major portion of the footage Arthur and Dane appear so amateurish that one wonders how they ever were considered comedians. Later the tempo is stepped up, but the few laughs garnered are due to the old pants-dropping stuff. In one instance, a hand grenade drops into the seat of Dane's pants—pulled down by Arthur in fright. That's enough explanation of the level of the humor in it. In addition, there are some wisecracks that Noah told in the Ark. Yola D'Avril plays the feminine lead. The story centers about a couple of Yanks at the front in France, and the settings are impressive for a short subject. Directed by Lewis R. Foster. Running time, 21 minutes.

Will fit in with a society drama.

The Golf Specialist

(Radio—Talker)

Dandy

W. C. FIELDS clicks a lot of laughs in this amplification of the golf act he's used so many years on the stage. The action has been elaborated to a considerable extent, but it holds the attention throughout and keeps up a steady round of laughter. Fields' voice is ideal for talkers and his camera presence excellent. All types of audiences will enjoy it. Directed by Monte Brice. Running time, 23 minutes.

Use it to back up a weak feature.

Warners Squash Rumors About New Stock Offer

Warners will not offer new stock at $25 a share, contrary to rumors which have helped depress Warner stock in Wall Street circles. Another report had it that the dividend would be cut to $2, and this, too, has been dissipated.

Talking Trailer

Metro-Goldwyn-Mayer's

Sensational Hit

"THE BIG HOUSE"

Get it from

National Screen Service

CHICAGO NEW YORK

LOS ANGELES

Situation Desperate

Did you hear the story about the producer who met an actor friend on the boulevard?

"S-s-say," stuttered the actor, "c-c-can you l-l-lend me t-t-ten bucks until this t-t-talkie craze b-b-blows over?" — *Harrison Carroll in L. A. Herald.*

Urbansky Bids High For Ohio Chain of 10

Cleveland, O.—The ten theatres of Ohio Amuse. Co. offered at auction in Judge Baer's court, went to Greater Cleveland Realty Co., of which Thomas Urbansky is president. Urbansky offered $161,379 for all the houses with the exception of the Capitol and Savoy, including chattel rights to all ten houses. John Kalafat bid $106,000 for the entire circuit. M. B. Horowitz of the Washington offered $52,000 for the Five Points theatre, and an additional $5,000 for the Knickerbocker. After all bids were in, Judge Baer announced that he would take them under advisement, later announcing successful bidder.

Houses of the chain are: Jewel, Savoy, Dennison Square, Five Points, U-No-Garden, Capitol, Knickerbocker, Lincoln and Southern.

Kelley Promoted to S. S. Buyer for RKO in West

Jack L. Kelley, RKO's director of theatres in Chicago, will headquarter in New York where he will have entire supervision over short subject buying for houses west of the Windy City.

The promotion brings about a number of staff changes, with Michael Poller becoming assistant to Jules Levy, general manager of film booking, and John J. O'Connor in charge of booking Metropolitan circuit, assisted by Marie G. Tracy.

Fred Meyers will supervise booking of straight film houses in the East, assisted by Julie Nincheri, and Sam Lefkowitz will supervise booking of theatres east of Chicago, assisted by Anne Busch.

Warner New President Of M. P. Relief Fund

Hollywood—Jack Warner was elected president of the Motion Picture Relief Fund at annual meeting held at Pickfair. Other officers elected include Nicholas M. Schenck, first vice-president; Mary Pickford, second vice-president; Will H. Hays, third vice-president; Conrad Nagel, fourth vice-president; M. C. Levee, treasurer; A. W. Stockman, secretary.

Trustees elected for the three year term are: Fred Beetson, Charles Chaplin, William S. Hart, Jesse L. Lasky, E. H. Allen, Winfield Sheehan, Antonio Moreno, Milton Sills, J. L. Warner, and Ronald Colman.

Division Heads Confer

Herb McIntyre, western division Pathe sales chief, is in New York for conferences with Phil Reisman, general sales manager. Harry Lorch and Harry Graham, Middle West executives, already are in New York.

Vaude Socked Midships in K.C.; Midland Cuts It Out

Kansas City—Loew's Midland has inaugurated a summer policy of eight weeks' duration which consists of straight picture programs, a price cut and Friday openings. Vaudeville has been eliminated for the time being, at least. The programs are to consist of feature, comedy, cartoon, news, and trailers. The Midland, which has a capacity of 4,000, formerly charged sixty cents top price, and is now to play to a forty cents top.

Since the Pantages cut out vaudeville some time ago, this makes the Mainstreet the last stronghold of vaudeville in Kansas City at the present time.

Thugs Nab $200; Pass Up $250 More; Now in Jail

Seattle—A short time after they held up three employees of the Embassy, second run house in the heart of the city's business district, two men were arrested and lodged in jail by the police. They have been identified by theatre employees.

The hold-up occurred early in the evening and the bandits obtained more than $200 in cash from the box-office, overlooking more than $250 in a sack on the floor.

Bankruptcy Closes Up Duffy Chain on Coast

San Francisco—All houses in the Duffy string at Los Angeles, Oakland and 'Frisco are dark following an order from Receiver G. A. Blanchard, who closed the theatres pending "readjustment and reorganization," necessitated because of bankruptcy proceedings.

First creditors' meeting has already been held and further action will be outlined at the next confab.

Bell and St. Clair Get "U" One-Picture Contracts

Hollywood—Universal has signed one-picture contracts with Monta Bell and Mal St. Clair to direct for that company. Hobart Henley is also reported to have contracted with Universal to direct the talker remake of "The Flirt" which is on the schedule for production in the late fall. Henley made the original silent version of "The Flirt" several years ago.

Exhibitor Opens 4 Houses In 1 Week; Lives to Tell

Pembroke, Ont.—Meet an ambitious exhibitor: the Pembroke Ottawa Valley Amusement Co., which opened four theatres in a week and lives to tell the story. The houses are in Pembroke, Renfrew, Arnprior and Almonte. All of them are named O'Brien as a beau geste to Senator O'Brien, who backs the company. J. H. Bruck is general manager.

St. Louis to Honor Greenman

St. Louis—Film row will celebrate Harry Greenman's 25th anniversary in the theatre field at a banquet scheduled for July 9 at the Chase Hotel. Greenman is now managing Fox's house on Grand and Washington Blvds. Gov. Henry Caulfield and Mayor Victor Miller are on the guest list. Fox will supply entertainment, using a Fanchon & Marco show.

Back in the Army

Hollywood—When Buster Keaton introduced Jack Mintz, assistant director on his new M-G-M army picture, to Billy Steele, one of the actors, they all got a surprise. For the two had last met in the Argonne, when both were wounded in action. They had never seen each other since.

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(*Continued from page 27*)

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Bell to Make "East is West"

Hollywood—Monta Bell has been signed by Carl Laemmle, Jr., to direct "East is West," which will star Lupe Velez. Constance Talmadge starred in the silent version of the play by Samuel Shipman and John B. Hymer.

Writers Get Contracts

Hollywood—Denison Clift and Marie Baumer, Paramount staff writers, have signed new contracts. Clift's next assignment will be adaptation of a Nancy Carroll production and Miss Baumer is writing the dialogue for a future Richard Arlen story.



Houses in Loop Adopt New Policy Of Open Bookings

Radical changes in booking policies in Loop theatres have been noted recently.

The Fox Munroe, knocking down its admissions to a 25c-40c schedule with the inauguration of an open product policy, took the Universal picture, "Young Desire." It formerly used Fox second runs.

The RKO Woods took "The Richest Man in the World" (M-G-M) in mid-week, representing the first time in years a Cosmopolitan production has had a Loop opening in any but a B. & K. house. "Richest Man" is Louis Mann's first picture of the company's new product.

The other departure was noted at Warners' Orpheum, which took "The Divorcee" (M-G-M) for its third Loop week. This picture is playing in Chicago on a "pink" (adults only) permit. It did tremendous business in its first week at the Chicago (B. & K.) and showed its exceptional qualifications by being sent into the Oriental for a second Loop week, an unusual procedure here. B. & K. then gave it to the Paradise, Uptown and Tivoli theatres simultaneously. This week it is playing the Orpheum concurrently with B. & K.'s Riviera and Harding theatres.

With it, the Orpheum inaugurates a change in policy from a first to a second run house, and during a trial period of this policy will use everybody's product. If profitable, the policy may be permanently adopted, according to Max Schlott, manager.

Warner Golf Bugs to Get Chance to Swear

The Chicago Warner Club will launch its summer social season July 10 with a golf tournament at Cog Hill Country Club. The following sharp-shooters are favorites to carry away the bulk of the trophies to be awarded: Earl Silverman, Bill Lyman, Jimmy Coston, Sheldon Shulz, Norman Moray, Clarence Parrish, Ward Perry, Walter Donovan, Carl Leserman, Tom Gilliam and H. F. Neil.

This event will be followed on August 2 with a picnic outing at a location to be designated later.

Publix Managers Meet

Convention of Publix managers of the Chicago and Detroit divisions opened at the Edgewater Beach Hotel here, July 1.

Wabash Ave.—South

TWO barefoot girls from Marion, Ia., were jugged by local gendarmes when picked up on the streets here after an unsuccessful effort to get to Hollywood and be starred in pictures. The gals related that they had attained Phoenix, Ariz., when the dough and shoes gave out, and then managed to get back here without either. Held here until pa drove in with the fliv from Marion.

* * *

Evelyn Laye, English prima donna, transferring luggage here en route to Hollywood, where she will make "Lilli" for Samuel Goldwyn.

* * *

The Sons of Italy running a benefit performance at the Majestic with pictures of the royal wedding of Prince Humbert to Marie Jose of Belgium as the draw. This picture, an official Italian government film of the ceremony, did three weeks of stand-out biz at a Little Italy theatre here previously.

* * *

Jack Miller to the 5-5-5 *conference at Atlantic City.*

* * *

B. & K. making a bid for return patronage during Will Rogers' week at the Chicago by advertising "new program each day." Rogers' impromptu chatter the basis for the ad.

* * *

Al Kvale finished his trial week as m. c. at the Oriental and was replaced by Frankie Masters. Frankie's second trial in the house.

* * *

Hal Young to N. Y. C. on biz.

* * *

Midwest Enterprises about to open the new Midwest at Oklahoma City, proclaiming it to be the "finest in the state."

* * *

Joe Hartman, formerly salesman here for Educational, now handling the short subject end for Tiffany locally.

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Howard Winner here to handle the national angle stuff for Universal Newsreel, working under the Kinogram home office.

* * *

Harley L. Clarke elected a director of the Central Trust Co. here.

* * *

B. & K. putting out the hand of welcome in its advertising in the dailies to 15,000 Rotarians here for organization's Silver Jubilee convention.

* * *

Henri Ellman to New York for the final conferences on Tiffany's new production schedule, not settled at the national convention here.

* * *

Nice comments on United Artists' pre-view of "Raffles" at the United Artists theatre here.

* * *

J. R. MacPherson, assistant manager of National Screen Service here, back at work after a lengthy illness.

* * *

Louie Abramson and Ann Bar welded on Sunday, now honeymooning it in the east.

* * *

Charlie Lowenberg back from the land of missing men.

* * *

Jay Fagan, manager of the Regal, doing an eastern intermission.

* * *

Henry Herbel on the sick list.

* * *

The father of Henry Rudda, manager of the Lane Court, killed in an automobile accident.

KANE

When Was Regal Opened? Problem Is a Tax Puzzle

The building housing the Regal, B. & K.'s large south side colored show house, was permitted to escape paying more than $31,000 in 1928 taxes as a result of the erroneous exemption of the building by the board of assessors and the refusal of the board of review to take subsequent action in the matter, state tax commission auditors charge.

The building, which covers almost a square block, contains in addition to the theatre, a ballroom, department store and drug store.

The original appraisal of the property placed the full value of the land at $594,767, the assessed valuation being $220,066, and the full value of the building at $1,505,776, the assessed valuation being $557,138.

The owner, Harry M. Englestein, filed a complaint with the board of assessors last October. He claimed the building was not completed by April 1, 1928, and that the land value was excessive. Two hearings on the complaint were subsequently held, for the first of which the state's auditors were unable to find any record. It is supposed that at that hearing the building was ordered taken off the books for 1928. At the second hearing the land was reduced in assessed valuation from $220,066 to $156,314 on the argument by the owner that the land was vacant April 1, 1928, and therefore was not worth as much as if it had been improved.

The auditors charge that their investigation revealed that the building was completed and occupied in the fall of 1927, and quoted a community newspaper article announcing an inaugural performance on Thanksgiving Day, 1927.

Credit Rules and Contract Breaches Make Adoption of Deposits Certain

Mae Likes Byrd

Chicago—Mae Tinee, Chicago Tribune motion picture critic, has made a habit of bestowing asterisks on productions she reviews, four stars indicating to the world that the film thus honored was, in the infallible one's opinion, ace high. But Mae, or Frances, as her friends call her, couldn't find enough adjectives for "With Byrd at the South Pole," so she gave it five stars. It's the first time in history.

Olsen & Johnson, Oakie and Jessel, Chi Name Draws

The name draw battle in the Loop between Publix-B. & K. and R-K-O continues, with B. & K. announcing this week that Jack Oakie will appear in person on the stage of the Chicago for the week beginning July 11. Will Rogers just completed a week at the same theatre, constituting, it is said, his first personal appearance in any picture house. The Chicago grossed $62,000 during the week of Rogers' appearance, $9,000 of which went to the comedian, leaving the house a balance well above average.

George Jessel was R-K-O's name draw at the Palace during Rogers' engagement at the Chicago, while the R-K-O State-Lake headlined the comedy team, Olsen and Johnson, the same week. Other equally well known name draws are in prospect for both houses, R-K-O officials here state. B. & K. is also lining up some new drawing names for the Oriental, the circuit's other Loop presentation house.

The new competition between the circuits had its inception when the Palace switched from a two-a-day house to a vaude-film policy with name draws recently.

Women Dictate And Limit Kisses, Says Mrs. Winter

Mrs. Alice Ames Winter won votes for the Hays' organization in a talk delivered before members of the Woman's City Club here last week.

She spoke of the "length to which Hollywood producers have come to depend upon their women customers in matters of production guidance" and said that "women audiences dictate in matters of production taste, even determining the footage given to movie kisses."

The reaction of her audience was ample testimony of the value of Mrs. Winter to the producers' organization.

Gateway, Built For Sound, Gets Swank Opening

A mile-long parade of decorated automobiles stirred up the northwest side business district in advance of a pre-view opening of Publix-B. & K.'s new Gateway, the first of the circuit's houses to be built on principles dictated by sound reproduction considerations. The house's acoustics, according to local engineers, is as near perfection as has yet been reached by local theatres.

The Gateway also offers extensive free parking facilities to patrons, a second feature new to local theatres and one that will be copied in later Publix theatre construction here.

The pre-view opening was attended by neighborhood dignitaries, film and theatre men and picture critics of the local dailies. The latter were fed at the Hotel Sherman in advance of the performance and reciprocated handsomely with their best "theatre-opening-adjectives."

Baby Contest is Business Builder

A neighborhood baby contest is bringing them to the Portage Park theatre (Fox). Hundreds of youngsters have been entered in the preliminary events by their doting parents. The 25 best will be selected in the preliminaries, and from these final winners will be chosen by the audience. A first prize of $50 in cash has been posted, with numerous secondary prizes also to be awarded.

Shears for the "Arties"

The Cinema Art Theatre has adopted a policy of double features, and while the change may have been due to business depression 'tis said that the Chicago long hair trade is not what it used to be.

Bad Faith of Theatre Owners Reason, Exchangemen in Chicago State

Two factors, it is now apparent, will make demands for deposits a common occurrence here when local exchanges start to sell new product.

The first, as reported in Motion Picture News several weeks ago, is the unified interpretation of the new credit rulings made at a recent meeting of the Chicago Film Board of Trade. This interpretation, agreed to by all exchanges represented, calls for a demand for deposits from any and all exhibitors whose credit rating is the least bit doubtful. Any C. I. (credit inadequate) rating is certain to mean that a deposit will be asked for when the exhibitor so rated asks for a play date, local exchange men agreed.

Many Breaches in Contract

The second factor is the continued increase in the number of cases of contract breaches which exchanges have had to bring to court for settlement. A survey of all local exchanges conducted by Motion Picture News several months ago revealed that those having no contract cases in courts were the exception. A later survey reveals that court actions have been on the increase throughout the state in recent months, with the average number of cases pending in various courts at any one time ranging from three to ten.

Many of the exchanges here are bringing actions in the downstate courts which, they find, are appreciably less congested than the city courts, making for earlier hearings and quicker settlements. The courts, save in exceptional cases, invariably uphold the contract and find in favor of the exchange, film men here report.

Both factors, they say, will make certain an increasing demand for deposits in the future.

$1,000,000 House for Aurora

Aurora, Ill.—This town will have a million dollar picture house, planned on the site of the theatre which formerly served as the former Temple of Music at the Pan-America Exposition in Buffalo, in which President McKinley was wounded Sept. 6, 1901. The building was moved from Buffalo to Aurora in sections at the close of the exposition.

"Blue" Law Wins

Benton, Ill.—City fathers refused to consider a petition to vote upon repeal of the Sunday closing law because there were insufficient signatures on the paper.

Miller Buys from Nelson

Quincy, Ill.—The Star is now owned by John Miller, who purchased from Herman Nelson.

W. E. in Vet Hospitals

Veterans Bureau has ordered ERPI installations for 68 hospitals, which house thousands of sick and wounded soldiers.

First Outdoor Talker in Europe Being Completed

Naples, Italy—With the completion this week of exterior scenes for "City of Song," Europe's first outdoor talker soon will be an accomplished fact, marking a definite repercussion of the American trend toward this type of production. The greater part of the production has been filmed with sound in authentic locations in Naples, Pompeii and Capri. Interiors will be filmed in London.

The production, which is an English-German bi-lingual, is being made by British Sound-Film Productions, Ufa, and a Tobis-Klangfilm subsidiary. The sound apparatus is a combination of BTP (De Forest) and Tobis.

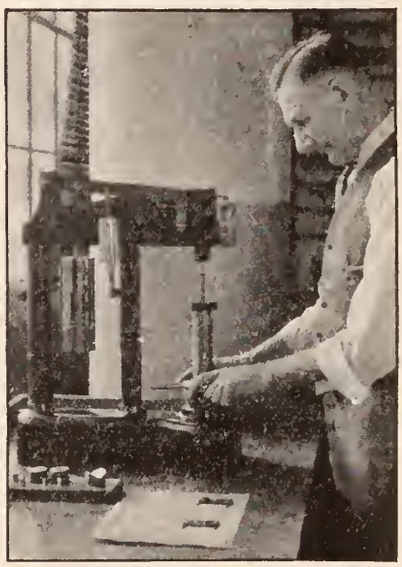
The general director is Carmine Gallone, Italian director, who made "The Last Days of Pompeii." The associate director for the British version is Harcourt Templeton.

The chief feminine role in the German version is played by Brigitte Helm, lent by Ufa; her counterpart in the English version is Betty Stockfield.

BELL & HOWELL PRECISION

MAKES SIMPLICITY PRACTICAL





(above) Dial of precision instrument used for testing hardness of tools and metals used in manufacture of Bell & Howell cinemachinery.

(at right) Bell & Howell engineer testing hardness of a punch used in the B & H perforator for wide film.

EARLY designs in cinemachinery called for many controls and moving parts. To these fundamental designs Bell & Howell Engineers brought precision, dependability, and simplicity which freed the industry for the achievement of accomplishments which mark it as one of the wonders of the modern world.

At your disposal today is the experience and facilities of the Bell & Howell Engineering Development Laboratories, which perfected the Standard Cameras, Perforators, Splicers, and Printers upon which the industry largely depends. Bring your problems to these engineers. Consultation on all phases of sound installations especially invited.



A New Eyemo for your local News Reel

With seven speeds, 3-lens turret, and built-in hand crank for optional use, the new 35 mm. Eyemo presents the theater owner and local news reel cameraman with unmatched versatility in a hand-held professional camera. Turret holds lenses ordinarily used on the Eyemo. One Cooke 47 mm. F 2.5 lens furnished as standard equipment. Hand-crank speed automatically controlled.

New B & H Special Camera and Projector Lens Cleaning Kit

After months of research, Bell & Howell have perfected a camera and projection lens cleaning fluid which leaves the lens perfectly clean without damaging the glass by blemish or stain. Special chamois, lintless linen, and camel's hair brush are provided. Price $2.00 at B & H dealers' or write today for literature.

BELL & HOWELL

BELL & HOWELL CO., Dept. S, 1852 Larchmont Ave., Chicago, Ill. • New York, 11 West 42nd Street
Hollywood, 6324 Santa Monica Blvd. • London (B & H Co., Ltd.) 320 Regent Street • *Established 1907*

Another Case of Hollywood Luck

Hollywood—Jeanette Loff secured her term contract with Universal as a result of a Multicolor screen test made for Pathe.

She was under stock contract to Pathe nearly a year ago, appearing infrequently in supporting casts. One day, Pathe wanted to have some tests of the Multicolor process made and Miss Loff was called because she was between pictures.

Some time later, Multicolor officials took the Pathe test over to Universal to show the quality of color that could be obtained via that process. Getting a slant at Jeanette Loff in the test, Universal found Pathe was not renewing her option and deal was made for a term contract with her. Then she was assigned a featured spot in the "King of Jazz."

Just another method of getting breaks in Hollywood.

Judgments of $5,000 For Injury in Theatre

Albany — Two judgments amounting to $5,000 have been returned against the Royal Theatre Corp., owning and operating the Royal, downtown house, as the result of injuries sustained by Mrs. Mary E. Getz, who fell into the orchestra pit in March, 1929. The woman obtained an award of $4,000 for injuries to her spine. She had asked for $25,000. Her husband, who had asked for $2,500 for loss of his wife's services and companionship, was awarded $1,000. The woman claimed that there was no railing about the pit and that she was under the impression she was stepping into a row of seats when she fell.

Albanu First Runs To Stay Open All Summer

Albany—Business is off at many of the first run theatres here and some of the houses are staging shows particularly for children in attempting to boost dwindling receipts. No houses will be closed, however, during the summer. Up until the last two or three weeks, business has been up to par, for summer months. The recent hot spell, however, brought a big slump and there is no evidence at present of returning business.

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Up to 1,000.....5c Each
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Write for Set of "FREE SAMPLES"
One-Fourth Deposit on C. O. D. Orders.
M. E. MOSS (B) PUB. CO., Hartford, Conn.

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

A Day Off?

WE hit on a rather novel idea a short time ago when we selected letters and contributions to the tune of about fifty. These were divided into two groups. Half from apparently happy managers and half from those whose letters carried a sort of, well, you know what we mean, unhappy or disgruntled undercurrent.

To these groups we dispatched letters asking whether they had regular days off and also, whether they were going to get a vacation with pay this summer.

Here is the answer: almost every one of the "happy boys" were getting their regular days off and most were scheduled for a vacation of either one or two weeks. The "unhappy group" in about seventy-five per cent of the answers hardly ever had a day off and what they called us, for bringing up that remote possibility of a real vacation, is nobody's business.

Then this morning our mail included a letter from a real honest-to-goodness showman. A man we would stand up for on the record of his experience and ability any day. His state of mind has reached the point where he says:

". . . if any of the executives, near executives, stool pigeons or checkers ever blow in and you're not right on the spot....it's just too bad. To ever have your assistant say, 'You're down to the newspaper office.' Instant dismissal. And you and I both know damn well that you CAN profitably spend a hell of a lot of time around a newspaper office. How about tie-ups? I don't pretend to exploit any more. Why? Simply because I'm expected to be right on the spot.... mornings, noon, afternoon and nights. I had an excellent idea that I could have tied up 40 local stores on. I called the division manager of the territory, got it OKed, but it would have been necessary for me to call on each local manager to explain the idea. Did I do it? Not on your sweet life.....Do I go out to luncheon clubs....masonic meetings, etc? No, sir. I stick right on the stool, work my floor, collect my salary. AND when they sneak in on me, I'm right on the well-known job."

Now don't make a mistake, boys. This chap is not a pessimist or chronic kicker. He's peppy, a corking showman, and loyal as a man can humanly be; but the shake-ups, reorganizations, etc., have left him high and dry when it comes to a day off every week or so, and as for a vacation....he will probably have to go to the hospital to get away with it....and then they'll probably take him off the payroll until he returns.

To quote him again, "If circuits can't trust their managers to take off a few hours once a week right in the town where he is working, they ought to dig themselves up some new managers."

Amen. *"Chick"*

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MANAGERS' ROUND TABLE CLUB

Zigmond Added A New Slant To The "Locked Door" Gag

One of the main reasons for the showman success of Jerome Zigmond, manager of the Avalon Theatre in Grand Junction, Colo., is his penchant for sticking new angles on gags that have been used before, and when he played "The Locked Door" he brought his showmanship into play and effected a stunt that had them talking for days.

First, he tied up with the Piggly-Wiggly Grocery Stores and they furnished gratis $25 worth of groceries to the person lucky enough to open the door of a safe lodged in the lobby of the theatre.

The advantage of this stunt was that there was no cost for keys, as in the other "Locked Door" gags that we have shown on these pages, except those special tie-ups with locksmiths; and instead of a lock, Zigmond used a safe and had the combinations printed on a circular on which was also a detailed explanation of the contest and the prize to be awarded as well as mention of picture, theatre and playdates.

It was possible to have a different combination on every slip at no more cost than ordinary circulars. This was due to the printer having a numbering machine and turning it back at every hundred and changing one of the other numbers.

Zigmond figured that there is a certain fascination that you get working a safe combination that does not surround an ordinary lock and key stunt. Most persons have never had the opportunity of working a safe and the people in Grand Junction seemed to get a lot of pleasure out of it.

And, incidentally, it was first necessary to purchase a ticket at the box office before one was entitled to work the safe combination.

The stunt had a bunch of people grouped about the safe from the time the house opened until it closed and as this was the first time the gag had ever been used it met with more than the usual amount of word of mouth publicity and subsequent box-office business. And as this is what Jerome is constantly striving for, it seems that he is hitting the mark quite often.

Walker Says It With Pen And Ink From Haverstraw

Our good friend, G. W. Walker of the Capitol Theatre, Haverstraw, N. Y., believes in saying it, not only in words, but with pen and ink sketches, and in order that you may better understand what we are talking about, we have reproduced a sketch which occupied a prominent spot in one of his letters to Club headquarters.

Walker, in the event you don't know it, has had a most interesting career in the show business, and besides has spent many years at cartoon work for many publications, including Motion Picture News about fifteen years ago.



Another accomplishment, and a mighty good one, too, is his being a projectionist, and in these days, when the booth is both the heart and the mouth of the modern theatres' entertainment, knowing a whole lot about projection and sound equipment constitutes a most important portion of any real manager's work.

That he headed himself in the right direction has been proven by the fact that he took over this theatre and, besides managing it, he is the sole owner. At any rate, it clearly demonstrates that if his ideas of theatre management and showmanship were not all they should be, he would not be meeting with the success that he is.

We would like to hear a whole lot more from this progressive showman and would welcome the opportunity of saying more about him on the pages of the Round Table Club.

What do you say, Walker? Will you accommodate us?

It Costs You Nothing to Belong to the

MANAGERS' ROUND TABLE CLUB

And see what marvellous benefits you derive from this organization!

●

A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.

We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.

The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (if you want to) join and get the benefits that such association with fellow showmen is bound to bring.

IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Ralph Phillips Is Doing Great Work On Merchandising

Sufficient evidence that Ralph Phillips, manager of the State Theatre in Chattanooga, Tenn., is displaying showmanship is seen in the recent exploitation stunt he conceived in the form of an "etiquette" throw-away to plug "Such Men Are Dangerous."

The unique herald contained a list of seven pertinent questions which were headed by the title, "Is It Correct?" The questions asked the correct thing to do under certain circumstances and according to first hand reports right from Ralph himself the questions caused more word-of-mouth publicity than anything he has tried in months. The novelty tied in with the picture by closing with "Whether these are right or wrong, you must see Elinor Glyn's smart society romance "Such Men Are Dangerous."

In addition to this, his activities also numbered window tie-ups in jewelry stores, florists' shops, men's clothing stores, ladies' dress shops, a book store window display, three days radio announcement in advance and an essay contest on "Should a pretty girl ever marry for wealth alone?" which was suggested by the theme of the picture.

These numerous activities resulted in the theatre doing better than average business. We're glad to note that Ralph is stepping out and selling his shows down there and we know he will continue the active work.

Scotch Band Was Means For Sewing Publicity Tight

The photo we are reproducing below will show you what a "natural" the "Cohens and Kellys in Scotland" offered to Chris Georgas, manager of the Classic Theatre in Owen Sound, Ontario, Can., when it came to exploiting it and how he exploited it.

With Scotch bands abounding around the cities of the various provinces, Georgas was enabled to recruit an outfit of Highlanders and have them parade about town plugging the picture. The seven men, preceded by a youngster in uniform (Georgas' heir by the way), bearing a banner plugging the picture, attracted plenty of attention to the show at the Classic.



The band paraded about the main streets and the more thickly populated neighborhoods, causing windows to be raised and heads stuck out. The value of the stunt was seen in the subsequent business that marked the run of the film. We think that exploitation angles of this sort should prove especially well, considering where Georgas is located, and from what we have seen of his work to date we believe he is of the same opinion.

We are glad to see that he is displaying showmanship along these lines and we know that he will keep it up. How about it, Chris? You know, to keep along with the leaders in the Canadian division of the Club, you have to be pretty active; in fact, you have to be active all the time. So keep us posted on whatever else you are doing so that we may rank you in the position your stunts entitle you to. Oke?

Glasman Promoted Free Printing To Plug His Picture

In order to sell his picture, "The Golden Calf" to the residents of Ogden, Utah, R. C. Glasman, manager of the Orpheum Theatre, did some "ankling" around and promoted a special contest.

The tie-up was made with a Knitting Company who put out 4,000 cards calling attention to the fact that El Brendel was unusually interested in hosiery that they (the Knitting Co.) were having a contest somewhat similar to that in the picture.

The copy on the card further stated that a young lady displaying hosiery would be in the store window from 2 to 5 P.M. on the two days current with the showing of the picture. And all that was necessary to win one of the prizes was to guess the size of the calf of the girl's leg.

The estimates were made on the card that had been distributed in advance. So popular was the stunt that there were over 250 guesses handed in on the first day and nearly a thousand more on the next day.

The other side of the card distributed by the Knitting Co. carried copy about the picture, theatre and playdates as well as tying up the contest to the picture.

The stunt proved very popular as was evidenced from the returns submitted and was an excellent medium for advertising the picture.

Robert C. Frost Placed Plane In Front Of Theatre

An angle that helped a lot towards selling "Young Eagles" to the residents of Birmingham, Ala., was the stunt pulled by Robert C. Frost, manager of the Strand Theatre in Birmingham, Ala., when he parked a home-made aeroplane in front of the house.

The aeroplane was obtained through the Southern Aircraft Corp., and remained on display in front of the theatre for the entire week in which the picture played.

The plane attracted such enormous crowds from the minute it was placed in front of the theatre throughout the entire engagements that it was necessary to place a guard about the plane in order to keep people from molesting it.

Neatly printed cards were placed on the plane at various parts, the cards offering sales copy about "Young Eagles," playdates, etc.

As this happened to be the first time that the gag had ever been used in the city, it proved to be very effective and, as a result, the house received a lot of valuable publicity. As we are acquainted with the past work of this showman, we know that he covered many more angles in the campaign, all of which tended towards the complete merchandising of the attraction.

Program Reader

Here is an interesting program reader used as one of a series by J. J. Dempsey at the Strand Theatre in Darchester, Mass. We recommend it ta any theatre whose palicy permits the use of material af this kind.

Pride is a natural human trait possessed in some degree by all of us. It has its outlets in different degrees and its objects embrace things both material and imaginary. We may be justly proud of the ownership of a home, and we speak of it as any proud owner would, dwelling with honest feeling on its beauty, its location, its modern improvements and comfort. We may be proud of our car and boast about its speed, its pick-up, its dependability and the mileage we get on gas. We may be proud of an infinity of things from a golf club to a mansion. And why? Because in the joy of possession is intermingled the pride that they represent our choice, our selection of these particular objects from any number of others which we might have chosen.

And then why should we not have that same feeling toward the theatre we have chosen as our regular place of motion picture amusement? It cannot be denied that today the theatre is one of the strongest factors in American life. The weekly attendance throughout the country in theatres of all kinds emphasizes this fact. The fact that you are here is evidence that you have chosen this theatre as your theatre. You have chosen it from a number of others for various reasons, its proximity, its structural beauty, its high-class programs, its smooth running shows and its service. In other words, it is another possession of yours and which on that account should on occasions be the recipient of praise to those who have not become acquainted with it. It is a just pride. We do not believe that anywhere is there a neighborhood theatre that exceeds this one in the attributes of a good theatre, and for this reason we are proud and would like to pass this feeling on to you because it is on our part not only a feeling of pride for the beautiful theatre we have, but a bigger and better pride in the fact that we are proud of you, as our patrons, and we just can't help telling you about it.

MANAGERS' ROUND TABLE CLUB

CIVIC CONTACTS

(From Fox West Coast "*Now*")
By O. FRED GLASS
Manager McCook (Neb.) Theatre

In the following I have suggested only those things we have actually done and are doing day by day:

I believe in being an active member of the Chamber of Commerce, knowing the secretary and helping him in his problems. I am on the entertainment committee, furnish entertainment for conventions, especially the Teachers Convention; through them you contact your kids. Tie up with city-wide clean-up, paint-up week, etc. Find we can be of great assistance to this organization and in return find they can, and do, help us in many ways and forget that we operate a chain theatre.

I belong to as many civic clubs as possible and try to be active. I am a member of the Rotary and on the entertainment committee. Gave paper on the value of the theatre to the community at one of their luncheons. Belong to the Y. M. C. A., play on their athletic teams, help furnish transportation to games, work on their membership drives. The Elks are a live organization; I belong and am on their entertainment committee, and promote their fight cards for them.

I know the officers of the Women's Clubs. Have promoted local home talent plays for their benefit fund, have tied up with percentage shows to raise funds for them, gave a paper at one of their meetings explaining the theatre's place in the community, and always invite their officers to previews on Educational pictures.

We gave the Girl Scouts percentage of shows on outside tickets sold to raise funds for their organization and send girls to summer camp who could not afford to go. They believe in us.

We run trailers reading "Attend Church Some Place." I know all ministers personally, play on their volley ball team and always invite them to previews on Educational pictures.

I know all city officials personally and always ask their permission to use streets on special ballyhoo. I feel that they are with us 100 per cent.

We know our Board of Education, the principals and teachers. We find that one of the best means of becoming acquainted with each teacher is to give tickets to all grades, boy and girl having highest or best grade each semester, both college and school.

A Guard Of Honor Aided Cahill On Publicity Stunt

Unique lobby displays and lobby stunts have long been a source of considerable discussion among the Club members and this stunt that we are passing along is the idea of J. J. Cahill, manager of the Brockton Theatre in Brockton, Mass., which he used in connection with "The Vagabond King," deserves a word or two.

He secured the services of a group of boys—members of the Guarde de Honeure of the French colony. These boys in full-dress uniform placed themselves on the approach to the ticket-taker, with sabres crossed, in such a manner that patrons had to walk under an arch of crossed sabres.

This stunt was used at the afternoon and evening peak hours. One group of boys would take their stand and when tired they would be relieved by another group.

The effectiveness of the stunt was enhanced by the fact that the lobby of the theatre was made over into a castle, so that patrons went into the portals of the castle, bought their tickets, then passed under the arch of sabres to give their tickets to the ticket-taker.

About the only thing that we find lacking in connection with this story is a photo and we hope that when "J. J." sends us in his next stunt that he will include one or two with it.

Leonard Grossman Discusses Merchandising In Cuba

In our daily quest for novel ideas to present to the Club members we have found that a good many may be obtained by becoming acquainted with the work of showmen from other countries and in this article we are going to tell you of the methods used by Leonard Grossman, manager of the Teatro Encanto in Havana, Cuba, to bring them in.

Along with this little story we are presenting a few samples of the newspaper advertising that he turns out and if you'll examine it closely you will notice how cleverly he has "localized" it and used copy of a forceful nature. As we feel that you would be interested in learning of what he does, in his own words, we are reprinting the letter exactly as received.

"As in the States," writes Grossman, "our policy is a continuous performance with a program made up of news, shorts, and features. Due to language difficulties we show very few all talkies and those only of the very best, which includes among them the pick of the musical revues. Most of the exchanges are inserting superimposed titles in their pictures and in this way the general gist of the plot is given to the Latin public.

"Our audiences down here shop for entertainment. They know what they want and we can't get them to come unless we have the goods. They eat up the heavy love stuff, and with the exception of Harold Lloyd, who is one of their biggest favorites, they care nothing about comedy. They pick their stars and stick by them.



"One of our greatest problems is exploitation. Due to municipal regulations and red tape, ballyhoo and stunts are hard to put across. Merchants in Cuba are not far enough advanced to tie in with the theatre for a co-operative stunt but we are getting to the point where we can make them see the advantages. During the last year, due to the excellent work of our Mr. Ferrera we have been able to crash the newspapers for all sorts of free space.

"We try to run our houses as near as possible to the deluxe style in which the States houses are operated and, considering local conditions, I hope I may be pardoned for saying that we are doing it very well. Our attaches are well trained and very courteous."

Thanks, Leonard for letting us see this and we'd like you to know that from the reports drifting into Club headquarters we know that you are running your theatre in tip-top style. We are sure that the rest of the Club joins us in saying that it is certainly a pleasure to know how you are selling your shows. Let's hear from you again.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Mgr. Lenny Freund Deserves A Compliment On Record

In this era of rapid changes of theatre managers in and around New York, any instance of a man lasting for over a year or two immediately calls for a fanfare of trumpets and a great big set of cheers. And into this showmanship limelight steps a young gentleman answering to the name of Leonard Freund, now managing the Albemarle Theatre, one of the ace houses on the A. H. Schwartz-Century Circuit of Brooklyn and Long Island.

"Lenny," from what I recall, started some seven years ago as an usher for this same circuit, and he attracted our attention because his sponsor, none other than Joe ("stud") Springer, insisted on annoying us about this guy Lenny's great aptitude for theatres and theatre work.

However, Joe's high opinion must have been based on more than applesauce, as witness Lenny's rise, with unusual rapidity, from usher to head usher, then to Assistant Manager and on to House Manager, including so tough a baby as the Century Theatre in the gas-tank section of Flatbush, etc., until he took over the reins of the Marine, a house of questionable business while it was being built, but how it clicked under Lenny's handling is now a matter of record and he earned the respect and admiration of everyone on the Century Circuit.

At times he was called upon to step into other "sick" babies, but he always came back to his pet, the Marine, until recently he answered orders and went into the Albemarle, and we don't doubt for a moment that under his capable direction this house will also respond to his methods and management.

Now, we have not started to write this as a glowing tribute to his ability and as a testimonial of his rapid advancement since he started his career in the show business. Our real object, if you must know, was to encourage other "youngsters" to strive for what Fruend has accomplished, but we can hardly do him the injustice of not paying him a compliment he so well deserves, and that is, his respect and admiration for the circuit employing him.

It had become so tiresome to listen to grudge-bearers that it was like a genuine tonic to hear Lenny rave about the Century Circuit and his immediate superiors. Maybe he never gave a thought while he was talking that he was providing us with the very "meat" we needed for a story of this kind, but knowing Freund as we do, and we know him for over seven years, we feel that we are not violating his confidence. (A thing we have never done before and never will do in the future, if we can help it.)

A lot of you boys who are taking the little time necessary to read about this "answer to a circuit's prayer" might profit by the moral of the story. Which in this case happens to be, "Give your bosses everything you've got in you, and you will be surprised to find that you will be rewarded accordingly."

Freund's name is by no means new to the Club pages, and if you will refer to past issues you will find that many of his activities have appeared from time to time and they usually contained many interesting items, practical for lots of theatres located in both neighborhood theatres as well as the average small towns. But we grabbed at the chance of passing along something more intimate about him because he represents the type of go-getting showman that the business is sorely in need of. Some day, in the not-too-distant future, we are going to make Lenny address a crowd of Club members and we'll bet our last dollar that his enthusiasm for the show business will be positively contagious.

As we well know, Freund is "sunny" by nature and has that happy faculty of spreading friendship to everyone he comes in contact with. There's an asset we could all afford to cultivate. Maybe, even you, could start to keep that in mind and see if it doesn't cause favorable comment from those merchants or patrons who have occasion to come to you for something or other. And since it generally works out so nicely, it is deserving of a trial.

Here's hoping that Lenny Freund's future will hold lots more of interest to those of us who have found his past so interesting. As for his further activities along the lines of exploitation and theatre operation, we know that he will keep his brother members and our other readers posted by sending us all the details. Right?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JULY

July 13th	Gen. B. Forrest Birthday (Tenn.).
July 17th	Munoz River Day (Porto Rico).
July 17th	Sherman's March to Sea—1864.
July 18th	America's Successful Counter-attack at Chateau Thierry.
July 21st	Battle of Bull Run—1861.
July 24th	Pioneer Day—Utah.
July 25th	Occupation Day (Porto Rico).
July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

These are good months to promote "Rainy Day Klubs" and other kiddie gags!

AUGUST

Aug. 1st	Beginning of World War—1914. Colorado Day (Colorado).
Aug. 2nd	President Harding's Death—1923. Birthday of Queen Mother (D. E. I.).
Aug. 4th	Civic Holiday. King's Birthday (S.W. Africa).
Aug. 11th	Fulton's First Voyage in America—1807.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

{ Send Us the Blank — We'll Do the Rest for You! }

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of . . . .

. . . . . .

His last known address was . . . . . .

. . . . . City . . . . . State

He was last employed by . . . . . .

I last corresponded with him on (date) . . . . . .

Remarks (Include here any other information that will guide us in helping you locate this party.) . . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

SIGNED . . . . . .

ADDRESS . . . . . .

CITY . . . . . STATE . . . . . .

Matt Press Pulled A Corking Stunt On Treasure Hunt

"Thar's gold in them thar hills of Hope," shouts Matt Press, the manager of the Saenger Theatre in the Arkansas town. And he ought to know for he engineered a Treasure Hunt recently that had them talking from the time it started until a week after it finished.

Six coming attractions were arranged in a group and Matt labeled them the "Treasures of the Show World." This served to give him a wedge to start his Treasure Hunt. And what an affair it was. He started his advertising in the newspaper by working on his regular space and wound up with a full page co-operative ad that broke on the day of the hunt contest. Nearly every merchant in town plugged the novel angle and in the ad you'll notice the Kiddie Klub plug that he gets.



The kids who participated in the hunt were invited to line up at the theatre at 10 o'clock on the morning of the hunt and the mob of kids who appeared were divided off in groups of 100. Each division was placed in charge of a boy who acted as leader. The itinerary was so arranged that the various groups would not appear at the local shops at the same time. The bands were conducted about the entire town and the cry of "Hold Everything" (Press's first picture of his six) was heard by every resident.

Five hundred gifts had been purchased from a novelty house, the Coco Cola Company furnished drinks, which were distributed by one of their local dealers, a fruit company donated their product, another company, ice cream, and other merchants donated candy and pop corn. The kids surged all over the town and received the various awards and after covering every spot indicated in the Treasure Hunt route they returned to the theatre where games were conducted, announcements made and the awards given away to the more fortunate of the hunters. At the conclusion of a comedy that was shown them the youngsters were dismissed and, with dirty hands, faces, and shoes covered with dust, they returned home to clean up for the evening meal and look forward to Matt's next hunt.

It was only a short while ago that we ran a box on the value of these Treasure Hunts and we are glad to note that Matt thinks enough of them to use one. This is an excellent time of the year for you to pull a stunt of this kind and with the schools closed you should be able to do a lot of planning and cover a lot of other angles. So if you think you can use this stunt in your town go to it and we are sure that the good-will derived from it is bound to react towards your box-office.

Krier Put Plenty Of High Hatting On For This Campaign

This photo we are showing will let you see that John N. Krier, manager of the Columbia Theatre in Davenport, Ia., is right there with the goods when it comes to "Puttin' On the Ritz" at the box-office, as well as telling the town about it.

The Chief of the Theatre's Service Staff put on a complete suit of evening attire including the high silk hat, gloves and cane. A car that had been promoted from the Hudson agency was used in driving this well-dressed man about town; the chauffeur being dressed in regular chauffeur's uniform.



The car made a tour of the business district, schools, and other places where there were people. The car would stop at these various places where the man in the evening clothes would pass out calling cards reading, "I am not—HARRY RICHMAN—You can see him in 'PUTTIN' ON THE RITZ' starting Saturday at the Columbia Theatre." The spare tires on both front fenders carried a disc on which was imprinted the title of picture.

The stunt went over great and if the rest of the work that Mr. Krier turns out is of this sort we know that it will click.

JOHN V. WARD Says;

"I certainly spend a pleasant hour perusing the pages of the MANAGERS' ROUND TABLE section, since you have started this department. I look forward eagerly each week to receiving my copy of MOTION PICTURE NEWS."

Manager, Capitol Theatre, Niagara Falls, Ont., Canada.

MANAGERS' ROUND TABLE CLUB

Special Matinees For Ladies Boosted L. Mumford's Biz.

"Not a toast to the ladies," shouts Leon O. Mumford, managing director of the Roth-Strand Theatre in Summit, New Jersey, "but a guest matinee for them."

Being a showman who is always on the alert towards boosting his stock along the line of female patronage, Leon in the past has used a number of excellent angles that he has found to be very valuable box-office builders. This latest stunt of his, according to reports, clicked very well in his town. When he played "Ladies of Leisure" he felt that it was the ideal time for a guest matinee so to that end the ad we are reproducing was inserted in the local newspaper. By studying the copy you can get the drift of the stunt and if you care to use it we are sure that it will prove as profitable to you as it did for Leon. In addition to putting the ad containing the coupon in the paper, it was also inserted in with the house organ. Coupons were also handed out at the theatre, and about the town.



All wise showmen know that a great deal depends on the patronage of women and when laying out their campaigns they take especial care to see that they have a couple of angles that will appeal to the ladies so it will pay you to put Leon's stunt away for future use and when you have a chance you might be able to include it in with your campaign. Thanks, Leon, for passing this one along to us and remember to keep us wised up on what else you are doing to put the Roth-Strand over in a showmanlike manner.

Ray Meyersick Had To Do Something So He Tried This

Another of the live-wire showmen on the Inland Theatres Inc., Circuit who seems to be headed for a front row place in the merchandising end of his group, along with Frank Hill, Junior Mercy, Bill Adams and the rest, is Ray Meyersick, manager of the Liberty Theatre in Kennewick, Washington.

Ray used a lobby stunt recently on "Her Golden Calf" that attracted a lot of attention to the show he was selling. He secured a wax model leg used for displaying hosiery. He then constructed a background made of attractively painted beaver-board and placed stills all about it. A hole was inserted in the back of the display and the leg model stuck through it. The finished effect was a wow. It looked as though someone had stuck her leg through the hole and was trying to extricate it. The display created a good bit of comment especially from the men and as it was located in a most advantageous position—enhanced by a spot playing upon it—it was bound to be seen. We had a photo showing this display but unfortunately it was too dark for reproduction and we were forced to leave it out.

Another stunt that was pulled in connection with the merchandising of this show was good for a lot of laughs. Ray and one of the men on his staff, went about town, with a tape measure and pencil and pad, taking the measurements of the calves of beautiful girls. They explained the stunt to the young ladies by telling them that the most perfect calf would be awarded free tickets to the theatre. Of course, no perfect calf was found, since the gag was only for the purpose of causing a lot of comment on the picture, and as it did just that, Ray was satisfied. In fact, he was more than satisfied. For when the crowds began to arrive for the showing of the film he knew that his showmanship had helped a lot to put it over. Right?

WEAR YOUR CLUB PIN

DO YOUR BIT!

That most dreaded of all show seasons is upon us. Summer. And with the arrival of summer and the "dog days," the showman has plenty to do. He's got to plug his cooling plants and tell people that they should come to his theatre on the hot summery nights instead of sitting at home on the front porch sipping lemonade.

It's not an easy job he has and it's for that reason alone we are of the impression the Club pages should be chockfull of helpful summer suggestions. It doesn't make any difference where you are located or what might be the size of your house. GIVE US YOUR "TEN CENTS WORTH," because the daily newspapers will tell you any day what John D. expects for his "TEN CENTS WORTH."

Perhaps right now you are using something for which your brother showman would be grateful to you for life if he knew about it. Or perhaps you have something and want to pass it along to every showman in the world. Well, brother, let us state right now that there is no organization in any of the six continents better able to keep in touch with the real "field workers." We've proven it. Look at our offspring in Australia!

"Dog days," do not mean that you must lie idle and wait for fall to roll around, before you decide you can pull some stunts worthy of recognition on YOUR Club pages—stunts that you KNOW are good. Forget all that. Let us have what you are doing now. What matter whether it is little or big BECAUSE THIS IS THE TIME OF THE YEAR WHEN SHOWMEN NEED IDEAS MOST AND WHEN THE "ONE FOR ALL AND ALL FOR ONE" SPIRIT STANDS OUT.

HowardClaimsThat HeDigsSomeOf'Em Out Of Mothballs

When it comes to admitting that a gag has whiskers, it doesn't take much questioning to find out from Howard Waugh, manager of the Palace Theatre in Meriden, Conn., that he dug it out of the moth balls. In fact, Howard will tell you he did, because he claims that no matter how old the stunt is, it will click if you put a new suit on it.

When "Her Golden Calf" played his house, Howard dug deep and pulled up one that he claims Eve used in the Garden of Eden for advance stuff as a decoy for Adam. The gag is the "First Coat Hanger" stunt. And all who have good memories remembers what it consists of. A nail.

Howard enclosed the nail in a large envelope, bearing copy on the picture which stated: "The first Coat Hanger Ever Used by El Brendel, That Funny Swede in—etc." The stunt, believe it or not, met with a lot of laughs in Meriden and Howard got a lot of word-of-mouth publicity. Of course he denies the claim that a Civil War vet living in the town states that he can remember using the gag as a boy. Howard said that the vet couldn't have used the nail then because it was a "hot" war and they didn't have time to take their coats off. And that's that, for no reason at all.

However, all kidding aside, there's no doubt but that Howard lets the house in for publicity on every stunt he pulls, be it new or old, and anyone who doubts the veracity of our statement need only to take a trip to Meriden and watch this showman in action.

MANAGERS' ROUND TABLE CLUB

AN OPEN LETTER
on
MANAGERS and PROJECTIONISTS

From P. A. McGUIRE

The Monagers Round Table Club hos constantly stressed the importonce of friendly ond hormonious relations between house manogers ond projectionists. We did not hesitote to express our own candid opinion, either to commend or criticize, but we felt that we honestly storted something worth-while in bringing this motter to the fore. In the following excerpts from Mr. McGuire's letter, he will give you his slont on many ongles pertoining to this important discuession. Not olone should YOU reod it, but moke sure thot it is posted in a conspicuous spot up in your booth.

"Chick"

My dear Mr. Lewis:

I want to express my sincere appreciation of your very friendly comments on the Projection Advisory Council in the June 14th issue of the Motion Picture News and to thank you for the splendid co-operation you have given in our efforts to carry out the motto of the Council "Progress Through Understanding." The motto of the Projection Advisory Council is not a mere slogan and we are sincere in wishing to have it taken literally. "Understanding in its various meanings conveys a comprehensive explanation of what the Projection Advisory Council is seeking to accomplish for the advancement of projection and the motion picture industry. The Council has a number of very practical activities, such as seeking to secure properly designed projection rooms, provide good working conditions, minimize the use of obsolete and defective equipment and standardized safety laws. In addition the Council hopes to encourage understanding that dispels misunderstanding. All suffer by the illwill created through the faith to properly realize the responsibility and problems of others."

You have shown an extremely fair minded and courageous spirit in bluntly criticizing the viewpoint and attitude of some managers and it is no more than proper that there should be some reciprocation through the Projection Advisory Council. The Council is seeking to secure a greater respect for the projectionist and a better understanding of his problems and responsibilities, but I assure you that progressive projectionists fully realize that respect and understanding must be mutual. No worthwhile projectionist will deliberately belittle or ignore the rights and authority of managers. There must be leadership and leadership must have authority.

For the Masses

Motion pictures are the very bread and butter of recreation for the vast mass of people and while they have a penny left for relaxation it will be spent for motion picture entertainment. We can be sure of that, for there is no change from the inevitable monotony of the factory, office and even the home, which make such a complete appeal to every member of the family. In order that the public may look constantly to the motion picture theatre for relaxation and happiness, patrons must feel sure that they can have a reasonable dependence upon the entertainment provided, that their comfort and convenience shall be considered at all times and that the picture shall be presented in the best possible manner.

David Sarnoff, President of the Radio Company of America, has said "that this is the age of electric entertainment" and the motion picture industry depends entirely upon mechanical means for recording and reproducing. In spite of this, the industry is not technically minded and has not always adequately realized how much the quality of the entertainment depends upon the condition of the equipment, working conditions in the projection room and the skill of the projectionist. The projectionist should be afforded every facility for doing his work in the best way and then held to the highest standards. No worthwhile projectionist will fail to take his work very seriously or expect to avoid the difficulties that develop in the performance of his duties. Let us investigate more closely the qualifications necessary to make an expert projectionist. I quote briefly from an article "Projection A Specialized Art," issued some time ago by the Projection Advisory Council.

A good projectionist must develop an artistic side as well as a mechanical skill and this means the developing of conflicting mental qualifications, which makes him a highly specialized expert. A good manager, if he is a good executive, will, therefore, readily realize that when he has a man who possesses these various qualifications, he must do everything within reason to keep him and get the best out of him. It is the task of a real executive to take the conditions he faces and make the best of them. A real executive develops men he has and only discharges them as a last resort. While the manager must be keenly alive to everything that goes on in his house and demand good projection, he must not expect perfection in men, methods or material. The good manager will seek to maintain the highest standards in every department of his theatre, but his experience and ability will show him he must sometimes compromise to get best results.

Don't Start Kicking

It should be quite obvious that it is entirely wrong to call up the projection room and complain as soon as anything goes wrong. If a defect continues, it is, of course, proper to call up at a reasonable period to call attention to the trouble. If the projectionist is any good at all, he will make every effort to correct the fault as soon as he can. No competent projectionist gets anything but grief when something goes wrong with the picture. The defect is there for the whole world to see and the minutes seem like hours to him until everything is again going the right way. The world of the projectionist is a little world, it is true, but a big one to him. It is made up of patrons of the house and those who work in it and the projectionist knows that his is the responsibility when anything interrupts or spoils the entertainment. A good projectionist does not have to be told when anything is wrong on the screen, for he should be the first one to know it. Perhaps it is his own fault, but it may be caused by something beyond his control. No matter what the cause of the trouble may be, he is not happy. He knows he will be held responsible and if he is worth his salt, he is working like "seven devils" to get the picture back on the screen or overcome the difficulty.

Calling him up at such a time only adds to his trouble and delays him. Later on the manager will want to know what happened and if there is a recurrence of the trouble, may have considerably more to say. Whatever he says, however, or whatever he does, will be based upon his desire to get the best results at all times. He should never be actuated by a desire to show his authority or indulge in mere fault finding.

Progress Through Understanding

A great merchant once said "the customer is always right," and that means that even the owner must subordinate himself to his patrons, if he wishes to retain their patronage. If the boss does this, surely everyone employed by him must expect to follow suit. In doing this, no one need lose his own self-respect but will secure the confidence and good-will of others. "Progress Through Understanding," as it applies to the projectionist, means that he must meet others at least half way. That he must be more than willing to make sacrifices when necessary, obey orders, accept criticism and fully realize that he cannot expect consideration from the manager unless he earns it. It has been my good fortune to see the managers and the projectionists working together with the best of good will and respect for one another, and such theatres have invariably been conducted on the highest possible plane. "Progress Through Understanding" must be on a fifty-fifty basis. If there is any competition at all, it is for both sides to strive to see which one can contribute most to the success of the theatre.

I have had a long and intimate friendship with many of the leading projectionists of the United States, Canada, England and other parts of the world, and I know that in this letter I have merely expressed their ideas, which have the support of thousands of conscientious and capable projectionists.

Cordially yours,

P. A. McGuire,

Executive Vice President,
PROJECTION ADVISORY COUNCIL.

PLAN AHEAD!

It is not too soon to start laying your plans for the coming season. Most live showmen have already given this a lot of thought, but perhaps you are one of those who feel that the summer is still too young to worry about the new season. Well, it is rather early, but nevertheless there are many things suitable for next fall that possibly will occur to you. Jot them down in a note book. Keep them where you can lay your hands on them. But don't dismiss them from your mind.

After all, once July breezes on its hot, merry way, you will have to be getting yourself and your theatre set for the opening of the busy days ahead.

This is just an advance suggestion and you can either throw it in the waste basket or treat it seriously. But if you want to take some good advice, start thinking about September right now.

MANAGERS' ROUND TABLE CLUB

Harrison Hit Waco On "Hit The Deck" Special Display

Talk about lobby displays that pack a wallop. Here's one that J. P. Harrison, manager of the Waco Theatre in Waco, Texas, turned out to help sell "Hit The Deck." A beaverboard battleship in natural colors was what he worked out.

One week in advance of showing, the battleship covered the entire center of lobby. Ropes leading to each side of the wall made into a ladder, were hung from the ship. Pennants with catchlines from the picture were strung from all directions to ship. Port holes were cut in ship with pictures of Jack Oakie placed in them and two big guns sticking out of center of ship gave a real atmosphere for the occasion.

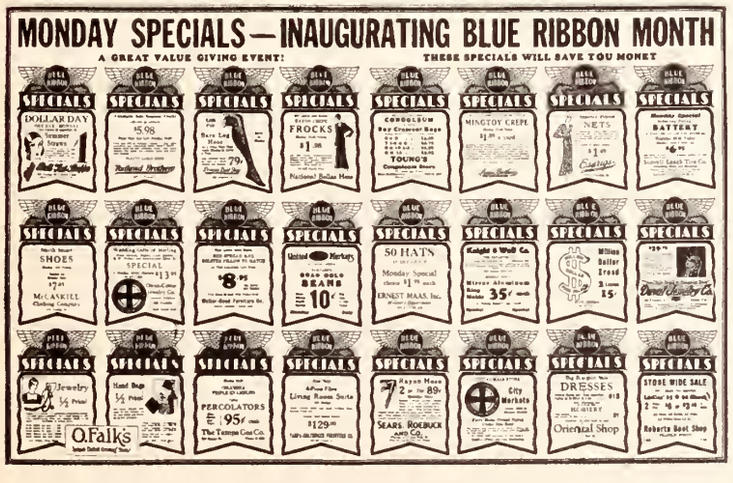
During run of picture, the battleship was placed over box office and tickets were sold through the port holes after removing several of the Oakie pictures.

Harrison also planted a sign at a vantage point—on top of one of the construction houses at Waco's new two million dollar dam; the sign reading, "Hit the Deck—Waco—Friday." This was done one week in advance and since nearly three thousand persons visited the dam on Sunday alone the value of this stunt was easily seen, especially in view of the subsequent box-office re-action during the week. We want to thank Harrison for letting us see this one and we feel that when he engineers some more of his well known stunts in Waco, that he will keep us posted on them. How about it "J. P.," you know we're more than interested in seeing how you merchandise your show.

Weiss, Short And Allen Engineered Blue Ribbon Month

The trio who have been startling Tampa, Fla. with live-wire exploitation are at it again. Wally Allen, exploitation and publicity "ace," Harry Weiss, City Manager, and Paul Short, manager of the Tampa Theatre, engineered a Blue Ribbon Month for June that is making them sit up and take notice.

Feeling that this was not to be a Blue Ribbon Month for the theatre alone, the trio set out to make it an affair that would include all of the Tampa merchants. They hustled out and tied up every big store in the city. They roped in the Tampa Tribune, one of the largest papers in the city. We are showing a cut of one of the special double truck co-operative pages that was run. A number of these were featured weekly. On Saturday and Sunday the local newspaper granted, free of charge, a reader on the front page plugging the Blue Ribbon Month.



Many angles were covered in the special month and two of them of special interest were the popularity contest and a special tie-up with one of the largest department stores. The popularity angle was a corker. Every store was provided with thousands of voting blanks and patrons spending a dollar or over were entitled to vote for the "Blue Ribbon Sales Girl." The girl who at the conclusion of the month had the most votes had fifty dollars in gold waiting for her.

ICE CREAM TIE-UPS!

Last summer we published many details in connection with theatre and ice cream tie-ups, and although we have not received any great amount of this kind of material up to this time, the thought still remains that here is a good gag that can be turned into b. o. receipts if you want to take a crack at it.

Bill Bergmann, out in Nebraska, worked out a stunt whereby every purchaser of a quart of ice cream at the local distributors of a state-wide cream manufacturer, received a free ticket to the theatre.

Comstock, out on the coast, engineered a kiddie matinee idea by tying up with an ice cream company to secure a small brick of cream for every youngster who attended the special show. This went over so big that the company sponsored hundreds like it all over the state. (On stuff of this kind, keep in mind that the cream must be distributed after the show as the kids go out. Otherwise they will ruin your carpets and seats.)

Give this angle a little thought and try to work it out so as to cost you little or nothing. Maybe you can sell your local ice cream parlor or confectioner a bill of goods so that he will furnish the cream in return for a plug on family trade.

The other tie-up with a department store enabled the showmen to secure special heralds which were distributed by the store. The heralds plugged the month and invited all customers who spent five dollars or over to attend the Tampa as their guests. The tickets were purchased by the store and given away to the customers. Another angle that proved to be a valuable plug was the insertion of thirty thousand stuffers in the monthly telephone bills that went to the residents of the city. Three thousand special buttons were handed out at the theatre and stores.

The showmen were given the whole hearted co-operation of the Tampa Merchants Association and since Wally Weiss and Short, sponsored the entire arrangement they built up a lot of good-will for the house and the Publix organization besides making some excellent contacts for future use. The activities of these showmen are always a source of pleasure to us as we feel that our members display more than a usual interest in learning what the Florida bunch is doing; especially with competition among the showmen to see who can lead the group, being so keen. Let's have some more boys, and we want to say that you three are certainly hanging onto the top rung.

Department Store Tie-Up Proved To Be Profitable One

H. C. Bamberger sold a puzzle contest idea to a department store that resulted in excellent publicity for Maurice Chevalier in "The Big Pond," playing at the Kentucky Theatre, Lexington, Ky.

The puzzle picture contest appeared in the store's ad with a headline, "Won't you be our guest at the Kentucky?" Copy in the ad stated that it was necessary to cut out the little squares and assemble them, paste on a sheet of white paper and bring them to the store's Fashion Dept., and if you were among the first 25 to submit the correct picture, you would receive a pass to see the picture.

The store also had a co-operative window display on the picture as well as flashing advertising material in their Fashion Dept., where the correct solutions of puzzle contest were exchanged for passes.

Department store tie-ups ought to be easy for Bamberger. Just think of the famous department store of his name over there in Newark, N. J.

MANAGERS' ROUND TABLE CLUB

Theatre Management and Patronage Building in Holland

H. A. FOL, Rembrandt Theatre, Arnheim, Holland

The Club pages have brought you slants on foreign showmanship and theatre operation from many isolated and distant points. Now we take you to Holland where one of our most enthusiastic members relates, for the benefit of his brother members and thatre managers, how Management and Patronage Building is handled in his country. We are grateful to Mr. Fol, and hope that he favors us with many more interesting letters.

"Theatre operation in Holland brings difficulties specific for our country. The Dutch are no theatregoers by nature and they do not like bragging publicity. I remember a few years ago, when we had the picture "THREE NOBLE BANDITS," we sent three men through the town dressed like the principal figures. Results . . . the worst week we ever had.

We run two shows a night at 6.45 and 9 o'clock. Matinee performances every Wednesday and Saturday. Sunday and Holidays four shows. Our program which changes every Friday, consists of FOX MOVIETONE NEWS, SILENT LOCAL NEWS, one or two SHORTS—according to the length of the feature—VARIETY and FEATURE.

Our principle is good publicity all the year round and special exploitation for special pictures only. As a result of this we have a large regular patronage and with special pictures we draw more people than we can seat. When we do something unusual everybody knows that the "REMBRANDT" has a picture which they must miss on no account.

Our campaign starts on the preceding Monday with two-column ads. We have a quarter page on Thursday and continue with teasers until Wednesday. For special pictures we run advance ads from two weeks before the opening.

Only on Thursday our ads are headed by the name of the theatre. On that day people are looking for the ad of the "REMBRANDT" and of the other theatres. The other days, however, they are not a bit interested in what we have to say. Therefore, we have headings which arouse people's curiosity. Owing to the lack of a choice of cuts we do not always illustrate our ads.

For every picture we build a display in a corner next to the stage and find this a very good way of interesting patrons in next week's program. We run trailers on special features only. The same applies to the dressing of front and lobby.

In the windows of all important shops, cafes, hotels, etc., in town and in the surrounding villages we have small posters announcing the program of the week. We frequently use heralds, throw-aways and occasionally tie-ups with music stores and others. The latter is rather difficult as this is nearly never done in Holland as the merchants seem to be unaware of its value for their own business.

We just finished a tie-up after a suggestion in the "ROUND TABLE CLUB" pages.

The largest store in town packed in all its parcels a numbered card. On one side we advertised our coming attraction and on the other side informed them that the customers of that particular store would have a free entree for the opening show if the number on the card corresponded with one of the hundred numbers we were to publish an hour before the show started. This worked splendidly and we had to call in the assistance of the police to clear the street.

Every important event is filmed by our own cameramen. On their car we have an announcement reading as follows: "SEE THE .....AND YOURSELF ON THE SCREEN OF THE REMBRANDT. COMMENCING TO-MORROW." It is our main purpose that wherever they go, people will always hear or read of the "REMBRANDT."

It is a custom in Holland that house programs are paid for by the patrons. We have a special parking rate for our patrons in the nearest garage.

Among our new promotion plans ranks first a combined ticket or bus or tram and a visit to the theatre sold by the guards. This is done to draw people from out of town to the theatre. Therefore, we give a reduction on the entree. And the company gives a reduction on the fares as well.

THE FIRST RULE IN SELLING OUR SHOW IS: WE NEVER PITCH EXPECTATIONS TOO HIGH AND THIS IS, WE BELIEVE, THE MAIN REASON FOR OUR SUCCESS."

In a very short time I am coming to the States to get better acquainted with the excellent showmanship of the American exhibitors and I hope to meet many of the "CLUB" members in person."

"All For One And One For All"

Robert E. Hicks Put His Food Show Over In Fine Style

A sweet campaign that went over like a house afire was turned out by Robert E. Hicks, manager of the Paramount Theatre in connection with his merchandising of "Honey," when he decided to stage a food show along with the picture.

The food show and the picture received a break in the local newspaper due to the fact that the paper was sponsoring a plan to select a Miss Maxwell House, typifying an old-fashioned girl who would act as hostess during the run of "Honey." This of course, was engineered by Hicks. When the girl was selected, the food concerns represented in the show agreed to pay her salary for the time she worked and in addition ran some big ads in the local papers plugging the show, the girl and the house.

One of the local bakeries put out a special "Honey" cake, slices of which were given away free to patrons entering the theatre. Free coffee was also distributed along with the cake. The cake company arranged for ten window displays plugging the show and also permitted the use of banners on twenty of their fleet of trucks.

Practically every type of food that could be prepared in the theatre with the electrical equipment furnished by the Power Company was offered to the guests and patrons. Exhibits and demonstrations in the preparation of over 35 nationally advertised food products were given in the main lobby and on the mezzanine floor. The preparation and use of such food products and beverages included Maxwell House coffee and tea, Jell-O, Hellman's mayonnaise products, Minute tapioca, Sanka coffee, Frosted food products and Baker's cocoa and chocolate.

The food show drew to the theatre many of the employees of the products' manufacturers, since a number of locals were represented as well as the nationally advertised products. And with "Honey" for a title and a honey of a campaign to put it over it can be seen that all was milk and honey when Hicks checked up the b.o. receipts.

Mahoney Placed His Bid In For Space On Midget Courses

With all these miniature golf courses springing up around the country it was only logical to suppose that showmen would hop right to it and take advantage of them in the way of securing free publicity. So W. H. Mahoney, manager of the Strand Theatre in New Orleans, La., went to work to take his share of free advertising.

Signs were planted at the entrance and at one or two other places on the miniature golf course; the signs carrying copy relating to the picture, theatre and playdates as well as offering three passes daily to the lowest scores.

The tie-up was in effect throughout the entire week and from indications it seems to us that Mahoney is going to repeat every time the opportunity presents itself.



The stunt proved to be of value, not only for the house but the golf course as well, as it was observed that a number of crack golfers were playing the course in order to secure the free tickets which were offered for the lowest scores.

We don't know whether you have any of these courses around your section of the country as yet but if you have, remember that it is an excellent opportunity for you to plug your house and any special features that you may be offering. Another idea that a Round Table member has brought to light is supplying the course bosses with a number of score cards carrying an "institutional" plug for your house.

We want to thank Mahoney for passing this one along to us and we hope to hear from him again very soon and when he sends us in his next contribution it will be a pleasant surprise to find that he has included his photo and a little note telling about his career in show business.

MANAGERS' ROUND TABLE CLUB

S. Robinson Sprang Some Cuckoo Ones On "The Cuckoos"

As we felt it was about time that we heard from S. E. Fleet Robinson, house manager of the Capitol Theatre in Reading, Pa., we were more than pleased when we received this account of the knockout campaign he engineered for "The Cuckoos."

In the photos we are showing you will notice one of the most effective stunts that was used in the form of two trucks which were pressed into service as street ballyhoos. One truck played the theme songs and funny records. It went all about town, stopping at the busiest street corners as well as at the factories and schools. Heralds were distributed and short talks given through the microphone attached to the truck.



The other "truck" is a 1909 model flivver, manned by what Fleet terms "two of the best natural born comedians that ever pulled off a Rube act." The man and the woman panicked the town. Inside of two days after they were in Reading everybody knew that "The Cuckoos" was slated for the Capitol. They pulled off a novel stunt at different restaurants and all of the big banquets. A man would be pointed out as a possible "victim" and the woman would go over to him, place her head on his shoulder and begin to wail tearfully about the woes that has befallen her since he deserted her and the "cheeild." This stunt was always worked whenever a crowd was present and was good for a number of laughs.



When it seemed as though the victim was pretty much embarrassed, the woman's partner would appear on the scene and commence to harangue with her and which always culminated in a rough and tumble encounter that would be stopped by a "kissing and making up" process. The two would then turn to the crowd and say "If you like us, go see the Cuckoos at the Capitol."

In conjunction with this story we are also showing a sample of one of the ads that Fleet turned out on the picture and since it is self explanatory we are sure that after an examination you will agree with us that it is an ad that packs a punch capable of selling them in any town.

These few activities are typical of the work turned out weekly by Harry Stern and Fleet Robinson and we can safely say that these two showmen will be represented on our pages many times in the future. Right, boys?

The world is full of opportunities just as it is full of worms, if we, like the old black hen, will "dig" for them. Persistency will overcome the "rainy spells and dry spells," and there is always business to get if one will "keep on keepin' on."

Stimulator.

"Buddy" Webber Figures In A New Kind Of Experience

It has been "Buddy" Webber's fortunate experience, not so long ago, to participate in a radio broadcasting innovation that netted the Capitol Theatre in Miami, Fla., a good deal of free newspaper publicity and also provided interesting reading.

As most of the Club members know, "Buddy" is the Capitol Theatre's feature organist and his novelty solos have long been a feature of the theatre and the Club pages. This new stunt that he figured in, consisted of a unified broadcast—in other words, three men located in different parts of the city combined their talents to make the special show possible.

LaRoy Fifield, pianist, broadcasting from the studio of WQAM, "Buddy" at the Capitol and Fred Clark, chief operator of the station, arranged a hookup so that the pianist and the organist would be heard at the same time. At eleven in the morning, in the quietness of the darkened theatre, "Buddy" with a microphone alongside him, sits at his organ and plays his famous numbers. At exactly the same time, the pianist at the studio runs his fingers along the shining keyboard of the piano and the soft notes issuing forth blend with the chords of the organ pipes. The engineer sits silently before the transmission panels, his skilled hands too, deftly touching here and there, "mixing" the tones that brings this remote control broadcast to the public.

Many letters have been received by the station expressing appreciation of listeners for this combination program and from all indications it marks a radical step in the progress of radio broadcastng. We are glad to note that "Buddy" takes so much interest in the Club that he keeps us posted on everything that he does and we know he will continue. Give our regards to our friends in your house "Buddy" and keep up the good work.

LESLIE F. LARSON Says:

"I particularly want to stress the MANAGERS' ROUND TABLE CLUB which is carried in this publication. It is without a doubt the biggest help to the exhibitors who have the opportunity of taking or reading this magazine. Especially is it a great help to us small fellows in that it enables us to keep up with the larger houses and run our theatre on a more theatre-like basis."

Manager,
Screenland Theatre,
Wilson, Kansas.

MANAGERS' ROUND TABLE CLUB

Graduation Time Wasn't Overlooked By Merritt Either

It was a certainty, in view of the fact he could tie-in the Graduating Class of his local high school with his showing of "The Vagabond King," that D. M. Merritt, manager of the Strand Theatre in Birmingham, Ala., was going to cash in on the good will the stunt would net him, by sending out invitations to the class to attend the show.

The invitations were neatly printed and read as follows: "We are taking this opportunity to extend our congratulations to the Graduating Class of 1930 of Phillips High School and to offer the privilege of attending the performance of VAGABOND KING on Wednesday afternoon, May 7, 1930—Management, Strand Theatre.—Please show this card at the door." Another angle was covered on the Sunday preceding the Monday opening when he arranged with the Davis Air Lines to be picked up at Mercer Field and then land at Roberts Field, the Army Depot, where they were holding stunt flying before a large crowd. He was accompanied in the plane by an empty can of film which was supposed to carry the print of "The Vagabond King." He also arranged for an auto to pick him up at the field. The car was bannered on both sides, "Vagabond King brought back to Birmingham upon popular demand by aeroplane—First time at regular prices."

The car was then driven through the main streets of the town with the film can prominently displayed by means of a background of red satin, and the necks that were craned led Merritt to believe that the picture would go over extra well. And, as we understand it, he wasn't disappointed.

Rudy Born Placed Bunches Of Roses In Lobby As Plug

A flower show that proved a natural for Rudy Born, manager of the Coronado Theatre in Rockford, Ill., was engineered recently in conjunction with his showing of "The Vagabond King."

With a theme song like "Only a Rose" to plug, it can be seen that his flower show tie-up was a most appropriate medium for selling the show. Accordingly Rudy arranged with a local florist to have a display created for the lobby that would have them looking and sniffing from the other side of the street. And did it? We'll say so. When the passers by got a whiff of those flowers they just naturally had to stop. And another thing that was used to hold them there when they stopped was a special display board carrying an enlargement of a telegram, sent by the stars of the film and plugging the picture's engagement in Rockford.

Some valuable newspaper space was given the theatre by the florist who ran a number of ads plugging his exhibit and the picture at the theatre. He also promoted a lot of interest in the display by announcing, through his ads, that a bunch of flowers from the stars had been sent to the theatre via telegraph. This stunt created a lot of comment, particularly as it had not been used before in the city, and the house and florist were the subjects of plenty of word-of-mouth comment.

We want to thank Don Hoobler for letting us see what Rudy is doing out there and we know that we are going to hear more of this showman's work in a little while. So what do you say, Rudy, keep us posted so that we can pass along the results of your many showman activities.

"Just Another Day"—Is Dis ah Seestem?

10 A. M. at the Blink Theatre. Enter the manager, bright and cheerful and ready to tackle all the detail and routine so that he can get out and arrange for a Chamber of Commerce tie-up before the matinee gong strikes.

He sits himself down at his desk whistling and happy. Carefree as the birds in the trees (hell, ain't we getting artistic?) and picks up unusually large stack of mail, noting with a slightly sinking feeling 'round the gizzards, that most of it is from the home office—(God—bless 'em).

First letter from the publicity department, cutting to pieces his last report on the great campaign he put across. Everything they told him to do was great and everything he did himself was rotten. (Now, ain't that strange?) Letter ends by telling him that he must start getting a little original if he wants to keep his job.

Next letter is from the district manager asking why his marquee lights were turned out 9 minutes later than they should have been. Likewise calling his attention to the fact that he goes to dinner too early. Likewise inquiring whether he ought not call the district manager up before spending forty cents carfare to get a reel over to the other house.

Less-cheerful manager now removes his coat and picks up letter number three, and it happens to be from the supervising manager of that division, asking why he don't leave his marquee lights on a little later, the "big shot" feels that late customers are being chased away. Also, why don't he go to dinner earlier so as to be back and ready for the evening rush. Also, why he didn't take a taxi to insure faster delivery of that reel to go to the other theatre.

By this time he is hot and bothered and he stops to mop his forehead before continuing with the batch of bad news. But once more he tackles the pile of mail and after going through about ten letters asking ten times that many fool questions, he feels that he can clean up his copy for next week's program and continue with his plans for the morning.

Phone rings. D.M. shouts: "Say, where in hell have you been all morning? (It's just about ten-thirty) I've been trying to locate you about . . . blahhh . . . blahh . . ."—and so on for various and sundry other matters.

Manager hangs up receiver and turns back to desk again. In walks the porter. The vacuum machine refuses to vacuum. Doesn't he think they ought to put in a requisition for a new one? So out into the orchestra sails the team and after much talk on the part of the porter the manager discovers a rip in the pipe. Instructs porter to tape it up temporarily and back into the office he goes.

Assistant comes in and tells him that the lobby signs for that night's changes are still undelivered. Why weren't they followed up a few days before? Assistant explains (as only assistants can explain) that he was busy doing so and so and which or what. Time out for the poor harassed manager to get the sign shop on the phone and straighten out the mess. That off his mind, he gets rid of the latest pest and tries working on his program copy again.

Phone rings. Home office bookkeeper phoning to ask him to please make up a duplicate of all last week's b. o. statements as someone in the office misplaced them and they were needed right away. Before noon, if possible.

His cheerful expression, now entirely gone, poor manager opens the cabinet and digs out the statements. After about an hour and a quarter he gets the duplicates finished and dispatched by assistant to office.

Back again to the programs. Printer calls and tells him that copy must be in a day earlier because of orders from the "big shot." Manager tries to explain that he would gladly have sent it in a day earlier if someone had tipped him off to the secret. Promises to get it out by messenger before matinee starts. Locks the door and starts on the copy again.

Banging on door—in about three minutes, shouts, "Whoinell is that?" Answer, "Jim, the operator, open the door quick." Door is unlocked, enter perspiring projectionist, all flustered and het up. Conveys the glad tidings that the sound plant has stopped furnishing any sound, notwithstanding all his efforts to the contrary. It is now after twelve and the chances of getting a service man are rather punk. Rushes up to the booth and between them they try everything under the sun to get some sound out of the equipment. At one-thirty they are still at it, going over and over all the rules on the trouble chart. Enter the reel boy munching a ham sandwich (we specify the kind of sandwich so you won't be misled), asks what the trouble is and after being told goes over the control board and throws the switch from non-sync to sync. Enter the sound with everything at the high point, such as monitor control, and fader. The first of the few customers almost drops dead from fright and is awaiting the manager when that perspiring individual reaches the main floor once more.

Quieting that gent, he returns to work on his copy. Matinee starts and he is almost finished when the highly (?) esteemed district manager walks in and asks, as only a d.m. can ask, "Why is it that you must always do your office work when the show is on?"

Thereupon, the now distracted h.m. picks up an ink bottle and flings it at the h.e.d.m. making much mess of him. Walks out for a cup of coffee and a piece of dunk and then calls the printer and tells him if he wants his copy to come and get it.

MORAL:—According to Aesop (and Moran and Mack): "The early bird catches the worm." And the early manager catches HELL. DRAW YOUR OWN CONCLUSIONS!

MANAGERS' ROUND TABLE CLUB

"What A Quartette I Have In My House" Proclaims Damon

The Lincoln-Dixie Theatre in Chicago Heights, Illinois, now boasts an usher staff which numbers among it a quartette of four male voices, under the tutelage of A. J. Damon, live-wire manager of the house, and they are a great quartette, too.

It seems that Damon, who is seen in the photo we are running with this article, decided that he would like to have some sort of an attraction that would keep his crowds in good humor during the hold-outs and while inspecting the theatre it came to his attention that he possessed four ushers on his staff who were excellent singers.

The boys rehearsed for a while and then were pressed into service as a feature attraction. A baby piano was placed in the lobby of the theatre and the sensational success of the first night proved the strength of Damon's idea and enabled him, in addition to having a lobby attraction, to put the boys in his stage shows whenever there was a spot for them. And the moral for this little saga is that you can never tell, until you look in your own backyard, where the gold is buried.



We are glad to note that Damon is continuing the interest that he has shown in the past and we hope that he will keep us informed of his future work because we know that a good many of his brother managers on the Publix circuit are as interested as we are in learning what he is doing to sell his shows.

Merle Blair Tells Us What He's Been Doing In His Town

When Merle R. Blair, General Manager of the Regent and the Empress Theatres in Cedar Falls, Ia., seemed to be less represented on our pages than before we figured that he was busy putting something over. We found that such was the case for he has been installing a cooling plant and a number of other improvements at the Regent. But here, we'll let him tell you about it!

"We have been doing considerable changing around our house here, new floors are going in this week, have just purchased a new all-steel cooling plant (and by the way, that is something that the boys want to watch, to keep away from the noise of the fans, either wall or in these larger systems). We have had a large arctic system in for several years and have now bought their latest and a larger job.

"Have also been doing over our front and inside lobby, installing new indirect lighting. Taking care, proper care of one's house, the screenings and the local work that I do here keeps me hopping.

"This has been the situation here, where one not only had to sell his theatre to the public in the town but more than that, he had to sell himself. With a town of forty thousand only five miles away and plenty of theatres in that town plus the fact that there are three paved roads leading into that city, believe me, one must not sleep at the post, if he expects to get along here. Many have failed before. For this reason I have always taken quite a lot of activity in our local affairs.

"I came here an absolute stranger less than eight years ago, and am a past president of the Lions Club, now the Deputy Dist. Gov. for this section, am also the president of the Chamber of Commerce here this year. While this takes considerable time, yet it lets me keep my theatre before the people in many ways.

"When the people think of M. R. Blair, I know they think of the Regent Theatre and that is the way I have tried to sell myself and my theatre to the people of Cedar Falls. While this is possible of no interest to you, I am telling this to bring out point that I know many men in the theatre business should heed. So many of the boys ignore the opportunity to help out the town in which they are unless they can see some benefit to them or the theatre. By taking this attitude they lose much good-will that, after all, is money in the B. O. some time.

"PERSONALLY, I WOULD NOT CARE TO LIVE AND DO BUSINESS IN A TOWN WHICH I COULD NOT FEEL THAT I WAS CONTRIBUTING SOMETHING WORTH WHILE TO IT, NOT JUST TAKING ALL THAT I COULD GET OUT OF IT AND LETTING SOME OTHER JOHN AND BILL DO THE WORK."

"We had a little paper bag stunt the other day that, while old goes over good. This was on "Sally," and while the picture has nothing to do with the stunt we made arrangements with two of the largest grocery stores to print on both side of various sixes of paper bags. Printed four thousand of them and, of course, on the bottom of each bag we inserted the slogan that the store carried. The store furnished the bags and used them. We paid for the printing and passed the store several passes. They were pleased and so were we as it carried the message into the kitchen on the grocery sack."

We would like to state at this time that Mr. Blair has been in the show game a good many years and that his past experiences and activities covering a wide and varied career, have proven his worth to the title of showman. We want to thank him for keeping us posted on what he is doing and we're sure that his comments on the various subjects will be well received by his fellow Club members.

Advertising's Priceless Ingredient

(From "Advertising Age")

One of the best stories told recently about Charles M. Schwab relates an experience with a banker. Mr. Schwab had explained a financial situation, involving the issuance of new securities, and the banker had o.k.'d the idea in detail. Then, banker-like, he asked Mr. Schwab to put it in writing. Later he called the steel man and told him that the written communication was not in line with their conversation. Then Mr. Schwab went to him and carefully explained each point, showing that the written outline covered the situation accurately.

"It sounds all right while you are talking," said the banker, "but it looks different on paper. Maybe I had better get you to make a phonograph record of this matter, and then everybody will understand it."

The explanation, of course, was that the splendid enthusiasm and personality of Mr. Schwab carried conviction, while the cold type did not. Merely putting down the dull facts, without the illuminating exposition of their author, left the reader unmoved. A "selling punch" was supplied by the personal enthusiasm which those who know Mr. Schwab can testify that he puts into every act of his life.

Isn't enthusiasm, after all, the priceless ingredient of advertising? Isn't it the one quality which is missing in a great many of the advertisements which fill the newspapers and magazines? This is a great day of fact-finding and of reason-why copy, and all of the facts and reasons are needed and necessary. But capping them all, like the climax of an oration, should be that sweep of enthusiastic presentation that will make the reader feel, "Well, this chap evidently believes in his own proposition, anyway."

Few decisions are made entirely on cold logic. There is nearly always a little emotional appeal that influences the final result. It shouldn't be left out of the advertising.

MANAGERS' ROUND TABLE CLUB

Oscar Makes His Stunts Work Overtime; Here's How

Want an example of how a stunt can be repeated on any picture merely by changing it around a bit? If you do, look at this work turned out by Earle Oscar, manager of the Ritz Theatre in Athens, Ala.

The two photos show different fronts. One was used to sell "Revenge" and the other one to plug "The Mississippi Gambler." When he played the first picture, he placed a number of stills under the marquee and arranged them so that they spelled out the title of the picture and when the residents of the town got a look at this a good many of them complimented him on his idea.



The other front plugged "The Mississippi Gambler," and this time, instead of using stills, atmosphere was supplied by the use of ordinary playing cards, to the good effect that may be seen in the picture. From these two stunts we hope that you have seen why it is not necessary to throw away a good stunt after it is once used (as a matter of fact we don't know who does) but it is a habit with some showmen to put it away until the same type of picture rolls along again.

This showman from Alabama has passed along a number of examples of what he has been doing and is doing to sell his shows and, as he says, "I get a great many valuable ideas from my fellow members and I'm more than pleased when I can contribute something." With an "All for One and One For All" spirit of this sort, is it any wonder that Earle keeps his house running well?

Swanson's Fronts Create A Lot Of Interest In Miami

Among the showmen who are way up in front for turning out classy fronts, you'll find R. M. Swanson, manager of the Hippodrome Theatre in Miami, Fla. If you'll recall it was only a short time ago that we told you about the front he created for "Free and Easy" and in which story we expressed regret because we did not have a photo of it to pass along. But this front that we are showing on "So Long Letty" is the one from which the other one was copied. So here it is.

Panels of beaverboard were used in covering the sides of the lobby entrance as well as the box office and entire lobby front. On this was pasted particles of broken glass intermingled with stills, cut-outs carrying copy of star names and large cut-out letters spelling out the title of the picture.



So many favorable comments were heard about this unusual lobby display that Swanson used practically the same effect some two weeks later on "Free and Easy."

The "Free and Easy" display was given a fresh coat of paint and the broken glass was given a coat of glitter which made the effect more striking than before. Of course, different cut-outs, stills, etc., were used to emphasize that "Free and Easy" was the current attraction.

Now all that you have to do, if you want to construct a front of this sort is to refer to our other story and work from the photo and if you want to know any more about the construction we are sure that Swanson will be glad to give details.

Adjectives Still Going Strong!!!

Maybe some of you boys thought you could exhaust our supply of adjectives, but we're here to say that you will have to go some. The supply will hold out as long as you want to accumulate a whole volume of them.

Here's some more; some are real tongue-twisters, others are peppy; and you'll find a few that will hand a laugh or two:

ABSOLUTE
DURABLE
ESTABLISHED
IMMOVABLE
IMMUTABLE
IMMOBILE
INALIENABLE
INCONVERTIBLE
INDEFECTIBLE
INDELIBLE
INDESTRUCTIBLE
INEFFACEABLE
INEXORABLE
INFLEXIBLE
INSOLUBLE
IRREVOCABLE
INVARIABLE
MORDANT
PERMANENT
POSITIVE
RIGOROUS
UNCHANGEABLE
UNCOMPROMISING
UNYIELDING
ABSTRUSE
AGGRAVATING
BOTHERSOME
BURDENSOME
CUMBERSOME
DISPIRITING
EMBARRASSING
ENTANGLED
GORDIAN
IMPEDITIVE
INCOMPREHENSIBLE
INCONCEIVABLE
INCREDULOUS
INEXPEDIENT
INTRICATE
IRKSOME
LABORIOUS
MANIFOLD
MEDDLESOME
NONPLUSSING
OBJECTIONABLE
OBTRUSIVE
OFFICIOUS
ONEROUS
RECONDITE

Oh, yes. Perhaps you may want a few nouns, or verbs? Just say the word and we'll "shoot 'em along."

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

"Journey's End" Offered Sherred Plenty Of Angles

Remember the broadsides that went out on the openings of a recent musical production? Well, it seems to us that the campaigns that our members are turning out for "Journey's End" will vie closely with anything that was done in the past. One of the first accounts we have come across from Pennsylvania is the campaign turned out by Carl Sherred, manager of the Mishler Theatre in Altoona.

Despite the fact that Commencement Exercises at the local schools and hot weather prevailed throughout the run of the picture, Sherred managed to pack them four and five deep during the picture's run. His first move was to tie up the American Legion, since, knowing his town the way he does, this seemed to be the most valuable move that could be made.



The Legion men, forty-five in number, had brought back from France a box car which they had mounted on an automobile chassis and whenever they held a parade in Altoona this was almost always included. Sherred tied the Legion in with the picture and they agreed to stage a parade every evening for four days. The first was held on the opening night and the photos we are showing will give you some idea of the success of it. As an added feature, the Legionnaires gave a fifteen-minute concert in front of the theatre and it completely demoralized traffic. The Legion's secretary mailed out three thousand cards, calling the attention of members to the picture.

As most of the ex-soldiers are business men of Altoona, they permitted Sherred to dress up their store windows with the beautiful oil paintings that he made up for the occasion. In return for their courtesy, Sherred granted them 60 per cent of the theatre's profits on a special midnight show which was run during the week, and, as we have stated, that he packed them in at every show, you know that the Legion men were more than satisfied with their share.

Of course, Sherred used many other angles to sell the picture, but as most of our members have also used them at some time or another, we did not deem it necessary to set them forth. We want to commend Carl on what he did to sell the picture and we know that if he continues the live-wire activity that is evident in every stunt he uses around Altoona, he'll be breaking records week after week.

Irving Cohen Uses Many Mediums To Sell Attractions

By tying up with one of the local newspapers Irving Cohen, manager of the Paramount Theatre in Waterloo, Iowa, was enabled to put "Sarah and Son" over to big box office receipts and big publicity gains. Irving sure is in with the newspaper folks.

The newspaper announced the contest with a front page reader and followed this through with a large ad on the classified page explaining in detail about the stunt picture, theatre and playdates.

The names of five Waterloo mothers and five Waterloo sons were scattered throughout the classified page for two days—during the first two days of the picture's engagement.

Every mother whose name appeared in the classified columns was entitled to free admission to see the picture provided the name of her son also appeared during this time. And likewise, every son whose name appeared was entertained if the name of his mother was also published.

A tie-up was effected with the First National Bank wherein the bank ran a 20-inch ad in the newspapers advertising the fact that they would open a $10 bank account for the first son born in Waterloo on the opening day of "Sarah and Son." This ad also carried sales copy about the picture as well as mentioning name of theatre and playdates.

The stunt proved to be an exploitation bonanza, and though we haven't any special dope on whether any one claimed the prize, we feel that plenty of attention was attracted to the theatre, the bank and the film and that both the house and bank rated a lot of good-will.

Not only on pictures like "Sarah and Son" does he step out and grab a bunch of publicity, but on every attraction that plays his house. When he had the "Benson Murder Case" he decided that a "mystery car" would be just the thing for word of mouth comment. He promoted a new car from the Cord agency and since the lines and body of this car are of an unusual type, it helped the effectiveness of the stunt immensely.

The windshield and all the windows of the mystery car were covered on the inside with black cheese cloth. And from all (outside) appearances the person driving the car could not see.

Banners carried on the car contained copy, "How does the driver see to guide this CORD mystery car? It's quite a mystery, but not nearly so baffling as the mystery confronted by Wm. Powell as Philo Vance in S. S. Van Dine's THE BENSON MURDER CASE—a Paramount all-talking picture—Paramount Theatre, April 5-6-7-8."

We have often wondered where Irving gets all the pull he seems to have in Waterloo, because, no matter what sort of a stunt he wants to engineer, he is pretty sure to receive the cooperation of any merchant before whom he lays his plan. Why don't you let us in on the secret, Irving, by writing us a little article about it so that we can pass the low down to the rest of the Club?

UNDERTRAINED OR OVERTRAINED

The subject of ushers seems to centre around the one pertinent question: Are they properly trained for their jobs?

Observing the usher staffs in many theatres that we visit, we often get the impression that they do not arrive at the happy medium. We find them either undertrained or else much too overtrained.

Taking a Broadway house for an example, we would say that the boys in the Roxy Theatre hit closer to perfection, in our opinion, than any other house on the main stem. They seem to maintain their military bearing without being overbearing.

They make no attempt to force you into undesirable seats so long as there is a chance that other empty seats are to be had. And they radiate a feeling of welcome that seems to catch hold of the patron too.

Many theatres, starting off with a military style of staff, impress the ushers with too much of the stiff-looking appearance; so much so that the boys can't seem to relax when asked questions, etc. Which is not so good. It leaves the impression that the customer is being "high-hatted" and no staff ever won over the patron with that kind of stuff.

Are you coming into New York for a vacation this summer? If so, make it a point to visit some of the Times Square houses and particularly observe how the boys handle themselves at the Roxy. It's an education.

MANAGERS' ROUND TABLE CLUB

"HELLO PERLBERG"

It was a pleasure to welcome half of the firm of Weiss-Perlberg, Inc., of Jacksonville, Florida, when Jonas Perlberg in person (not a talkie) walked in on us while here in New York.

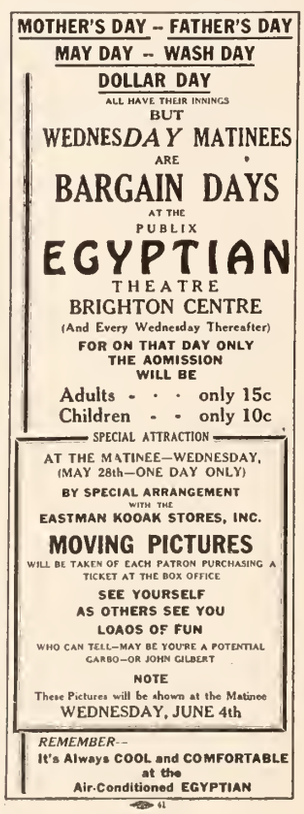
It is certainly a treat to meet the boys personally after corresponding with them for so many months, and Perlberg was all that we expected of him.

Let's hope that the renewed activities of Weiss-Perlberg will be broadcast from the CLUB pages as often in the future as they have been in the past.

Local Movies Went Over With A Bang For William Murphy

It was King Richard who yelled out "A horse—a horse—my kingdom for a horse," and as luck would have it there didn't happen to be a showman around or he'd have been furnished with a nag of some kind, whether it be a beaver-board mare or a reducing equine; for any of the ideas that showmen of this organization have been cashing in on would have helped Richard out of his dilemma.

To boost up his biz at the b. o., William Murphy, manager of the Egyptian Theatre in Brighton Centre, Mass., decided that a couple of novel ideas would be necessary, and to that end he put on the old thinking cap and devised the herald that we are reproducing. From studying the herald you'll see the special stunts he arranged in order to keep them coming into the theatre.



One of his special attractions was the taking of motion pictures at the box office of the theatre, and what a stunt this proved to be. They started to line up at the box office on the date set for the shooting, and then the fun began. The kids made faces; the movie-struck ran the gamut of human emotions, their faces registering the equivalent of joy, sorrow, love, passion, heartache and the rest of the expressions that might make Greta Garbo what she is today. The local sheiks registered pathos, profiles, and other movie expressions (some of them). The matronly ladies attempted to conform to the accepted Belle Bennett standards and the men to the approved Lewis Stone, man about town characterization.

A week later the pictures were shown and Murphy got in his follow-up plug. Every one who had figured in the previous week's shooting was on hand and the unreeling began. Many hopes were blasted. Pathos as registered by the local sheiks was found to bear a striking resemblance to a cow gazing blankly at a brick wall and not knowing which way to turn. Love registered in the Clara Bow fashion by the flappers and flapperettes looked suspiciously like some one who had just had lip contact with a lemon. But despite all of these little tricks of the camera, it was found that a good time was had by all because the theatre resounded with the hilarious laughter of the audience, and, as a result of this, Murphy found that he had secured some good-will for his house that would come in handy.

This angle of Murphy's is something that it will pay you to look into further. It wouldn't cost much to grab yourself a roll of film and a camera and pull a gag of this sort. Give it a little thought and perhaps you can find some slants to it that will help you put it over at your house. We want to thank Murphy for this and to let him know that we expect to hear more of his work. So how about it, William? You know that the rest of your fellow managers on the Publix Circuit's New England Division are represented on our pages a good deal and we feel that you, too, would like to let them know what you're doing, and what better medium can you find than the pages of the Managers' Round Table Club?

Some More Reasons Why Earle Holden Packs His House

Feeling that our members are always interested in knowing what Earle Holden is doing we decided to shoot these two accounts of his work at the Fairfax Theatre when he played "The Vagabond King" and "Honey" not so long ago.

In a stunt designed for purely publicity purposes, 100 merchants signed a petition asking him to get "The Vagabond King" for the Fairfax.

He was to go to Atlanta to see the advanced screening of the picture and the petition as well as letters and telegrams from various clubs and other organizations were sent to him at Atlanta. The idea of this stunt was to help assure Miami being one of the 25 American cities to be among the first to book the musical romance.

A particularly effective story was put in the papers about the number of extra ushers which had been employed to handle the large crowds anticipated the opening night. The advance story also told of plans for the premiere.

Arrangements were made with the Royal Scotch Highlanders Band to feature music from The Vagabond King one night in Royal Palm Park. After the numbers, it was announced that The Vagabond King would open at the Fairfax March 6th as well as other selling lines about the picture. And incidentally, this concert plus announcements went on the air over the local broadcasting station.

All leading orchestras of the city were furnished with orchestrations of Vagabond King music and they plugged this music and picture to the nth degree. Many of these orchestras broadcast so the tie-up became that much more valuable.

Countless other mediums were also used to give this picture a most thorough campaign that reacted at the box office in increased receipts.

On "Honey" he effected a tie-up with a local confectioner that proved a good box office gag.

The confectioner put out sample candies in an envelope which carried the following copy, "Have you a sweet tooth? Then taste this tempting Honey Chip! And for 'Sweets' that delight the eye and soothe the ear, see and hear Nancy Carroll in HONEY—Fairfax Theatre, Week beginning Friday, March 21st."

At the bottom of the envelope was copy relative to the confectioner, etc.

Two thousand of these envelopes filled with sample candies were effectively distributed on the streets, in stores and at the theatre.

The confectioner also had a co-operative window display with the majority of space being devoted to the exhibit of stills, art cards and other advertising material about the picture.

Oak Earle, we know that your fellow members want to be wised up on what the rest of the Club members are doing so keep up the good work.

C. DOCTOR Says:

"As a new member I wish you to know how much I appreciate the pages of the ROUND TABLE CLUB. We probably all slip at times for lack of ideas on exploitation and these stunts sure keep one pepped up. My respects to the managers who are interested enough in the other fellow to send in their experiences".

Manager Grandview Theatre,
Vancouver, B. C.

MANAGERS' ROUND TABLE CLUB

Patrons Caught Fish And Then Bert Caught Them

Here's a couple of ideas that will pay you a profit to look into. They have all that is needed to pep up interest in a picture and when you figure the added interest that their novelty attracts, is it any wonder that they click? These two stunts were used by Bert Bickert, manager of the Palace Theatre in Marion, Ohio and formed part of his campaign on "The Big Pond" and Paramount on Parade."

He obtained a watering tank that was 4 feet wide and 8 feet long. This was surrounded with artificial grass, filled with water and then placed twenty artificial fish in the tank. Each patron was permitted to fish once. And since one of the 20 fish was marked, any person getting this particular fish on his or her hook was permitted to see the picture without cost. A card on an easel alongside the tank read: "Free Tickets to see and hear Maurice Chevalier in THE BIG POND—Tues., Wed., Thurs.—if you catch the lucky fish you get a free ticket. —Try Your Luck! No Charge!" The tank was on exhibition for five days in advance of picture and not only afforded much amusement among the patrons but was an excellent plug for the picture.



The other photo shows the stunt he arranged with a group of boys whereby they would stage a parade about the city streets. 22 signs—each carrying the name of one of the stars appearing in the picture were carried by the boys in the parade. Two other signs were also carried in the parade; one reading, "Paramount on Parade" and the other, "Palace—Now Showing." The signs supported by a two-foot piece of wood made an unusual sight as the boys marched through the principal business section as well as visiting other places where there were crowds of people.

And when the residents saw the strange cavalcade they all halted until they spelled out the name that the boys were carrying thus proving what Bickert has always maintained "get them looking, then they'll talk; after that selling is easy."

Plugging Songs Is A Cinch If Done Fulton's Way

In all of the accounts we have presented of the work being turned out by R. K. Fulton, manager of the Broadway Theatre in Council Bluffs, Ia., we guess you have noticed the completness of his campaigns, and this campaign that he turned out on "Honey" is just as sweet as the rest of them.

He tied up with a local merchant, who donated a $50 Nancy Carroll hope chest that we are showing in the photo, in addition to having a full co-operative window display, running special newspaper ads and paying a half share of the cost of the special heralds and the exchange heralds.

The main idea of the contest was to find the girl who could sing the song, "In My Little Hope Chest," the best. Judging was to be entirely by audience applause. The contestants were given specific nights to sing during the week in advance of the opening night of picture. One girl was adjudged winner of each night's contest and she was to appear in the final contest on Sunday night—the opening day of picture.

The preliminary contests during the week not only plugged the Sunday opening, but also built up the week days' business inasmuch as each contestant was urged to get all of her friends to come and cheer for her. Each contestant made a canvass of the city to get all her friends present on the night she took part in the preliminaries.

"A CALENDAR SUGGESTION"

Our "Showman's Calendar," an idea which originated with the Club, has been received in many and sundry ways throughout the world. One of the best gags called to our attention in connection with this manager's aid, was the filing of the "calendar" box each week. This is then used as ready reference guide for both the present and the future and in the next year or two will act as a sort of advance reminder even ahead of our own regular announcement.

Do not underrate the value of the "Showman's Calendar." On the contrary you should be taking advantage of it each and every week. In order to give you this service the Club had to prepare months in advance for its publication. Libraries were combed for information, almanacs were referred to and the Club corresponded with over forty-five organizations and others so as to insure the accuracy of the information we convey.

We felt that the innovation was worth while and the fact that this has been copied in so many different quarters makes us more than certain that our efforts have not been in vain.

M. R. T. C.

The local newspaper gave 100% co-operation; the theatre receiving advance stories on the contest besides stories announcing each day's winner and the final winner.

The contest was also plugged over the local radio station for a week in advance as well as mentioning that the girl winner would sing over the radio.

To help make a thorough job of the publicity angle of the picture, Fulton tied up with seven music stores, each of them devoting a full window on the song hits, "In My Little Hope Chest," "Sing, You Sinners," and "Let's Be Domestic."



A tie-up with Liberty Magazine distributor resulted in each boy salesman carrying a card on his bag inscribed "Honey." Each one of these boys also distributed a herald to their customers as well as seeing that every newsdealer was provided with a window card on the attraction. In return for their efforts, the boys were admitted to the theatre free to see the picture.

So completely was the campaign covered that the residents of the city were talking about the various stunts a couple of days after the picture was finished and by this time Fulton had already gotten his new campaign under way, and recorded the various stunts down to send to the Club. Right, "R. K."?

MANAGERS' ROUND TABLE CLUB

An Ice-Cake Tie-Up!

Tie-up with you local ice company and arrange to have them freeze a picture of your house in a cake of clear ice and some "cool signs" in the middle of a cake of clear ice. Lay out your copy and the picture of the theatre in such a manner that it will be bound to attract the eye.

The cake of ice should be placed in the window of the leading restaurants, drug stores and other places. As an inducement to promote interest in the display offer free tickets to the person guessing nearest correctly the length of time it would take the ice to melt. This stunt is a great ballyhoo for any house and the ice company will be more than glad to cooperate with you due to the fact that it serves them as a weapon to combat electrical refrigeration influences.

Work along this line for a little while and we think that you will work out a number of excellent angles to help boost your business and at the same time keep your good-will stock boosted up.

"I'se Regusted" Gave Howe Chance To Pull Fine Gag

Here's another showman with an "original" complex and a sense of humor in the person of Walton B. Howe, manager of the Gorman Theatre in Framingham, Mass.

With a marathon race acting as opposition to his matinee business on "The Girl Said No," he decided to at least get something out of it and he started plotting.

To cash in on some valuable publicity with crowds lining the streets and everybody more or less talking about the marathon race, he picked his own representative to do a bit of marathoning for him.

He engaged the services of a young man who had all the appearances of a runner. This fellow was clad in a regulation running suit and carried a canvas sign on his front and back; copy reading, "I'M DISGUSTED—THE GIRL SAID NO AT THE GORMAN THEATRE."

The theatre's marathoner cavorted about town and presented himself wherever the crowds were thickest. Considerable comment was heard about this stunt for the young lad gave the appearance of a much-disappointed lover running away from town because "The Girl Said No."

And look at this account of how he cashed in on the Amos 'N' Andy craze. He secured a dummy and dressed it up to resemble a human being. The dummy was placed on the roof of the theatre at an elevation of twenty-five feet with a sign proclaiming the famous words heard round the world via the NBC network, "I'SE REGUSTED." To these he affixed "THE GIRL SAID NO." At night a spot was played upon the effigy and for a week it had the whole town laughing.

Listen, Mr. Howe, with so many of your fellow managers in the Publix houses in Mass. we know that you want them to be kept posted on the things you're doing to sell your shows and what better medium have you than the Club pages? So why not start boosting the Gorman here via your stunts?

M. D. Cohen Went After High B. O. On "Young Eagles"

As far as flying high goes, M. D. Cohen, manager of the Rialto Theatre in Denver, Colo., certainly hit the sky with his exploitation campaign on "Young Eagles" when he tied up almost every medium with which he could plug his picture, to the best possible results.

A tie-up with the Curtiss-Wright Flying Service gave the theatre the following publicity shots without cost:

(a) A plane flew over the city dropping lucky number heralds good for free tickets to see the picture.

(b) A 30-foot Gypsy Moth plane was mounted on a truck and trailer and hauled through the city over a selected route for two days prior to opening of picture. This plane carried banners telling that the print of "Young Eagles" was being brought to the Rialto by air.

(c) Pictures were taken at the airport showing the plane landing and the pilot handing over a can of film to one of the theatre's staff. This shot was made up as a trailer and used on the Publix-Denver theatre screen during the week of picture's showing at the Rialto.

A free show was arranged for the members of the Denver Post "Just Kids Club" on Saturday. This got three days of advance stories. In addition to the free show a contest was set with the Post whereby Buddy Rogers through a wire offered prizes for the best letters from the kids on an aviation subject. This contest carried through the week of the showing and gave the theatre daily publicity on the picture.

A stunt outside designated as a "Hollywood Voice Test" got a world of attention. A radio speaker was hooked up in connection with a Kennedy Radio permitted a microphone pick-up. On one side of the lobby the microphone invited any one to try their "Talking Picture Voice" and have a friend listen in over the radio opposite. Hundreds tried the trick and got a big kick out of it. Stills from the picture and test announcement on the outfit gave the theatre the plug on the current showing.

Regular radio publicity was effected in addition to the playing of the new Rogers Columbia record with theatre plugs being given.

Having so much to his credit in the way of merchandising, Cohen boomed business to a new high as was easily seen when the lines began to form a half hour or so before opening time. Cohen is one of those showmen who seems to be consistent in busting records either for business or merchandising, and as he is one of our active members, we'll have more of his work to pass along in the very near future. And we're sure "M. D." agrees with us.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Bucholtz Found It Necessary To Tell Town About Star

When a Broadway star enters into the moving pictures it is sometimes necessary to inform your patrons who she is; especially if those patrons are not much interested in learning about the Great White Way's inimitable products, preferring instead to read their local news and lay off the Broadway columns which are syndicated in almost every paper in the country. So when Paul Bucholtz, manager of the Grand Theatre in Mankata, Minn., played "Roadhouse Nights" and decided to feature Helen Morgan, he had a job on his hands to introduce her to the town.

First he sold the idea to eleven merchants who paid for their pro-rata share on a co-operative page. Each merchant was given a "call" letter—the letters when placed correctly together would spell out the name of Helen Morgan. To get the proper "call" letter for each ad, it was necessary for each participant in the contest to visit each store and ask the merchant what his "call" letter was. Having done this, then you were to put the "call" letters in the little square space in each merchant's ad on the co-operative page.

Having filled in all the squares with the proper "call" letters it was then necessary to figure out the proper placing of these letters so that it would correctly spell out the name of Helen Morgan. Having arrived at the result, then it was necessary to print the name of the star at the bottom of the co-operative page together with name and address and bring or mail the page to the "Roadhouse Nights" Star Contest Editor of the Free Press. To the persons submitting the first 25 nearest correct solutions, the Grand Theatre gave one free ticket each to see and hear "Roadhouse Nights."

The stunt created a lot of interest in the picture and as a consequence the star was given a break that helped a lot towards setting her for future bookings.

Charles Copperman Promoted Tie-Ups Of Mutual Value

Another showman who seems to be a past master in the art of tie-ups is Charles B. (Chuck) Copperman, manager of the Ohio Theatre in Warren, Ohio.

Everytime we pass along accounts of Chuck's activities we find that he has sewed up a number of local merchants and either promoted window space, space in their ads, or secured a lot of merchandise for free distribution. He was at it again when he played "The Big Party," for he tied-up with a local jeweler and promoted more things.

Through the jeweler's co-operation, Chuck made up a special herald in the form of an invitation to the "Big Party" which plugged both the theatre and the jewelry shop. An angle that secured a lot of good-will for both the merchant and the theatre was the presentation with every ticket purchased, of a gift certificate that entitled the bearer to a dollar's worth of merchandise, free with every sale of a dollar or more. Notice of this gift was also put in the special heralds and served to pep up interest considerably.

As a result of these moves the picture was put over to increased business and it is interesting to note that the trade at the jewelry shop also picked up. Chuck's tie-up again proves that when you handle a thing right almost any merchant will be glad to co-operate with you because of the fact that the tie-up is of mutual advantage. This little idea is just one of the things that Chuck is always pulling out there in Warren and as this showman is one of our very active members, we know that more of his work will be forthcoming shortly.

Co-Operation Of Local Newspaper Was Boon To Helbig

Some very showmanlike work was exhibited recently by Dave Helbig, manager of the Woodlawn Theatre in Cheviot, Ohio, when he executed his campaign for "The Love Parade."

Through a tie-up with his local radio dealer he secured a set to be given away at the theatre. Every patron entering the house was presented with a coupon entitling him to participate in a drawing for the radio. The coupon left a blank for name and address in order that Dave could place new names on his mailing list.

In conjunction with the radio dealer a full page ad announcing the set to be given away and plugging in the picture by use of appropriate copy was inserted in the local newspaper. The ad was well made up and besides carrying a picture of the set also carried a cut of the star of the film.

To secure additional publicity Dave tied up with the local paper and promoted an agreement whereby the paper agreed to print and distribute a number of heralds for him on the contest. All Dave had to do to secure the heralds free was to permit the use of a credit line for the newspaper. Since the paper had carried the ad, they placed a catchline, "As advertised in the Western Hills Press" on the top of the herald. And there's an angle it would pay to look into. You may want to run a very fine ad in your local newspaper and perhaps if you make them a proposition similar to the above you can let your house in for a load of free publicity.

The radio give-away went over to great success and since we know that Dave is quite capable of turning out good work, it's really not more than we would expect. We're glad to see he's continuing his activity and we hope to hear from him again in the near future.

Some Good Pointers

From CARL M. OSBORNE (Lima, Ohio)

One thing that interested me greatly in the Round Table section was your inquiry regarding specific difficulties overcome in the pursuit of free publicity. When I first came to Lima the newspapers were absolutely hard-boiled as far as giving anything except space in their paper, for which they charged plenty. I have overcome this condition to a great extent by trying to show the newspaper that I practice, as well as talk about, cooperation; by giving them a break on news stories which not only referred to theatre matters but in other things which I picked up; and also by being everlastingly "with them," and cultivating the friendship of the city and managing editors.

Managers who have trouble in securing the cooperation of their newspapers will do well to study the problems of the newspaper. There are things which a newspaper can do, if they wish, and there are other things which it is almost impossible for them to do. Therefore, it behooves the theatre manager to be careful of what he asks of the newspaper and when he is refused, take the refusal in good grace and try again the next time. I have been fortunate in having had newspaper experience before entering the theatre game. Therefore, I know just how far over the line a newspaper can go in the spirit of cooperation.

Another question which seemed to be troubling the managers of the Round Table Club was that of securing the cooperation of the merchants. In all cases where the theatre asks cooperation it will stand the manager in good stead to study his situation before he asks for consideration and possibly look up the exact definition of the word "cooperation" as Webster gives it. Too many managers ask but do not have anything to give to the merchant in return. Or, at least they do not know their situation well enough to show the merchant where they are giving a return for the window space or other help which they are asking from the merchant. One of the best arguments the theatre can use in securing window space or store space for theatre display is to bring home to the merchant the fact that the theatre is the only business selling a commodity—entertainment—which cannot be purchased by mail. Entertainment ranks with food and shelter in most people's lives. It is necessary for anyone patronizing the theatre to pass by the windows of the merchant. Therefore, the manager of the theatre should calculate the approximate number of admissions per week and the proportion of these that go by the individual storekeeper's place of business, and he will have an argument as to whether the theatre should be encouraged or not. Further argument to advance to the merchant is the fact that people being interested in all things related to the motion picture industry, are attracted to the merchandise in his windows by interesting theatrical displays. As a proof of this interest, the manager can quote the immense sale of fan motion picture magazines, which runs into the millions of copies per month.

MANAGERS' ROUND TABLE CLUB

EVERY-BODY'S DOING IT—! WHY NOT YOU—?

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

WILBUR WERTHNER manager the Crown Theatre in Toronto, Ontario, Canada. He is the latest Canadian showman to join our organization and from what we have heard of his work to date he is going to be a very active member. We happen to know Wilbur that you have been engineering some great stuff up your way and we hope you will keep us informed as to your latest so that your fellow members might see your work.

———*Wear Your Club Pin! ! !*———

LINO R. CORRETJER is another foreign showman to join the Club. He is located at the Rialto Theatre in San Juan. Porto Rico. We are glad to welcome this showman into the Club and we want him to know that our pages are always open to pass along his work for we know that his fellow members are always glad to see what the other merchandiser is doing. And liston, Lino how about a letter telling us your methods of operation in your country?

———*Wear Your Club Pin! ! !*———

R. S. TRETLER is the Assistant Manager of the Kingsway Theatre in Brooklyn. N. Y., and when an Assistant comes to us recommended by a man like Bill Applegate, Jr., genial manager of this Century Circuit's house we don't have to know any more about him. We'll let his future work speak for itself because working with Bill he's bound to learn a lot about showmanship. Keep us posted on your progress "R. S." and give our regards to Mr. Applegate.

———*Wear Your Club Pin! ! !*———

JOHN N. KRIER is the manager of the Columbia Theatre in Davenport, Ia., and judging from the work being turned out by him in Davenport we gleaned that he is a very active showman. As our organization is composed of some of the most active men in the business we know that Mr. Krier is going to fit right into the picture. And talking about pictures we'd like to have a picture of you, John, and a litle dope about yourself so that we can give you a regular intro on these pages.

———*Wear Your Club Pin! ! !*———

EVANS B. DAVIS manages the Rialto Theatre in East Rochester, N. Y. Though we don't recall, at the moment, ever being in Mr. Davis's town, we feel that he must have plenty of chances for displaying all kinds of showmanship. In order to set us straight on your work Evans why don't you give us a line on yourself and at the same time include your photo with it?

———*Wear Your Club Pin! ! !*———

A. EUGENE WILSON is the Assistant Manager of the Joie Theatre in Ft. Smith, Ark. He has been in the show business for a number of years and handled the Lyric Theatre in Jefferson, Texas, for three and a half years alone. With a showman background such as he has, Mr. Wilson should be able to keep us lined up on some good exploitation angles. So keep us in touch with your work, Eugene, in order that we may know what Mr. Brownlee and yourself are doing.

SAMUEL T. HOFFSTETTER is the Assistant Manager of the New Delancey Theatre in New York City. Located right in the heart of a district where exploitation should be easy we feel that Samuel is going to turn out some good work. And from what Mr. Macks has to say about it, we think that before long he'll be ready to handle a house by himself.

———*Wear Your Club Pin! ! !*———

AL. H. EICHORN manages the Central Theatre in West Hartford, Conn. We number a great many showmen from New England on our rolls and we are indeed glad to welcome Mr. Eichorn into the organization. Now that you are a regular member Al. we'd like to have a photo of yourself when you send in your first contribution and we hope you'll comply with our request because we'd like to have the rest of the Club meet you "face to face." Oke?

———*Wear Your Club Pin! ! !*———

GEORGE SUMPTER manages the St. George Theatre in Framingham, Mass. Mr. Sumpter's application boosts our New England enrollment up still higher and if he is going to keep in step with the rest of the showmen who make up the live-wires from New England he will have to display some fast showmanship. From what we know of Mr. Sumpter we feel that he is capable of holding his own when it comes to merchandising and we hope he will keep us posted on his work. And, listen, George, how about a photo of yourself with your next contribution.

———*Wear Your Club Pin! ! !*———

FREDERIC H. SCHADER is the Publicity Director of the Fox Theatre in Detroit, Mich., and if you'll recall, we ran a story a short time ago stressing the great work that is being turned out at his house. We are glad to welcome this alert showman into the Club and we know that he will be very active because when a showman has the background that Freddy boasts he's bound to know his stuff.

———*Wear Your Club Pin! ! !*———

DAVID WALSH is the manager of the Strand Theatre in Pittsfield, Mass. Being a showman who has had many experiences in the business, Mr. Walsh is fully qualified for the position he now holds and the work he is turning out in Pittsfield would do credit to any showman in any part of the country. We would like to hear more of his work very soon and we hope that when he sends it in to us he will also include his photo and a little dope about himself.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	70	00...78...June 14
China Express	Special Cast	Mar.	8	56	31...65...Mar. 15
Demon of the Steppes	Nikolay Saitykov	Jan.	18	68	00...75
Fragment of an Empire	Nikitin-Semenoca	Jan.	25	70	00...78...Feb. 1
Man from the Restaurant	Thekhov-Mallonvskaya	Jan.	4	60	00...67...Jan. 18
Old and New	Martha Lapkina	May	2	69	21...76...May 10
Turksib	Educational	May	24	49	00...60...June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudevkin
Razlom	M. A. Narokov
Soil	S. Svazhenke
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr.	26	63	58...71...May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	65	00...72...May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3	63	71...71...Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5	92	77...103...Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	63	86...71...Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	54	00...60...Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	63	04...70...Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	63	83...71...May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	63	59...63...May 31
*†§Sisters (A. T.)	D'Day-D'Neil	June	15	62	84...70...June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	66	71...70...May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22	61	60...68...Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves				
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)		June	6	62	79...70...June 28
*†§Temptation (A.T.)	Wilson-Gray-Percy				
*†§Tol'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	
*†Autumn	Disney Cartoon	Feb.	13	1 reel
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel
*†§Do It Now	Clark & Bergman	Jan.	29	1 reel
*†§Fiddlin' Around	Mickey Mouse		1	reel...June 21
*†Galleping Fish	Disney Cartoon	May	6	
*†§Hawaiians		Apr.	9	1 reel
*†§Marionettes	Tony Sarg	Mar.	12	1 reel
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel
*†§Radia-Ters	Utica Jubilee Singers	Feb.	26	1 reel
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel...Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel...Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel...Feb. 1
*†§Summer	Silly Symphony	Jan.	16	1 reel...Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Bittor Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16...Feb. 22	
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20...Feb. 22	
*†§Bully Beef	Terry-toon	July	13	1 reel		
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1490	16...Feb. 22	
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21...June 28	
*†Caviar	Terry-Toons	Feb.	23	1 reel	7...Feb. 22	
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6			
*†§Codfish Balls	Terryteon	June	15	1 reel		
*†§Dad Knows Best (A.T.)	Helmes-Bolton	Mar.	30	1640	20...Apr. 12	
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	16...Jan. 28	
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22...May 31	
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19...Apr. 26	
*†§French Kisses (A.T.)	Collins-Boyd	June	15	1684	19	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27			
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19...June 14	
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
†Hawaiian Pineapples	Terrytoon		1 reel			May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21...Apr. 12	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22...Apr. 26	
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	2 reels	19...June 28	
*†§Hot and How (A.T.)	Geodwin-Crane	Jan.	12	1528	17...Jan. 11	
*†Hot Turkey	Terry-Toon	May	4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail			1667	19	
*†§Hungarian Goulash	Terry-Toons	June	29			
*†Indian Pudding	Terry-Teen	Apr.	8	1 reel	6...Apr. 26	
*†§Kangaroo Steak	Terry-Toon	July	27	1 reel		
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22...Feb. 22	
*Museum of Art, A	Hodge-Padge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dove-McPhail-Peck	Feb.	16	1565	17...Feb. 1	
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18...May 10	
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18...Mar. 29	
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6...Apr. 5	
*†§Radio Kisses (A.T.)	Boobe-Duryea-Carewe	May	4	1691	21...June 14	
†Roman Punch	Terry-Toon	Apr.	20	1 reel	6...Apr. 26	
*†§Scotch (A.T.)	Clyde-Bovan-McPhail	Jan.	19	1961	22...Jan. 4	
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21...Feb. 1	
*†§Swiss Cheese	Terrytown	June		1 reel		
*†Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17...Mar. 29	
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20...Apr. 5	

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53...June 7	
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82...May 24	
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74...June 7	
*†§Furies (A.T.)	Warner-Wilson	Mar.	18	6806	73...Apr. 26	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70...Apr. 12	
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67...Dec. 21	
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68...Mar. 8	
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69...Apr. 19	
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101...Jan. 11	
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69...May 3	
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64...Jan. 4	
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	66...Apr. 5	
*†§Road to Paradise, The (A.T.)	Young-Mulhall					July 5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103...Dec. 28	
*†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80...May 3	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92...Feb. 8	
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72...May 3	
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6368	71...Apr. 26	
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5832	63...May 10	
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77...June 7	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios! (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			July 5
*†§Broadminded (A.T.)	Kohler-Ronnie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Call of the West				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			75...June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Yeung			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mother's Cry (A. T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept.	7	72...June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thomason			
*†§Queen of Main Street (A.T.)	Lee-Lyen			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Yeung			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Sweet Mama (A.T.)	Alice White			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon			
*†§Tee Soeod (A.T.)	Brown-Claire-Whiting			June 21
†§Truth About Youth (A.T.)	Young-Tearle	Aug.	3	7003
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marls	May	23	7450	83...May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	25	6200	69...Mar. 1
*†§Born Reckless (A.T.)	Edmund Lewe	June	6	7400	82...May 10
§†*Camee Kirby (A.T.)	Terris-Murray	Jan.	12	8700	74...Dec. 7
*†§City Girl (P.T.)	Farrell-Dunean	Feb.	16	6171	69...Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5800	64...Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64...Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June	14
*†§Golden Call (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan.	25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan.	4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5600	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60	June	21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Owen	Mar.	9	7400	82	Feb.	1
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	28
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1	7500	83	June	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Aug. 31		
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lako-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall	Aug. 17	7961	88 June 21
*†§Connecticut Yankoo, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Moran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Broaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug. 24		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormack	Sept. 7	8243	92 Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertson-Warner-Lynn			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	1	70	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
*†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Honk (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Misor, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Toddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3 30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75	May 10
*†§Chosing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 12	6400		
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 28	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Redemption (A.T.)	Gilbert-Nagel-Adoreo	Apr. 5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.) (Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Stone-Cavanagh-Dwen	May 3	4970	55	Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70	May 24
*†§Woman Racket (A.T.)	Meore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A.T.)				
*†§Big House, The (A.T.)	Beery-Merrls-Hyams	June 21	7901	88 June 28
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9		70 May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Mensieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Richest Man in the World, The (A.T.)	Mann-Nugent			July 5
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Boar Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Klek, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	2 reels	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§Collage Romeos	Biltmoro Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Saven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*†§Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§King, The	Harry Langdon	June 14	2 reels	
†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Applesauce (A.T.)	Helen Morgan	Jan.	4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28			July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionairos (A.T.)	Bow-Smith	July	28			
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct. 19
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.) (Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb.	15	6700	74	Dec. 28
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Dakie	July	19			
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar. 22
*†§Seven Days' Leave (A.T.) (Reviewed under the title of "Medal" in Nov. 23, 1929 issue	Gary Cooper	Jan.	25	8100	68	Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Dakie-Brian	June	7	5403	60	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*With Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Menhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook			
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The(A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Cerroll			
*†§For the Defense (A.T.)	William Powell	July 26		
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	6560	65 May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Love Waltz, The (A.T.)	Harvey-Batten			
*†§Menslaughter (A. T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Mollnoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Regers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Ranche (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000	88 May 17
*†§Skippy (A. T.)				
*†§Speller, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*§§Youth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A			1 reel	May 24
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desporate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Brock & Sully		1 reel	June 28
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House			
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenie	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

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FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alen Hale	June 21		
*†§Beyond Victory (A.T.)	Boyd-Collyer	July 13		
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Clothes (A. T.) (F)	Constance Bennett	May 4		
*†§Crashing Through (A. T.)(F)	Wm. Boyd	June 8		
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2	7607	84 Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24		
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb. 23	6740	73 Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†§Painted Desert (A. T.) (F)	William Boyd	May 11		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14		
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5		
*†§Swing High (A.T.)	Twelvetrees-Scott		75	May 3
*†§Treasure Girl (A. T.) (F)		Aug. 3		

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870	97 June 14
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Pardon My Gun (A.T.)				July 5
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A.T.)(F)				
*†§War and Woman (A.T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon		2 reels	June 28
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Bugville Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Men (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*§†Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	June 28
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§FiftyMilesfromBroadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series.	May 5	1 reel	Apr. 5
*†Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
*†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Homa (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*§†Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Romeo Robin, A			1 reel	June 28
*†§Royal Flush, A			2 reels	
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Febles	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*§†Sporting Brothers (A.T.)			1 reel	June 7
*§†Streets of Mystery (A.T.)	Vagabond Adventure Series.	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trying Them Out (A.T.)			2 reels	June 7
*†§Trumpeteer, The (A.T.)	Sono Sketch	Jan. 19	1 reel	
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Balti (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65 Apr 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69 June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92 Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90 Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65 May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68 Feb. 15
*†§Girl of Part (A.T.)	Sally O'Neil	Feb. 2	6174	60 Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	Mey 18	6319	70 Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85 Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78 Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68 Feb. 22
*†§Midnight Mystery The (A.T.)	Compson-Trevor	June 1	6453	72 May 31
*†§Runaway Bride, The (A .T.)	Aster-Hughes	May 24	6234	69 May 24

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	60	Feb.	15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan.	4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug.	24	not set		June	28

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of tha Past	Betty Compson				
*†§Lawful Larceny (A. T.)					
*†§Leatherneeking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Shooting Straight (A.T.)	Richard Dix				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.(F)	Paula Truemen	Jan.	5....1 reel	
*†§Before Breakfast (A.T.)(F)		Mar.	9....2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Mare Connelly	Feb.	2....1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar.	9....2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeat	Mar.	16....2 reels	
*†§Dear Slayor (A.T.)	Vaughn-Cooke	Mar.	2....2 reels	Feb. 22
*†§Eventually But Not New (A. T.) (F&D)	Vaughn-Cooke..	Apr.	13....2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6....1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13....2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12....2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25....1 reel	
*†§Hot Bridge (A. T.) (F&D)		May	11....2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra.	Feb.	9....1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30....2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke ..	Jan.	19....2 reels	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30....1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2....2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30....2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2....2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20....2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5....2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17....2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22....2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27....2 reels	
*†§Mickey the Warrier	Mickey Yule	May	25....2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch.		1 reel	June 14
*§Off to Peoria (A.T.)	Nick & Tony	July	13....2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9....2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2....2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June	22....1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	18....2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5....2 reels	Dec. 27
*†§Song and the Sergeant, The (A.T.)		May	11....2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2....1 reel	
*†§While Auto Waits (A.T.)(F)		Jan.	12	
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3....2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	15	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Duryea-Basquette	June		6200	68	May 24
*†§Fighting For the Fatherland		Apr.				
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.		9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.				June 21
*†§Reno (A.T.)	Roland-Thomson-Love					
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.		9500	100	Feb	22
*†§What a Man (A.T.)	Danny-Segar	Apr.	1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics..	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay..	Jan. 1.	8900	73	June 21
Asphalt	Froelich-Amann	Allied Film.	Mar. 15...	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
*†§Bride 68 (P.T.)	Veldt-Brink	Amer. Angle	Apr. 6		100	Apr. 19
*†§Burning Heart, The	Christians-Froelich..	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127		Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 6			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5	5400	60	Dec. 14
*†§Escaped from Dartmeor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis..	Allied	Jan. 4	6845	76	Jan. 16
*†§Firebrand Jordan	Lane Chandler	Big 4				
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Hald-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Plct. Epics.	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13	7776	86	Apr. 26
Jade Casket The	French Cast	Cosmos		5800	64	
*†§June and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July 5
*†§Ladies In Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 6	5825	65	Mar. 29
Last Patrol		Pro Patrie	Not Set	5100	57	Dec. 21
*†§Love at First Sight (A.T.)	Keoner-Faster	Chesterfield	Feb. 15	6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Port	Special Cast	Ufa Films				
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 12	5600	62	July 5
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†§Secret of the Pueblo		Big 4	June 15			
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7.	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18.	6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Haim-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1.	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Heim-Ward	Allied Films..	May 30..	8 reels	80	June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15..	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albane	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
Gorman Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Plct. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrevitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kaliharl	Denver African Exp.	Talk. Plct. Epics		
*†§Wnridly Goods (F)	Kirkwood-Kennedy	Continental		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12.	350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Blophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Aor. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22.	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Miskey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Avoiloble sound-on-film ond sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar.	25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7839		
*†§Mamba (A.T.)	Bennett-Boardman-Forbes	Mar.	10..	6183	69	Mar 15
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	15	6211	69	June 21
*†§Perty Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1.	8750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929						
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb 8
*†§Sunny Skies	Renny Rubin	May	12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Aor. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb. 22

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Journey's End (A.T.)	Colin Clive	May 23	11416...130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	D'Neil-Delaney	June 20	5169	
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marcea-Maria				
*†§My Brudder Sylvest	Lee Carrillo			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paper Profits				
*†§Paradise Island (A.T.)				July 5
I†§Rainbow's End, The (A.T.)	Bob Steele	June 10	5196	
*†§Ridin' Fool, The (A.T.)	Trem Carr			
*†§Satin Straps				
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Terrent, The				
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Heur, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hall Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§Bat Whispers, The (A.T.)	Chester Morris				
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*§†Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Raffles (A. T.)	Ronald Colman	July 26			
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Jean Bennett				
*†§Sons D' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
†§Whoopee (A. T.)	Eddie Canter	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Oesmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershelt	Jan. 28	5815	68	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July 20			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 8	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*§†Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	June 29			
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Storm, The (A. T.)	Special Cast				
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13			
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529		

Coming Feature Attractions

*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Boudoir Diplomat (A.T.)				
*†§Bullet Proof (A.T.)				
†§Cohens & Kelleys in Ireland (A.T.)				
*†§East Is West (A.T.)	Lupe Velez			
*†§Flirt, The (A.T.)	Glenn Tryon			
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Lady Surrenders, The (A.T.)				
*†§Little Accident (A.T.)	Fairbanks, Jr., Page			
*†§Love Cavalier, The (A.T.)	Boles-Loff			
*§†Merry-Go-Round (A.T.)	Loff-Boles			
*†§Oregon Trail (A.T.)				
*†§Durang				
*§†Outside the Law (A.T.)	Nolan-Robinson			
*†§Resurrection (A.T.)	Boles-Velez			
I†§Saint Johnson (A.T.)	Ayres-Wray			
*†§Scrub Oak (A.T.)	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
I†§Strictly Dishonorable (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				
*†§Week-End Girl	Laura La Plante			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carsen	Feb. 8	2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Creeked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carsen	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Fair	Oswald Carteon	Jan 5	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Sayler	Feb. 12	2 reels	Jan. 18
Man Hunter, The	Ted Carson	July 26	2 reels	
Matter of Policy	Edwards	Jan 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Reissue)		July 21	1 reel	
One Wet Night	Roach-Edwards	Feb 24	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 4		
Prento Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Repin' Venus	Josie Sedgwick	Jan 18	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July 12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbees	Oswald Carteon	Mar. 17	1 reel	Apr. 5
*†§Breadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmea	Oswald Carteen	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	July 28	1 reel	
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
I†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halewe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Carteon	June 16	1 reel	June 28
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Net So Quiet	Oswald Cartoon	July 7	1 reel	
*†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prisen Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Feurflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Spooks	Oswald Cartoon	July 14	1 reel	
*†§Steeplerhase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July 16	2 reels	June 14
*†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Dec. 9	10 episodes	June 21
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernan's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixen	June 7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstreng-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Held Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Ley	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Huntar (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§On the Border	Rin-Tin-Tin	Mar.	15	4410	49	Feb.	8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7	4280			
*†§Royal Box (A.T.) (German)	Meissl-Horn			8000	89	Dec.	28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4	8150	91	Jan.	11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May	10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb.	22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80	Mar.	8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6878	76		
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	1	7498	83	Apr.	12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar.	29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	75 June 14
*†§Danube Love Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Nancy in Naples (A.T.)	Delroy-King-Sherman			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Bennett-Halliday		6094	68 June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Slt Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Aida, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Davis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Landis-Halligan-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		9 June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Contrary Mary	Bobby Watson	839	9 June 7
Cry Baby	Mary Louise Treen		
Danger	Litel-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bartlett	725	8
Devil's Parade, The	Special Cast	888	10 June 14
Done in Oil	The Potters	1539	17 June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10 June 21
Evolution of the Dance		1071	12 Feb. 22
Faust	Duet 1st Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station			
Footnotes	Page Sisters & Oscar Grogan	519	6
For Sale		523	6 June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
Glee Quartette, The	Jack Buchanan	552	6 Feb. 15
Going Places		660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayer	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The		1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733	8 June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Lerch-Graham	2 reels	
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The		694	8 June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Lobo, Dog of Dogs	Lobo	590	7 Mar. 8
Lonely Gigio	Lotti Loder	922	9
Looney Tunes			
Lost and Found	Irene Shirley		
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Matinee Idle	Henry Hull	685	8 June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberto Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Nagger, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
New Rythm	Havana Casino Orch.		
Nile Green	Broderick-Crawford	740	8 June 7
No-Account, The	Special Cast	777	9
Office Steps		874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
People Versus, The	Campeau-O'Malley	548	6
Perfect Understanding, A	May-Oaks	537	6
Pay Off, The	H. B. Walthall	1076	12
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Royal Fourflusher, The	Eddie Buzzell	1556	17 June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		
Sinkin' In the Bathtub		1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger		1390	16 June 7
Sound Effects	Buddy Traps	653	7 May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Stepping Out	Leo Donnelly		
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15 June 14
Temple Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819	9
Websterian Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11 June 14
While the Captain Waits	Armida		
Who Pays?	Murray-Oakland	942	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Work, Milton C.			
Yamekraw		857	9 Apr. 26

MOTION PICTURE NEWS

LEADS

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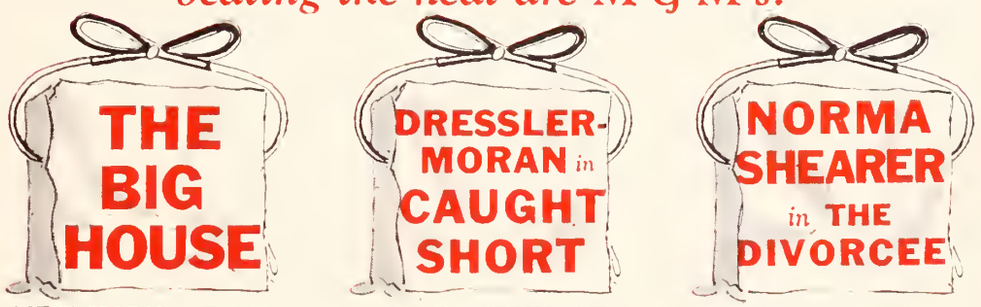
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UNDISPUTED LEADER—NOW AND IN 1930-1931

JULY 12, 1930

Published Weekly by the Motion Picture News, Inc. 729 Seventh Ave., New York. Copyright 1930. Subscription $3.00 a Year

Price 20 Cents

VOLUME XLII NUMBER 2

Entered as second class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

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"BOTTOM OF THE WORLD"

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Photographed on the **Kohl-Larsen Expedition**

QUEEREST CREATURES ON EARTH

battling for supremacy in a strange land of ice and snow in the

MOST THRILLING ACTION EVER FILMED

Produced and Distributed by

Talking Picture Epics, Inc.

11 West 42nd Street--New York City, N.Y.

FRANK R. WILSON *president*

M. J. Weisfeldt *vice-president & Director of Sales*



The Sign of Happiness!



OPTIMISM SWEEPS INDUSTRY as Paramount's Big New Year Hits send box office figures soaring upward!

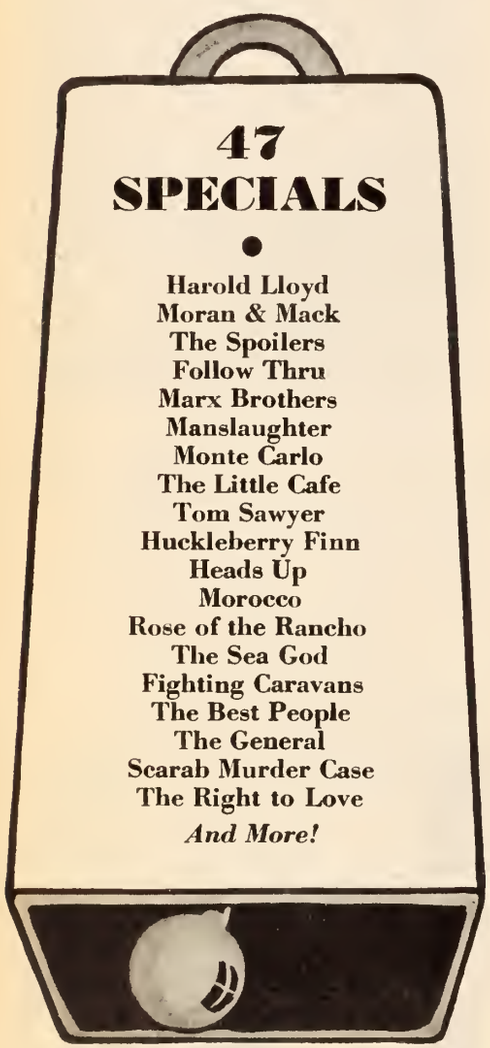
HAPPY PARAMOUNT NEW YEAR!

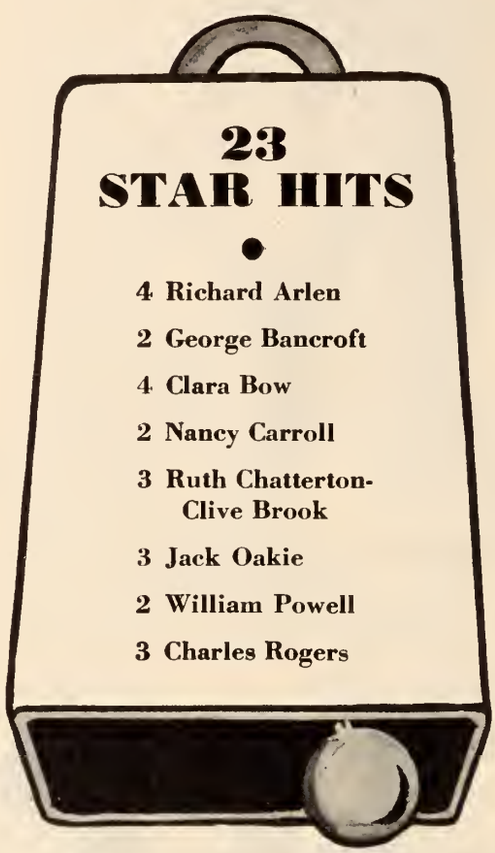
PARAMOUNT Exhibitors Set for Biggest Season to Mighty Appeal of Splendid New PARAMOUNT Super-Shows!

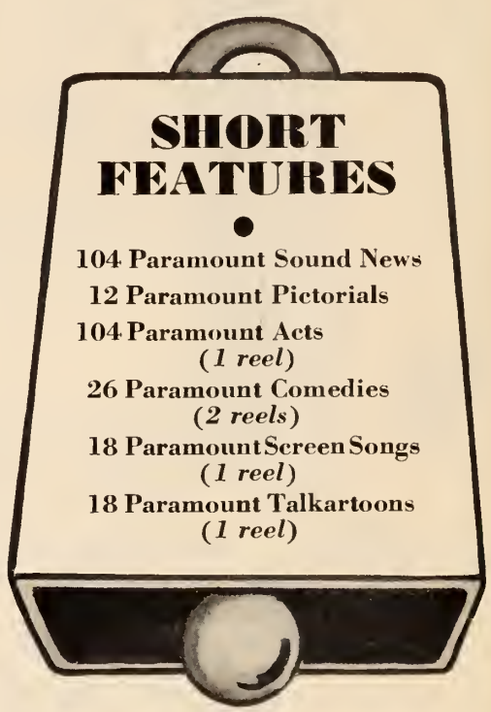
●

VARIETY REPORTS SMASHING BUSINESS ON "WITH BYRD AT THE SOUTH POLE"! *"Minneapolis—Biggest opening week in four months. The talk of the town. Brilliant box office performer. Built up by leaps and bounds. Very fine. Held over." "Chicago—Came through to best business in the Loop. Couldn't be sweeter. Continuing to build." "Baltimore—Good showing. Held over." "Portland, Ore.—Byrd in the lead. Magnetic draw. Scored well." "Detroit—Nice." (Quoted verbatim from Variety box office reports.)*

●







New Year's Bell Ringers!

The Smartest 1930-31 Buy on Earth!

GREATER Paramount NEW SHOW WORLD Pictures

UNIVERSAL HITS THE HEADLINES

Top Place in "Chi" to "Quiet" With 35 Grand

Chicago—A week that opened nicely in all Loop houses was ruined by three days of scorching heat, closely followed by a cold rain finale.

"All Quiet on the Western Front" appeared to be least affected by the weather, despite a $6,000 drop from the preceding week's gross. The picture was still at $35,600 (170%). [illegible] weather break [illegible]

"ALL QUIET ON THE WESTERN FRONT" (Univ.)
McVICKER'S—(2,284), 35c-85c, 3rd week. **Other attractions:** Comedy, newsreel, novelty short. **Gross:** $35,600. **Rating:** 170%. (Percentage may build it again. Beginning to get a play from the women. rating is based on 43 shows per week, as compared with this house's usual 50.)

[illegible] days. "White Hell of Pitz Palu" (Univ.) replaced it at the Woods in midweek, received the best of notices and triumphed over the heat with $10,000 for its first four days (150%). The [illegible] took the skids with the [illegible]

'All Quiet' Still Leads New York's Long Run Films

Continued heavy take by "All Quiet," and fairly healthy grosses by the Capitol, with "Florodora Girl," the Paramount playing "Safety in Numbers," and Roxy's Will Rogers film, "So This Is London," were the highlights of theatre activities along New York's main stem.

The Universal war story brought 24 grand, maintaining its hou[illegible] of seven we[illegible] A[illegible] drop[illegible] Capitol heavily.

"ALL QUIET ON THE WESTERN FRONT" (U.)
CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 7th week. **Other attractions:** None. **Gross:** About $24,[illegible] great for the 7th week, and a healthy figure for an

"SILENT ENEMY" (Paramount)

"ROGUE SONG" (M[illegible]

"All Quiet" Only Draw at 'Frisco; Clips 38 Grand

San Francisco — San Francisco theatres, with but two exceptions, did poor business. Loew's Warfield, with its third week of "All Quiet on the Western Front," did another big week's business, the largest ever reported for a third week here, taking $38,000 with a rating of 150%. The Fox reported good business with "In Gay Madrid," where it grossed $24,000 and rated 105%.

California, [illegible]

"ALL QUIET ON THE WESTERN FRONT" (Univ.)
[illegible] view," Fanchon & Marco's. **Gross:** $24,000. **Rating:** 105%.
"ALL QUIET ON THE WESTERN FRONT" (Univ.)
WARFIELD—(2,700), 50c-65c-90c, 3rd week. **Other attractions:** Organ recital. **Gross:** $38,000. **Rating:** 50%.

"MAN [illegible]
[illegible] windy.
"Pride of the Regiment," California; [illegible] Navy," Paramount; "Across the World," [illegible] stage show, St. Francis; "He Knew Women," RKO vaude, Golden Gate; "In Gay Madrid," stage show, Fox; "All Quiet on the Western Front," Warfield; "Man from Blankley's," Embassy; "Those Who Dance," Davies; "Lord Byron of Broadway, Casino; "Swing High," Orpheum.

"BRIDE [illegible] MENT" [illegible] National)

"Capt. Guard's" $5,800 is High Of Ottawa Runs

Ottawa—A hot spell administered a sock to box offices here during the week, although a couple of showers gave receipts a momentary boost. Not one film attraction attained business par for the week. Exhibitors themselves admitted that business was slow but more or less expected it on account of the humidity.

Weather: Warm, with showers.
Opposition: "Captain of the Guard," Regent; "Happy Days" (3 days), Keith's; "Song of the Flame," Centre; "Rogue Song" (3 days), Avalon; "Young Man of Manhattan," Imperial; "Crazy That Way" (3 days), Keith's. "Bishop Murder Case" (3 days), Avalon.

"CAPTAIN OF THE GUARD" (Universal)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** "Sugar Plum Papa," Fox Movietone news, orchestra. **Gross:** $5,800. **Rating:** 90%.

"HAPPY DAYS" (Fox)
KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** [illegible]

"Young Desire" The Big Thing In S. F.—$12,500

San Francisco—Stage presentations in picture houses are doing a come-back, drawing a larger attendance at the Paramount than pictures. The Embassy is scheduled to offer presentations for the first time beginning June 25.

The week in San Francisco has been a very poor one, with but two theatres doing good business. The Casino had a rating of 135% and gross receipts of $12,500. The picture, "Young Desire," was considered excellent, as was the manner in which it was displayed. The fourth week of "All Quiet on the Western Front" continued to draw. Its gro[illegible] [illegible] $30,[illegible] **Rating:** [illegible]%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
WARFIELD—(2,700). 50c-65c-90c, 4th week. **Other attractions:** Fox news, music. **Gross:** $21,000. **Rating:** 110%.

"YOUNG DESIRE" (Universal)
CASINO—(2,400). 35c-50c, 7 days. **Other attractions:** "A Stage of Fun," music, revue ("Fun and Frolic," [illegible] **Gross:** $12,500. **Rating:** 135%.

"MAN FROM BLANKLEY'S" [illegible] "Across the World," [illegible] "Foreign Legion," "California, "Safety in [illegible] numbers," stage show, Paramount.

"SAFETY [illegible] (Paramount)

HERE are a few headlines clipped at random from ONE issue of Motion Picture News—June 21, 1930. They're just a sample of how Universal is hitting the headlines in trade and newspapers all over the country—particularly in the columns of box-office reports. And that's the kind of language you understand best. READ ABOUT UNIVERSAL EVERYWHERE!

UNIVERSAL PICTURES

UNIVERSAL FIRST!



CUT GAB! GIVE 'EM ACTION . . . TITAN COMEDY FORMULA . . .

MIGHTY RADIO RESOUR INTO YEAR'S GREATEST

6 BROADWAY HEADLINERS
W. C. FIELDS
CLARK AND McCULLOUGH
LOU BROCK Production

6 DANE-ARTHUR COMEDIES
LARRY DARMOUR Production

6 LOUISE FAZENDA COMEDIES
LARRY DARMOUR Production

6 NICK AND TONY . .
LOU BROCK Production

8 MICKEY McGUIRES
LARRY DARMOUR Production

12 TOBY The PUP
Sensational Cartoons
Charles Mintz Production



All Titan Short Product Now Made in the Great Hollywood Studios of Radio Pictures . . . The Miracle Facilities and Genius of Which Guarantees the Finest Comedies of the Hour!

UCES POURED S COMEDIES!

12 HUMANETTES BENNY RUBIN
STARRED IN FIRST OF THESE EXTRAORDINARY SINGLE REEL NOVELTIES .. BIG SCREEN NAMES N OTHERS . . . FRANK NEWMAN Production

DRAW NAMES! FAST TEMPO! WITH THE FULL-ARM TITAN SOCK IN EVERY REEL!

HARD BOILED EDITORS

Try to slip over an idea they don't like. They are tough enough when the idea is good.

Because they are so cold-blooded and critical their comments are all the more surprising. Read these:

Telegram from CHARLES RICHARDSON, *Movie Editor, The Detroit Times:*

"Many thanks for the splendid new MOTION PICTURE NEWS BLUE BOOK. It is a tremendous help in editing a movie page. Indeed, it is superior to last year's edition."

DON ALLEN, *Photoplay Editor of the Davenport, Ia., Democrat:*

"The 1930 copy of your MOTION PICTURE NEWS BLUE BOOK is at hand, and after an initial perusal it is easy to say that the book will prove as valuable as its predecessors. And that's saying something."

E. C. LUEDKE, *President The Maywood, Ill., Daily News*:

"Thanks for the copy of the 1930 MOTION PICTURE NEWS BLUE BOOK mailed to our editor, Mr. Noel . . . it is a splendid work and will aid us in building up our film world news. We wonder if we could prevail on you to send us another copy for our library, as the copy to the editor is considered his personal property?"

ROGER S. BROWN, *Dramatic Editor The Daily Argus-Leader, Sioux Falls, S. D.:*

"I consider the 1930 EDITION OF MOTION PICTURE NEWS BLUE BOOK the most complete and valuable compilation that has come to my desk in many years. An invaluable aid to any motion picture editor and one which he will find it difficult to get along without."



981 theatres have replaced unsatisfactory sound equipment with . . . Western Electric!

W*hy?* Because of loss of business

due to poor reproduction . . . lack of proper servicing . . . program interruptions.

The insistent public demand for quality sound reproduction led these 981 theatres to change their equipment.

It's profitable to install Western Electric in the first place—it costs less in the long run.

Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 W. 57th Street, New York



NEW YORK CRITICS CELEBRATE!

HOLIDAY

The greatest picture that has come to the talking screen!

That's the verdict of the New York critics after reviewing HOLIDAY at the Rivoli Theatre. They dusted off their vocabulary and polished up a new set of superlatives to acclaim this as the outstanding sensation of the season.

IRENE THIRER—N. Y. DAILY NEWS—
(Rates four stars) ****

"One of the year's best ten .... It starts off with a bang, never lets up at all."

QUINN MARTIN—N. Y. WORLD

"'Holiday' is one talking motion picture which I would be proud to have produced."

REGINA CREWE—N. Y. AMERICAN

"The picture has every element of audience appeal. The dialogue is the best thus far heard in the talkies."

**GEORGE GERHARD—
N. Y. EVENING WORLD**

"When along about Thanksgiving time, students of the cinema begin selecting the ten best pictures of the year, you can expect to see a preponderant majority of them set down 'Holiday' in first, second or third place. This is a screen play which you just can't miss."

JULIA SHAWELL—N. Y. GRAPHIC

"'Holiday' is one stage contribution which enriches the current motion picture season."

THORNTON DELEHANTY—N. Y. POST

"'Holiday' is the kind of picture that no civilized person has the right to miss."

ROBERT GARLAND—N. Y. TELEGRAM

"Knowing nothing about talking pictures, but knowing what I like, I like the talking picture version of Mr. Philip Barry's 'Holiday' very much indeed ... I'm certain you'll enjoy it."

HOLIDAY

Philip Barry's Sensational Stage Hit

with ANN HARDING MARY ASTOR • EDWARD • EVERETT HORTON • ROBERT AMES • HEDDA HOPPER • Directed by Edward H. Griffith • Produced by E. B. Derr

PATHÉ

In 25 big U. S. cities 17,932,509 people know that

has the product

HARLEY L CLARKE President



The new season is here, and this 24-sheet is making millions anxious to see these pictures at your theatre.

Fox has the product. Fox is yelling about it with a mammoth billboard campaign in Albany, Atlanta, Boston, Buffalo, Charlotte, Chicago, Detroit, Des Moines, Denver, Dallas, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Haven, New York, New Orleans, Omaha, Pittsburgh, San Francisco, Seattle, St. Louis, Washington.

17,932,509 persons are asking when and where they can see Fox pictures

The answer is up to you

VOLUME XLII
NUMBER 2

Motion Picture News

NEW YORK CITY
JULY 12, 1930

Inside Talk Again of Pathe to R-K-O As Industry Divides Into Two Camps

In Conference

Hollywood—A well known comic on a well known lot occupies an office close enough to executive headquarters to hear all that goes on when the windows are open.

"I see all the men and women go in and hear all of the conversations, too. The men all say 'yes,' and the women, 'no.'"

Bankers at It Again, but Public Indifference to Stocks May Kill Move

Pathe to R-K-O?

The financial checkerboard this week indicated that this amalgamation, discussed at least twice in the last six months and as often dropped, now has a strong chance of becoming fact.

Through Lehman Brothers, R-K-O bankers, and Elisha Walker of Bancamerica-Blair Company, Pathe bankers, it is understood the stock structure can be set up, but one of the snares that is causing trouble is the slow-motion rapidity with which the investing public today is gobbling new issues. Some speculation apparently exists as to whether or not a new stock flotation which an amalgamation such as this would call for could be sold in view of market conditions. The uncertainty may prove sufficient to again block any deal.

The Two-Company Swing

The drift of the industry toward two large companies would be further intensified by a Pathe-R-K-O affiliation. On one side of the fence are Paramount, now playing ball heavily with Fox. That, in turn, ties in M-G-M and Loew's. United Artists is affiliated with Paramount through a franchise with Publix theatres. A U. A.-Paramount merger, as reported exclusively in Motion Picture News last week, continues a live possibility.

The Paramount-Fox booking deal, which may be the prelude to closer business relations, immediately resulted in a product tie-up between Warners and R-K-O. Columbia is thrown into the Radio camp via a booking contract, with actual purchase reported if the first six pictures on Columbia's 1930-1931 program come through.

Pathe associated with Radio is, therefore, considered by observers to be a logical step. This would then leave Universal and Tiffany on the outside.

It's Dynamite!

There's something brewing in the laboratory field—and it's not beer, either, although it will have a kick as potent as pre-war malt-and-hop juice, taking certain big interests by complete surprise and knocking 'em right off their pins.

The fuse is now being adjusted to the gunpowder, and when the match is lit, watch the fireworks.

Do Warners Own Harris Circuit? They Don't Know

If Warners are the owners of the 25 Harris theatres, it's being kept a very dark secret, because no one in that organization could answer "yes" or "no" to the question asked by a Motion Picture News reporter: "Do Warner Brothers own the Harris circuit in Pennsylvania?"

The query was prompted when it was learned that Warners are still trying to strike a bargain with "Denny" Harris for control of the string, despite the fact that Warners officially told the wide world, more than two months ago, that they had purchased the chain. What they forgot to mention, however, was the fact that the deal stipulated all cash—and plenty of it. Now Warners may lose out entirely, if they don't lay it on the line in a hurry.

The chain operates 25 houses in Pennsylvania, Delaware and Ohio and was one of the few remaining important independent strings to sell out.

Spyros Skouras, Warner theatre operating chief, is unavailable for a statement concerning the Harris mixup. He is out of town.

Janet Gaynor Is Contrite; Awaits Sheehan Pardon

Hollywood—Being off the regular weekly payroll since the middle of March, inside reports have it that Janet Gaynor is more than willing to return to Fox and to take any assignments that the executives decide are best for her talents.

Winfield Sheehan, now on the coast, apparently knows that Miss Gaynor is anxious to "kiss and make up" so that a new start can be made. But Sheehan is said to feel "spanky" before she returns to the or-

(*Continued on page* 24)

Hollywood Has Its Sherlock, So Beware!!

Hollywood—There's no such thing as privacy in Hollywood or Beverly Hills. Fan magazine representatives, daily chatter writers, scandal-mongers of the eastern tabloids, and several hundred free lance writers

(*Continued on page* 24)

Hanson Quitting? Exaggeration, He Says; Here's Dope

Grant L. Cook, vice-president of Tiffany, says the report is silly. Oscar Hanson, general sales manager, declares his retirement is something like the well-known story of Mark Twain's death. Yet——

Motion Picture News learns that Cook will shortly return to Detroit, his home town, in connection with activities not concerned with Tiffany; that Hanson will be succeeded by Phil Meyer, at present New York manager for the company.

Cook says he goes to Detroit every weekend; that there's nothing new in that. Hanson insists his hatrack at Tiffany is his—all his.

New "U" Policy Gives Lupe Only $20,000 a Film

Hollywood—Although holding option on services of Lupe Velez for a five-year term contract with annual options and salary for first year of $2,500 weekly, Universal made a new deal with the player for a five-year optional agreement calling for appearance in four productions yearly at a flat sum per picture.

Under terms of the contract, Miss Velez receives $20,000 per picture from Universal, and is entitled to appear in productions for other first line companies when the outside engagements do not interfere with her

(*Continued on page* 22)

Motion Picture News

Vol. XLII NEW YORK CITY, JULY 12, 1930 No. 2

SACKCLOTH AND ASHES

THE big producer-distributors are calling in their scouts. The mad game of acquiring theatres is in the ninth inning and the score is against them. A lot of naughts in crimson tell the story. The unaffiliated exhibitor is discovering that he has not forgotten how to laugh.

The swivel-chair moguls in the home offices have found out that it is easier to buy theatres than to run them at a profit. They set a Napoleonic figure as their goal in theatre holdings on the theory that they had to have outlets for their product. But when their own pictures failed to show a profit in their own theatres they began to get slivers in their fingers from scratching their heads.

At some point along the path of mental travail that ensued they acquired a respect for the independent exhibitor who had originally supplied the lucre that enabled them to buy him out—or freeze him out. He had been able to make money despite costs that mounted yearly. The automatons they dispatched to manage their new theatres didn't seem to know the trick. Hence the grief.

The deluge of publicity from big concerns relating their current acquisitions now has suddenly stopped. The first inkling of this reversal of policy came at the sales conventions when the big boys began to express concern for the welfare of the "little fellow." It was the theme song of every confab. Now they're beginning to unload and to pat the "little fellow" on the back some more.

This is not fiction, but the punch climax is this: The sales chief of one of the big companies admitted only this week that he expects to do $14,000,000 worth of business with the independents next year.

A New Deal

AND the "little fellow" has another laugh coming. For years he's been taking his pictures when the first runs let him have them. The circuits set arbitrary protection schedules that were so utterly unfair that they are now donning the sackcloth and ashes. But the repentance was not entirely an involuntary change of heart. The Government became somewhat inquisitive about the scheme of things in Southern California and the big shots suddenly discovered that they hadn't been treating their lessers properly. So they hurriedly got together and framed a new protection schedule that has satisfied practically everybody.

The procedure is being repeated in other sections. The independents hereafter will be able to play a picture before the public has forgotten it.

Signs of sanity.

The Funny Public

LOOKING like a summer natural with its icy title, "With Byrd at the South Pole" went into the Rialto here in New York three weeks ago with an unprecedented blare of publicity and the fond expectations of the Paramount higher-ups that its run would be both long and profitable.

Wednesday night it was pulled and the aforesaid officials wept tears of red ink. The public shunned the picture with a vengeance and the intake was described as "way below average." Whereas Gloria Swanson, for instance, had lured them in to the tune of $60,000 weekly, the highest daily gross of the polar film during its brief run was $5,500.

Audiences Without Flappers

THE flappers are credited with doing the damage. The audiences were composed of the very young and the middle-aged, but the callow youth of the metropolis was conspicuous by its absence. The picture contained no "sex angles," and thus again the reforming profession, clamoring for "clean pictures," was confounded.

A tremendous campaign was put behind the film. Byrd's arrival in town on the day of the opening—carefully planned to benefit the picture, the story has it—was looked upon as a sure-fire draw, but the picture, nevertheless, opened slowly. Nine hundred women's clubs in the metropolitan area and 33,000 Boy Scouts were contacted; Byrd appeared in newsreels; the Hays organization did what it could; the radio was used; approximately 17,000 lines of free publicity were garnered. Some people saw the picture two and three times.

Yet the picture flopped.

Figure it out for yourself. Perhaps the public does prefer jazz and sex to this type of film, which won the unanimous acclaim of all critics. Perhaps the fact that Byrd appeared in many public places and faced so many cameras and microphones provided an invidious comparison with the self-effacing Lindy.

It's a mysterious business and a far more mysterious public. The conclusion you draw may be anything you like. To us it's as discouraging a sign for the future of better and different motion pictures as we have struck in years.

KANN

Warners Line Up 60 Chicago Houses; Tomahawking for Paramount's Scalp

Bottomless?

Chicago—It may be a legend, but a lot of exhibitors in this territory have themselves believing the Warner bankroll is "bottomless."

In negotiations, closed and pending, for theatres in Chicago, Warner representatives have quieted all talk of "we'll think it over" with "name your price for cash."

That's language any exhibitor can understand.

Walsh's Salary Doubled; Gets 5 Year Fox Pact

Hollywood—After Winfield Sheehan had spent three days on location near Moran, Wyo., watching progress on Raoul Walsh's current $1,300,000 special, "The Big Trail," he talked over a new term contract with the director and finally departed with one covering a period of five years.

Under terms of the agreement, according to report, Walsh gets the largest salary paid to a director in the industry—whether pay checks come from Fox or any other companies. Unconfirmed reports state Walsh's new agreement provides him with a hundred per cent raise in salary during the first year of the contract, with graduated scale upward for the succeeding four years.

Sheehan's successful negotiations with Walsh, which finally resulted in both parties getting together for a new contract were indicated exclusively by Motion Picture News several months ago, after various reports stated at that time that Walsh would leave the Fox fold on expiration of his present agreement in October.

Marie Lubin Sues Herbert; Says He Was Cruel to Her

Hollywood—After six years of married life, Marie Lubin has filed suit for divorce, charging her husband, Herbert, with beatings and attempts to defraud her. Mrs. Lubin seeks $4,500 a month alimony and $21,000 in attorney fees. She claims Lubin spirited her two sons, one aged two and the other five, out of the state and demands their custody.

Lubin was the promoter of the Roxy in New York, later selling out to William Fox.

Paramount in Small Ohio Towns, Cincy Report Says

Cincinnati—What is construed here as indicative of Paramount's intention of invading smaller Ohio towns is seen in the move to erect a theatre in Fremont. One of our parcels of land has been acquired as a site for a prospective house.

Overlooking No Bets—Every Publix Town in Windy City Area on List

Chicago—Working almost entirely under cover, the Warners are girding themselves for a bitter battle with Publix. Scouts for the brothers have lined up and are shortly expected to take over about 60 theatres in Chicago and surrounding territory.

Actually and in the open, the first independent theatre acquisition is the Shore at 75th and Kingston Streets on the South Side, which was purchased from Neil Dougherty, president of the building corporation which owned the structure.

Bloom Brothers formerly operated the Shore. The house, which seats 1,400, is an important addition to the South Side chain comprising the former Federal Theatres and Coston houses, recently acquired by Warners. Further Indie buys in other sections of the city are in prospect, according to a report substantiated by the recent presence in the city of representatives of Spyros Skouras and the departure (Monday) of Jimmy Coston, Warners' Chicago theatre head, for New York presumably to recommend Indie houses here for Warner acquisition.

Eyeing All Publix Towns

Hammond, Indiana Harbor and East Chicago are three spots which have been given particular attention, but no Publix towns are to be overlooked.

These various moves are taken for granted here as definite indicators that Warners are out to break down Paramount's powerful grip in the Chicago and Illinois territories.

Those who know the bulldog persistence with which the Katz theatre organization can fight back expect to see what is fast developing into a hectic situation reach the boiling point soon.

Mysterious "John D."

John D. Rockefeller is understood to be spending considerable of his vast wealth in an attempt to discover the walls of the first theatre built in the United States. What the oil magnate intends to do with them after unearthing the ruins is problematical. It may be that he has a theatre museum in mind for that $250,000,000 amusement center planned for New York's midtown sector.

Six brick foundations were discovered, but all proved to be the unreal thing, there having been no indication of the materials being original.

Exhibs are hereby warned not to chase away prowlers in the night who are found picking the mortar from their theatre walls. There may be gold in them thar bricks.

What's Up?

There's considerable speculation in amusement circles over RCA-Victor's announcement that it will add 7,000 workers to the payrolls. This action is taken by many observers to suggest that considerable increase in activity in radio might develop this fall, particularly since arrangements were made for RCA-Victor to manufacture for Radio Corp., Westinghouse Electric and General Electric.

Those Semi-Nude Dames Get Blame For Chi Slump

Chicago—The "street competition" introduced by torrid, mid-summer temperatures appears to be the newest worry of those Chicago managers whose theatres depend, in large, for their draw on flesh shows.

The long skirt fad breathed its last here when Loop thermometers reached 80 degrees. The moth balls rolled out of last year's knee length dresses at that time and, as the mercury continued to mount, so did the hem-line. When the 90-degree mark was reached the temperature reading of the male loop hound coincided, for by that time matron and flapper alike had discarded most of the accessories whose principal utility is concealment.

"Look," croaked a loop theatre manager the other day, "you can't get a man into a theatre on the strength of a flesh draw 'cause he's afraid he'll miss a better show if he gets off the street. Why, if we were to—"

His voice trailed off into nothingness as he turned to follow with an avid stare a neat little brunette who passed, stockingless and disturbingly gowned in a few, close-fitting yards of white silk. She disappeared within a nearby office building.

Getting an Eyeful

"What was I saying?" the showman resumed. "Oh, why, if we were to dress our show girls like your respectable ladies dress for the street we'd be in court before sunset. Yes, sir. I'm telling you!" He paused. It was another brunette; stockingless, also, and free, too, of anything that might have served for a brassiere. He turned back with a grin and continued.

"I'm telling you, it ain't the heat that keeps them out of the theatres in the summer. No, sir. It's nothin' but the street competition, an' I don't mean 'maybe'."

His gaze wandered to the other side of the street where, coming toward us with a penetrating mid-afternoon sun at her back, leisurely strolled a tall, slender blonde. It

(*Continued on page* 24)

The Insiders' Outlook

SOCIAL note and perhaps something more:

Adolph Zukor and Joe Schenck are slated to week-end at Nick Schenck's place on Long Island.

They may be expected to talk about this and that and, who knows but that a rather important piece of business involving United Artists and Paramount will enter the discussions.

The two companies may finally throw their individual hats into a collective ring. Or they may not. But, if you are interested in tying U.A. into the merger picture which is filling the industry's screen these days, remember that Art Cinema, which finances the Schenck productions and some others that go through the United machinery, owes Mr. Zukor's company $3,000,000. It doesn't take much imagination to dope out where Schenck will go for advice on how his company fits into the two-camp division in which this business is rapidly falling, does it?

Say Not So

Over the wires from the coast comes a complete denial from Mary and Doug. Empeenews' merger yarn of last week is untrue throughout, a representative for Mary pointed out.

Her relations with Schenck are most cordial, she avers and vouchsafes there are no two closer business friends in the industry. Further, he queries:

"If there was any trouble over policy isn't it logical to assume that Fairbanks would not agree to go into 'Reaching for the Moon' as a favor to Schenck?"

There you have that. From U.A. in New York, nothing but a dead silence.

Down on the Farm

Every year following the Fourth of July holiday, Zukor spends a week on his farm at New City. This year, according to schedule.

Because he hasn't been seen around the town in the last few days, reports have been piling up that he is prepared to retire, content himself with an ex-officio chairmanship of the board and permit Paramount to pass to other hands.

Not so, *The Insiders* are assured. Nothing could be further from the truth. There you have a confidential retort to the rumor-spreaders.

But—and this comes from downtown where sit the men who control this business—wouldn't Zukor sell if he could make the deal he wanted, one that would preserve intact the prestige of Paramount and, at the same time, take full care of the trusty aides who helped build the structure? In the same breath, the answer comes: "He would."

Why then the delay? It seems that last fall the grandest tumble in history got under way. Before it landed at the far end of the toboggan, the good old American public turned so completely sour on stocks and ticker tapes that today, eight months after the festival, that public is still bilious.

Investors are trying no end to get their systems adjusted. That, in turn, makes stock issues hard to sell. And without stock issues, who is going to absorb the purchase price of company acquisitions?

Riddles

WHAT national circuit, operating in a city near New York, is losing $75,000 a week with two theatres in the town shut down tight?

What circuit—another one this time—will show the worst quarter in all of its history when figures for April, May and June are made public?

Incidentally, this *Insider* slid off his base last week. In this very spot, too.

He was talking about a chain—still another—that had lost $480,000 in one week. What he meant to report was that receipts had dropped that amount over the previous seven-day period. There was still a profit. Sorry.

The Legal Way

Big company making big profits. Hot after theatres. Gobbling them everywhere. So fast, the head of this outfit didn't quite know himself how many his scouts were annexing.

But now the picture changes. Announced deals are not going through. A whisper here and there that the promised cash is not forthcoming as plentifully as the sales arguments used at the outset had indicated. Money is tight these days and millions can't be bandied about like nickels.

This organization is learning that and, in its recently acquired infinite wisdom, is now checking when the proper time to apply the brakes has long since passed.

The stakes are being pulled up wherever possible. And in a hurry. Even a paltry trick like insisting that the legal department unearth as many as ninety objections on a solitary theatre in order to break down the seller's resistance sufficiently to have him cry quits.

S-c-a-n-d-a-l

There's a real front page story in the making. Concerns a prominent Hollywoodite who is casting about for the divorce that will permit him to marry a prominent English society woman.

This chap's wife, likewise a w.k. Hollywoodite, adds a semblance of mutuality to the proceedings by moving for a divorce on her own.

This will smash into headlines if it ever breaks.

Hysterical Showmanship

The legitimate has been through another sickening season, with the usual exception of plays whose ingredients contained liberal portions of brains.

Two-a-day vaudeville has but one home in the length and breadth of this country, and it's dying out in part-time houses with heart-rending groans.

Every theatre situated on gay Broadway, with the exception of one, now closed for the summer, houses motion pictures.

Mix those facts together and you have the theme for a sermon that certain reputed showmen in this business should hearken to.

Hit by a slump which could easily be explained by hot weather or attributed to the stock market collapse, these heavy thinkers came to the hysterical conclusion that the public wanted to see flesh on the stage. They did not stop to consider that, if it did, it could find it on the vaudeville stage and legitimate stage. So they plunged.

Reports are coming in from all over the country. Stage shows aren't clicking. The showmen are puzzled. They're spending time worrying that they could profitably devote to doing some constructive thinking, if that were possible.

One company has been making frantic efforts to put over one of its Broadway showplaces. It is experimenting with masters of ceremonies, with name bands, with vaudeville acts. Only when a good picture comes along does the box-office smile. This *Insider* has often walked out on its stage shows.

Incidentally, this company makes dandy short subjects. But they're never seen in this Broadway house.

Here endeth the sermon.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office: Hotel Roosevelt, Hollywood, Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries.* *Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879*

Aim to Place New Standard Contract In Operation in Three to Four Weeks

The Tip Off

Reviewing scouts for *Motion Picture News* meandered into California by-lanes this week and unearthed the dope on the following:

"Whoopee," "The Little Accident," "Grumpy," "Oh! Sailor, Behave!" "Shooting Straight," "The Singer of Seville" and "For the Defense."

Also covered in this issue beginning on page 84:

"Last of the Duanes," "Man from Wyoming," "Inside the Lines," "Young Desire," "Hot Curves," "Love Among the Millionaires," "The Lone Rider," "Those Who Dance," "Lost Gods," "Song of the Caballeros."

Samuel's Private 'Whoopee' Review Is Not So Private

Hollywood—Sam Goldwyn, Florenz Ziegfeld and Eddie Cantor finally finished "Whoopee," Goldwyn's initial venture into the filmusical comedy field. The picture cost in the neighborhood of $1,500,000—enough money to make any producer, especially an independent, rather anxious.

Eddie Cantor decided to delay a vacation trip to Hawaii until he caught the picture in front of a preview audience. Finally the picture was readied for a tryout—with the utmost secrecy attached to the time and place.

In order to throw preview reviews, fan magazine representatives and not-wanted studio employees off the trail, someone in the Goldwyn organization let it be generally known that the picture was spotted for previewing in San Bernardino.

At noon, Goldwyn, Ziegfeld, Cantor and a select group took a special car to San Diego for the "Whoopee" preview, which was staged at the Fox Theatre in that city.

Sam Goldwyn received the shock of his life, however, when the lights went up just before the showing of the preview—and he discovered a reviewer of Motion Picture News sitting two rows in front of him!

Shhh! Harold Bares the Secret of Glassless Specs

Los Angeles—Parts of the $1,000,000 trial suit, now being heard against Harold Lloyd for alleged pilfering the plot and gags of "The Freshman" from a Witwer yarn, brought as many laughs in Federal Court chambers as any of Harold's funniest comedies.

Harold admitted that his horn-rimmed glasses are just his "trademark," much as Charlie Chaplin's funny feet were the latter's "brand." He told the court that his glasses were glassless—and when he did the illusions of Harold's legion of fans were probably shattered.

With Clauses Agreed Upon, Hess, Walker and Myers Will Draw Final Form

With distributors, Allied States Ass'n., and the M. P. T. O. A., in accord on the proposed new standard form of license agreement, plans for the ratification of the agreement by exhibitors are being speeded in an effort to get the contract into circulation in three to four weeks. The new agreement, as exclusively stated by Motion Picture News, is to be retroactive to cover all contracts on 1930-31 product.

Every exhibitor of the nation will be asked to use the new form of contract. Under the plan, the salesmen will make individual exhibitors acquainted with the terms of the new form of agreement, which is divided into a master form and short form. If the exhibitor elects to buy product under the new contract, he will automatically signify his acceptance and ratification of the agreement. Otherwise, he will be offered an individual company contract in each instance. These are the contracts now in use, and which have a wide variety of clauses.

Advantages to be Cited

In connection with the proposed contract, the advantages to the exhibitor using it will be cited. These include a voluntary arbitration system, a five per cent cancellation for theatres paying an average rental of $250 or less and protection on advertising of pictures by a subsequent run before or during a prior run, unless the subsequent run follows within 15 days. The various distributor contracts now in use have no cancellation charges, call for the exaction of deposits and contain a number of other features which are not embodied in the proposed standard agreement, which represents a number of concessions by distributors.

The sales managers of all national distributors met at the Union League Club Thursday to learn from S. R. Kent what had transpired at the Atlantic City conferences. Gabriel L. Hess, for the Hays association; Frank Walker, for the affiliated exhibitor, and Abram F. Myers, for Allied, will jointly whip the clauses into their final phraseology, after which the contract will be printed and placed in the hands of exhibitors and salesmen.

How They View Results

Myers asserts the main objectives of Allied were obtained with the exception of two points. One was the refusal of distributors to make any concessions on theatre expansion; the other, to take a stand on score charges.

Ninety-eight per cent of exhibitors of the nation must support the proposed new standard license agreement if it is to be successful, in the opinion of Kent, sponsor and chairman of the contract meetings, who is calling upon all branches of the industry to support the proposed agreement. The flood of messages received within a few hours after the meetings closed at Atlantic City, shows "the great satisfaction which

(*Continued on page* 24)

An Ambitious Scribe

One of New York's better known newshounds, who frequently covers picture stuff for his sheet, was asked by the chief to dig up the dirt on a yarn which had just broken. The chap was on his vacation, although the old town remained the center of his holiday excursions, and he gladly consented to halt festivities long enough to run down the assignment.

To carry out that old Spanish custom, however, he brought an oversized typewriter downtown in his car and, after getting the dope, pulled into a side street to write it rather than enter the office during vacation time.

Allied May Gun For W. B. and F. N. On Score Charges

Unwillingness of Warners and First National to entertain proposal for elimination of score charges is to be brought to the attention of all members of the Allied States Ass'n., Motion Pictures News exclusively learns. The entire personnel of the organization is to be circularized to acquaint members with the status of the situation.

Allied waged a fight for the elimination of score charges in the 5-5-5 conferences which ended last week. Its efforts to obliterate score charges were blocked by distributors, who contended the charges were a matter of individual company policy. In taking this stand, the distributor members of the contract committee were actuated largely by the attitude of Warners.

Most distributors have been cutting down on score charges, it was pointed out, with many feeling that the situation will soon adjust itself. However, the declared determination of Warners and First National to continue to exact the score charge is said to be muddling the situation.

Talmadge Divorce Yarn Persists, Though Denied

Hollywood—Stories filtering through from Paris insist that Norma Talmadge will institute divorce proceedings against Joseph M. Schenck. To counter this is a denial by Schenck that he and his wife are contemplating any such action.

"We are crazy about each other," he is quoted as saying.

Chaplin's "City Lights" To Shine in October

Hollywood—Charlie Chaplin is nearing the finishing scenes on his current picture, "City Lights," and expects to have it ready for release not later than October.

Industry Faces a Red Hot, Major Task How Can Protection Mess Be Cleared?

The Big Trail

Hollywood—A frenzied wire from Raoul Walsh on location in Wyoming to Winnie Sheehan:

"Please stop firing all those song-writers. They are cluttering up my sets on their walk back to New York. Production going way over time budget."

One of Rube Goldberg's.

Maxwell's Dream Of U. K. Films in America Fades

Another dream of British pictures invading the American market on wholesale scale has ended in the split between John Maxwell of British International Pictures and Sono Art-World Wide.

The Maxwell interest in World Wide, understood to be 50 per cent, has been taken over by Earle W. Hammons of Educational, the backer of the company, and the B. I. P. product definitely removed from the Sono Art-World Wide release list.

Differences in opinion over the relative merits of the British product and dissatisfaction on Maxwell's part over their financial return are the two reasons which led to the break. Now Maxwell has arranged with Harold Auten to handle 30 pictures in this market next season. Auten, distributor of "White Cargo," has been getting his outlet via state rights' exchanges.

Kans.-Mo. Exhibs Hit Upon Plan to Iron Out Troubles

Kansas City—A grievance committee of three will henceforth straighten out the difficulties of Kansas-Missouri M. P. T. O. members with distributors. If a theatre owner believes the exchange has violated a contract, he will present his case to the committee, which will take up the problem with the distributor.

The committee trio consists of John Staple, Rockport, Mo.; Lloyd Lenharz, Clinton, Mo.; Fred Meyn, Kansas City, Kans.

Dues for exhibitors owning one theatre in towns of 600 or less have been reduced to one-half per cent per capita by the association, which has voted to retain the former rate for circuits, that of one and one-half cents per capita in all towns. Owners in towns of less than 600 will pay a flat rate of one dollar per year, this low rate having been adopted to aid smaller houses and increase the association's membership.

Chicago Debacle Proves How Complex Job Is—Fearful of Gov't Action

Protection is beginning to streak some heads with gray.

Failure of the zoning committee in Chicago to work out a plan to meet the complex situation prevalent in Chicago and the territory served by exchanges in that city has brought home the realization to executives in New York that they have a problem on their hands which can not be settled overnight.

Via the Film Boards of Trade, zoning committees either have met or will meet shortly in about twenty key cities throughout the United States to revamp existing protection agreements. To date, southern California is the only territory where the situation has been satisfactorily worked out and, while it is hoped the clauses may be used as a model for the entire country, the Chicago tangle has already demonstrated that what may be suitable in California does not necessarily go in Illinois or elsewhere. Unexpressed, but known to be in the back of distributor minds, is the fear that the Government may step into the picture and straighten out a situation over which the industry is admittedly having difficulty. Reluctance on the part of big chains to relinquish protection privileges they have been enjoying for years is one of the chief obstacles which, it is felt, must be hurdled.

The irony of the situation is seen by some in the fact that it is the producer who, in the last analysis, must be held responsible because of interlocking control of the circuits. Where, hypothetically, a committee composed of exchangemen may argue for less stringent protection for Class A operations and more for the subsequent runs, the big chains battle the other way. Yet, the controlling factor in the situation is identical.

The realization is rather general in high executive circles that the time has arrived for a settlement of the protection problem if for no other reason than to ward off possible legislative action in Washington.

Shapiro Flies

Victor M. Shapiro, vacation ended, is en route to Hollywood, via plane.

"Anybody's War" Clicks

Moran and Mack certainly keep the laughs sustained in this war comedy based on Mack's story of "Two Black Crows in the A. E. F." It should be a box-office card, for its humor is punctuated with human interest, pathos and romance. The cast is an excellent one, with Neil Hamilton and Joan Peers furnishing the romantic angle, and Walter McGrail as the menace. The battle scenes are thrilling and funny. Moran and Mack have set a high mark for other blackface comedians to shoot at. HYNES

Quick

At the Motion Picture Club:

Glen Allvine: "Hello, Si. Can't I get a copy of your famous book on anagrams?"

Vic Shapiro: "Say, Si, I hear your fame is spreading."

Si Seadler: "Maybe the fame is spreading, but not a damned thing has happened to the royalties."

Saal Denied But Forgot 9 Years Of F. N. Contract

First denied, now verified, it seems that after all Publix is actually negotiating with First National for the new season's line-up.

Bill Saal, feature film buyer for Publix, turned hot and bothered a few days ago following publication of the yarn that the First National deal was on and then went in for a lot of denials. In view of the fact that First National holds a ten-year contract with Publix and that nine years are yet to go with prices to be set at the outset of each season, those familiar with the situation are drawing the conclusion that Saal's denial centers around its possible effect on prices.

This week the Warner publicity department dug into the files for a new flock of adjectives and emerged with "one of the biggest deals ever made in the motion picture industry." That was how the modest p. a. described a booking deal now under way with Publix. This year, however, preferred playing time goes to Fox with the Warners filling in where Publix has gaps to bridge.

Seek to Remove "Blue" Sabbaths In Pennsylvania

Philadelphia—On the statute books since 1794 the chances grow increasingly better that efforts will be made to repeal the statewide "blue" law when the state legislature next meets. The proposed law, which has plenty of substantial backing, will vest the right of local option in each community.

Working in support of the liberal movement, but not appearing in the open are Philadelphia exhibitor interests who are being spurred into action by open Sundays in Trenton, plus the possibility that Camden, right across the Delaware from Philadelphia, may follow in Trenton's heels and nab some of the business now going to houses here.

Chicago Protection Scramble Blows Up; New System Contains Minor Changes

The Radio Menace

Columbus, O.—Domination of radio by any one group portends "the greatest danger to the fundamentals of American republican government," Federal Radio Commissioner Ira Robinson declared in a speech before the Institute for Education by radio.

Asserting that no one group must ever dominate radio, the commissioner declared that it "cannot be gainsaid that a monopoly of radio is now insistently claimed by a group, and that its power and influence is so subtle and effective as to portend the greatest danger to the fundamentals of American republican government." He said that "no greater issue presents itself to the citizenry."

Warner Deals For Houses in Ohio Are "Off"

Cleveland — Announcement of Warners having successfully consummated deals for the acquisition of various Ohio theatre interests appears to be all wet. The deals were not closed and are not likely to go to that chain.

Negotiations for the Schine Sandusky houses, Plaza, State and Star, are still in work, while deals for the Ritzler houses in Lima and Pekras' circuit at Elyria are definitely off.

Chakares and Paramount Settle Franchise Tilt

Franchise difficulties between Paramount, the Springfield (O.) Amusement Company, the Chakares Amusement Company, Phil Chakares and the Regent-State Corporation of Springfield, O., have been settled out of court. Chakares resumes his franchise with the distributor, but, according to Paramount, has made a cash settlement covering breaches in the contract.

Paramount originally filed suit in the Federal court at Dayton, O., charging the franchise had been breached.

Grainger Closes Two Big Circuits for New Product

James R. Grainger, Fox sales chief, has closed with the Famous Players-Canadian Corp., operating 170 theatres in Canada, and the Butterfield chain of 79 in Michigan to play the entire line-up of 48 Fox productions during the new season. He completed the deals during a flying trip to Toronto and Detroit.

Jones, Author Again

Charles Reed Jones, press agent and author, has turned the latter again with "The Torch Murder" which will be published by E. P. Dutton and Company. "The King Murder" and "The Van Norton Murders" are also to his credit.

Operators Strike; Twenty Theatres Start Open Shop

Minneapolis—Thirty-six operators went on strike here when their demands for a second man in the booth were denied by a majority of independent exhibitors. Twenty of the latter immediately countered with the hiring of non-union men to operate the projection machines; three theatres, the Paradise, Princess and Lyra, closed their doors, and two capitulated to the union demands, the Broadway and the Ione. The Ione, it is reported, is controlled by the operators' union.

St. Paul exhibitors also threaten to run non-union if the operators seek to enforce their demands. Date for the showdown is set for July 19.

Echo of Gotham, Lumas Heard in Bankrupt Court

Petitions in bankruptcy have been filed in New York against Gotham Photoplays and Lumas Film, production and distribution units formerly headed by Sam Sax and which have been inactive for many months. Against Gotham was filed a petition for $24,733, by Little Empire Corp. The petition states that James J. Lax was appointed receiver in an action instituted in the Supreme Court, New York county, on June 11.

The same company filed the Lumas petition with a claim for $13,771, likewise partly secured.

Larkin Sails for India

London—W. H. Larkin, Western Electric representative here, has sailed to take up his new post as commercial manager for the company in India.

Well Earned

Felix Feist is resting up after his many battles against "hat clauses" in the new contract. And how Felix did go into action against these pet aversions.

New Schedules to Hays Office For Okay; Many Battles Feature Conferences

Chicago—The battle of "much ado about nothing" has come to an end and the armistice finds the casus belli in status quo. In other words, the Chicago re-zoning committee, after five weeks of bickering and argument, one verbal battle following another, is back to the ante-bellum stage. The recommendations on metropolitan protection which is forwarded this week to the Hays office for preliminary approval before submitting the new system to the local re-zoning board means that protection procedure here will remain essentially the same. All important changes were killed off in conference.

The final recommendations of the committee involve only such incidental considerations as admission scales as affected by double feature programs, two-for-one admission and other premiums or inducements held out to patrons. The committee's recommendations for dealing with such situations have been incorporated in a rider which will be supplemental to the main Chicago protection system. This rider comprises the only new or changed considerations locally and awaits the approval of C. C. Pettijohn, after which it will be submitted to the Chicago re-zoning board.

Name Permanent Committee

The metropolitan committee, also, named a tentative committee to constitute a permanent re-zoning board for the Chicago area. This committee, likewise subject to the approval of Pettijohn and the re-zoning board here, is comprised of the following: Felix Mendelssohn, chairman; Jack Miller, Aaron Saperstein, Arthur Schoenstadt, Floyd M. Brockell, James Coston, William Elson, Clyde Eckhardt, James Kent and Henry Herbel.

In the event this committee is approved and installed it will hear all existing and future protection complaints in the metropolitan area. Its meetings will be subject to the call of the chairman.

It is believed that the Hays organization will approve the committee's rider recommendations inasmuch as that office has already evidenced its impatience over the time now consumed in deliberations over protection here. The conferences have been going on for five weeks and, during that time, opposing factions have demonstrated the small likelihood of any agreement being reached on a basically different protection system than the one which has been in effect here in the past.

Approval of the committee's recommendations by Pettijohn, it is admitted, will mean their adoption locally.

To Approve Rubens Plan

The downstate committee, which was ready several weeks ago to submit a new protection plan, basically the same as that originally suggested by Jules Rubens of

(*Continued on page 23*)

N. Y. Sobbie Sobs For a "Kindness To Clara Week"

There is at least one critic in this cruel, cold world whose heart isn't as chilled as steel. This may be a rarity, but, nevertheless such exists in the person of Bland Johaneson, sob sister on the New York *Mirror's* picture staff, who just about broke down and wept bitter tears when she realized how heartless our own little Clara Bow was being treated by the press.

"Let's organize a 'Be Kind to Clara Bow Week,'" suggests the sobbie, who sobbingly points out that "everybody's been picking on Clara since she allowed herself to be dragged into a press agent engagement to Harry Richman."

"How many more movie stars have announced phoney engagements really doesn't matter. Clara has stood enough criticism to last anybody for the rest of 1930." she says in defense of the "red hot mamma from Brooklyn."

"The Bow contract with Paramount expires this Fall and everybody is speculating about whether she will be resigned. The wise money is all on that she'll be cast adrift. Her bosses are riled over the injudicious stunts which have gotten into the papers. Her box office popularity is on the wane.

"Bow never has had enough credit. She started with nothing and got $5,000 a week. She entertained millions. She gave the whole country a good time.

"Why should anybody care if she dyes her hair plum color and likes a Richman?

"That's the movie business. The public worships for a season and butchers the next. The Hays office orders what to wear, where to go, whom to marry, how to live and what prayers to say at bedtime.

"The fans that cheer a star to the top yell the loudest raspberries when that star begins to slip.

"Stars need vacations from stardom, with false mustaches and smoked glasses and the privilege of being ordinary people two weeks a year. Had Clara had one she might have been spared all the current knocking. She might have chosen blue hair. Or fallen in love with an aviator.

"We have 'Burn Your Love Letters' weeks, 'Watch Your Horses' weeks, 'Eat Your Spinach' weeks and a hundred others. A 'Be Kind to Movie Stars' week might do everybody a lot of good."

Tampa's Bargain Summer Prices

Tampa, Fla.—Effective this week, a special summer reduction in prices for two of the five Publix houses here was made by General manager Harry Weiss. The Strand will cut a nickel from the children's prices and make a flat rate of 10 cents for all shows. Adults will save a dime on the matinees, the new scale being a quarter, while the night rate will be cut to 35 cents from the former 50 cents top. The Franklin cuts a dime from the adult price, making a quarter good for all shows. The juvenile price remains at a dime.

Ouch!

Chicago—Publix-B. & K. was afraid of the Cosmopolitan production, "The Richest Man in the World," and turned it down, at least as far as their Loop houses were concerned. R-K-O grabbed up the picture and put it into the Woods for the first time in plenty of months that a Cosmopolitan production has had a Loop opening in any but a B. & K. house. "Richest Man" grossed better than $20,000 in its first week at the Woods, a sensational pace for the house, and appeared to be building in its second week. Now B. & K. wants it for the outlying houses.

Winter Passes Buck On Kiddies To The Parents

Parents, not producers, are to blame if the minds of youngsters are influenced by certain films, Mrs. Thomas G. Winter, paid clubwoman representative on the Hays staff, told women of Kansas City and Minneapolis, where she made addresses on behalf of public relations work of the M.P.P.D.A.

"The fact that only eight per cent of the audience is made up of children often is used as an argument against the elimination of certain elements suitable for grown-ups, but not for children," Mrs. Winter said. "Parents should know what is being shown, and whether a picture is a child picture or one for adults. The talking picture introduces an element of sophistication which often makes for confusion in the child mind," she admitted.

Mrs. Winter pointed out that 115,000,000 pass through the doors of picture theatres every week. And, on the basis of the eight per cent figure which she advanced, there are 9,200,000 kiddies who pay admissions for screen entertainment.

Parent Not on Job

In urging application of the need for intelligent discrimination between films for children and those for grown-ups, the club women were told that this is an age when the parent is off the job and the community must take care of the children.

"The business success of the motion picture," stated the Hays attache, "depends wholly upon whether or not it meets the demand for entertainment and gives agreeable occupation of the mind to the great majority of its audience, yet all of us know that entertainment has its ethical side. It may be good or bad. And it uses and surrounds itself with many other elements. Art and education and morals are its inevitable by-products.

"Now the sole and ultimate judge as to whether it gives agreeable occupation to the mind is the public, and by public judgment it falls or succeeds. No one pays his entrance fee and goes to a picture, because it is improving, or because he must, or because he wishes to swell the purse of the producers. He goes because he wants to go for his own pleasure.

"The producer, by the very terms of his business is obliged to fall into step with us and give us what we want—if we make him understand what we want. His hat is off and his ear is cocked to public demand. The head of every studio is trying to climb over the head of every other producer to learn and produce what suits his audience. His success or failure is graded all along the line by the degree with which he meets our demand.

"We, the public, make or mar, and the producer knows it. We think he has been making some mistakes as to what we want. It is up to us to let him know. So we start out with two facts—first, that motion pictures are a huge, dominating influence in the changing world of today and second, that the public is the ultimate controlling force, because pictures, like all other commodities that are for sale, must please their public or they will not sell."

Chicago Critic Sponsors House For Kids Only

Chicago—Frances Kurner (Mae Tinee), movie critic of the Chicago *Tribune,* has inaugurated and is sponsoring a movement to establish a picture house here for kids' trade, with productions for juveniles to be presented exclusively. The movement has won the support of many civic and social agencies and has been endorsed by Louis Smachal, vice-president of the Chicago Cinema Art Guild, Inc., operators of the Cinema Art Theatre here.

In agitating for a kid's theatre Miss Kurner decries the lack of suitable movie fare for children, but advances the belief that this situation may be due less to availability of productions than to box office requirements. An exclusive juvenile house, she believes, would not want for suitable bookings and would be a financial success.

Wants Lotta Dough for Tale Spun in Three Weeks

Chicago—Bob Andrews, editor of the Mid-Week magazine section of the Chicago *Daily News,* knocked out a serial story entitled "Three Girls Lost" for his paper in three weeks' time. The first installment was running before the story had been completed. Before the last installment had been published, Fox began negotiations for purchase of the movie rights to the story, but to date no deal has been made. Andrews' quotation is still too high for Fox, but the dickering is continuing.

Lehman Bros. Reveal Large Film Holdings

Large blocks of common stock of amusement companies are held by Lehman Bros., New York banking house, it was revealed in company's current financial report. Four thousand shares of Eastman Kodak are owned by the corporation, which also controls 5,000 shares of Paramount Publix, 32,600 shares of RCA, 18,000, Radio-Keith-Orpheum, and 25,000, General Electric. Holdings in 75 corporations are listed.

Stench Bomb Drives Out Theatre Audience

Vincinnes, Ind.—Theodore Charles, manager of the Moon, has offered $200 reward for the arrest and conviction of the persons who threw stench bombs in the theatre while an evening show was in progress. Practically everyone in the theatre left. The remainder of the night's business was ruined. No motive for the act could be assigned.

Cincinnati Board In New Quarters

Cincinnati—Offices of Greater Cincinnati Film Board, which have been located in Palace Theatre building for several years, have been moved to 1635 Central Parkway, in which building practically all the branch film exchanges are housed.

"Hold Yer Hosses" Is Government's Attitude Toward Television Growth

Old Man Gloom

Washington — Business conditions throughout the world continue generally depressed according to the current survey by the U. S. Dept. of Commerce, with majority of countries reporting conditions equally as unfavorable as earlier reports.

Merchandise Now Cluttering Up Theatre Lobbies

South Bend, Ind.—The kidding given drug stores in which drugs constitute an insignificant portion of the business may soon be directed at motion picture theatres which are turning their lobbies into marts of trade. Publix was the first of the big chains to go after this side money, selling stockings, honey, sheet music, souvenirs, etc., and now R-K-O is plugging General Electric refrigerators in a similar manner.

A General Electric refrigerator essay contest here, conducted in connection with the Palace, ended with a capacity crowd in the theatre. For two weeks sample cooling devices had been on display in the lobby, with a young lady in charge as Miss General Electric to display the boxes and explain the rules of the contest. Hundreds of essays on "Why I Want a General Electric Refrigerator" were received, with the prize one of the company's cooling systems. The name of the winner was announced at the last show at the theatre following the close of the contest. The lobby is inside the theatre and all who desired to know the rules and get proper forms found it necessary to pay their way inside.

Ashland Upsets Ohioans On Sunday Show Problem

Ashland, O.—"To have or not to have." That is the question at present perplexing the proponents and opponents of Sunday shows here. A petition containing 500 names, with only 397 required to force the issue, has been presented to the city council asking repeal of an ordinance prohibiting Sunday pictures. The question will be one of the issues to be decided by the voters at the November election, this being the third time the matter has been up for decision in this manner.

It was overwhelmingly defeated in the first referendum, but received with more favor at the election last fall. Under the city charter, the council, within 30 days after receipt of a petition for repeal of an ordinance, shall either repeal it, or submit the question to the vote of the people. The latter course will likely be followed.

Refuses to Accept the New Development as Seriously As Amusement Field

Washington—Despite the furore created in the amusement field by the approach of television, the Federal Radio Commission, governmental authority with supervision over ether waves, is inclined to look upon the current status of visual broadcasting in an extremely light vein.

Television is still in a "highlighly experimental stage of development," states the Commission, which will issue licenses for television stations only on "an experimental and temporary basis." Because of the indefinite status of television, and because the manufacture of sets also is "still highly experimental," the Commission has informed the Court of Appeals of the District of Columbia, in a pleading, that it has not seen the wisdom of licensing regular voice broadcasting stations to be synchronized with experimental television transmitter.

The views of the Commission are presented in its statement of facts and grounds for its adverse decision on the application of the Short Wave and Television Laboratory, Inc., of Boston, which seeks authority to build a new local broadcasting station at Boston to be used principally as a "sound-track" for the short-wave television broadcasts the laboratory now offers. Such dual operation was declared to be essential in the proper development both of television transmitting and reception.

The laboratory appealed to the court after the Commission had denied its application for a 100-watt station to operate on the 1,370-kilocycle channel, during specific evening hours which at present are unused.

It is brought out by the Commission that the experimental visual broadcasting stations operate in the short-wave spectrum on five channels 100 kilocycles in width, and are entirely divorced from the broadcast band, in which broadcasting stations operate. Stations in the broadcast band use channels only 10 kilocycles in width.

Television Experimental

Not only is the transmission of television experimental, but the manufacture of radio visual receiving sets is naturally in the same engineering status, according to the Commission. Because there are "only a limited number of such receiving sets on the market, and few, if any, of them are of any practical worth other than a curiosity or novelty, public interest at this time does not require the adoption of regulations providing for sound accompaniment for visual broadcasting," says the Commission.

"Television is not yet ready to offer to the public as a whole. It is not yet possible to foresee exactly or with any degree of certainty just what engineering developments will take place in this highly technical field of radio activity."

None of the frequencies in the broadcast spectrum, covering the territory from 550 to 1,500 kilocycles, has ever been designated by law or international treaty or by regulation of the Commission for use as a sound track for programs to be synchronized with visual broadcasts, the court is informed. "Furthermore, appellant's visual broadcasting Station WIXAV is operated under an experimental license."

One of the primary reasons for the application of the Short Wave and Television Laboratory "was admitted by appellant to be an effort to secure a medium for the direct promotion of the sale of television receivers manufactured by appellant," the Commission states. "The Commission did not regard this as a ground for denial of the application, yet the Commission felt that this fact alone, or taken in connection with the other facts herein involved, did not constitute a sufficient showing that public interest, convenience or necessity would be served by the granting of appellant's application."

Face Tax Fight

Raleigh—Exhibitors of the state are anticipating a hard fight at the next session of the legislature when effort is scheduled to be made to enact a proposed ten per cent tax on admissions. South Carolina has such a tax, and for some time there has been agitation for an admission tax levy in North Carolina.

First "Bolita," Now Nite Ball, to Trouble Exhibs

Tampa, Fla.—If it isn't a bean ball, it's a baseball to stand in the way of exhibs in this town, who were just about recuperating from a trouncing by "bolita," gambling game, when along steps night ball to steer the customers away from b.o. windows.

The "bolita" racket had been a favorite with the Latins, who passed it on to the natives. The sons and daughters of Tampa, in due time, took to the game so seriously that picture houses found themselves confronted with a menace to healthy business. There were three big "houses" and a group of smaller ones all playing the game unmolested. The sheriff stepped in, turned thumbs down and pinched customers and owners.

"Bolita" backers, it is understood, circulated rumors about reopening to "feel" out the constabulary, but the latter announced the padlock was permanent.

With the closing of this pop pastime, local theatre business perked up immediately and all was happy along theatre row until night baseball threw another fly in the ointment. The new entertainment factor is going over big, with strong indications of stacking up as another heart breaker for showmen.

RKO Selling Amos 'n' Andy Film On $2,400,000 Value

The top-notcher on RKO's program for the new season is designed to be the Amos 'n' Andy feature on which an exhibition value of $2,400,000 has been placed.

Twelve others in the line-up are to reach exhibitors on an exhibition value of $1,000,000 each. They are "Dixiana," "The Silver Horde," "The Iron Trail," "Beau Ideal" and one other produced by Herbert Brenon, "Half Shot at Sunrise," "Cimarron," "Babes in Toyland," "Present Arms," "Heart of the Rockies" and two starring Wheeler and Woolsey.

The four which Charles R. Rogers will make for Radio are budgeted at $750,000 each; three with Richard Dix at $750,000 each; two Compsons at $400,000 each; three to be made in England at $450,000 each and nine in the "Victory Group" at $400,000 each. This makes a total of $25,400,000 which Radio anticipates drawing from exhibitors in the form of rentals.

These figures appear in the current issue of "The Allied Exhibitor."

Artists' Representatives Form New Organization

Aimed to drive out of business "crooked agencies," the Theatrical Artists' Representatives' Ass'n. was formed this week at a joint meeting of Actors' Equity and the Artists' Personal Representatives' Ass'n. The move is also expected to eliminate strikes against producers.

William Morris, Inc., was denied permission to enter the new association on the grounds that it was owned by Publix and therefore could not give artists unbiased representation.

The officers elected are: Arthur Lyons, president; M. S. Bentham, vice-president; Walter Batchelor, secretary; Edward Davidow, treasurer, and Julius Kendler, counsel.

California Clubwomen Honor Fox Managers

Los Angeles—More than 200 women, representing approximately 15 women's clubs in southern California, were hosts at a luncheon here to those managers of Fox West Coast theatres conducting junior matinees. It was a gesture of appreciation to the managers for fostering the matinees.

Langdon Not Love Thief

Los Angeles—Harry Langdon may be a laugh stealer, but surely he is not a love thief. Superior Court ruled that Harry did not steal the affections of his present wife from her former husband, Thomas O'Brien, while she was still married to the latter, who sued for $11,500 worth of notes which Langdon claimed he made out to O'Brien to prevent the filing of a threatened lost love suit.

A Thriller

Thrilling air stuff, some pathos and comedy combine to make "The Dawn Patrol" a strong attraction, although no doubt it will be handicapped somewhat by the several air dramas of the type which have gone before. It presents an outstanding cast with Richard Barthelmess, Neil Hamilton and Douglas Fairbanks, Jr., the principals. Hamilton well nigh steals the picture before his transfer from the post of flight commander. There is an abundance of air fighting, a bit too much in fact, and there isn't a woman or love interest. Its appeal is in its thrills.

HYNES

Hollywood Stays as Base For M-G-M Foreign Films

M-G-M may produce in England to comply with the British quota law. Aside from that overseas venture, the company will confine production to Hollywood.

J. Robert Rubin, vice-president of M-G-M, and Louis B. Mayer's business partner, is now in Europe with production his principal business objective. His departure followed a meeting in Chicago at which he, Mayer and Irving Thalberg discussed the foreign talker problem. It was then determined to continue the Hollywood studio the base of operations.

New "U" Policy Gives Lupe Only $20,000 a Film

(*Continued from page* 13)

schedule of pictures at Universal.

Carl Laemmle, Jr., and other studio officials figure the flat rate per picture a better basis of employing stars and featured players than the previous weekly contract method which loaded accumulated salaries of particular players on an individual picture when it went into production.

En Route, East and West

Paramount players on their way to and from New York include:

Jack Oakie who arrives in Hollywood after two personal appearance stops; Charles Rogers, due to go West in a few days; Helen Kane, who will leave for the Middle West to make personal appearances at Indianapolis, St. Louis and other towns; the four Marx brothers, who have left for vacations at different spots; Victor Heerman, due in California from New York early next week; Carol Lombard, in New York from the Coast; Fred Newmeyer, back in New York from a western vacation trip; George Jessel, another New York arrival; Ina Claire, due in New York in August; Doris Anderson, Herman Mankiewicz, Sid Silvers, and Paul Gagelin, all writers, and due to report for work in New York, from Hollywood.

M-G-M Film at Roxy

Holdover of M-G-M starring vehicles at the Capitol have crowded "The Rogue Song" out of booking time at that New York theatre. The picture, therefore, has been sold to the Roxy, where it is now current. This is the first M-G-M attraction to play this theatre.

U. K. Films for Pathe

London—Reginald Smith of P. D. C. will produce four talkers here to be distributed in the United States by Pathe. They will rank as quota pictures here.

Howard Starts Soon

Hollywood—William K. Howard starts production on "Scotland Yard" for Fox on July 25.

Educ'l Product Up 25 Per Cent For New Season

Educational, fully set on its line-up for 1930-31, will release 64 two-reel comedies, or an increase of 25 per cent over the season just closed. The increase in one-reelers is larger, with 50 subjects on the new program as against a small number during 1929-1930.

In the two-reel division, Mack Sennett will make 26. Lloyd Hamilton is down for six. There will be six Mermaids and six each to be released as Tuxedo, Ideal, Gayety and Vanity comedies.

There will be 12 Mack Sennett Brevities photographed via the producer's own color process and featuring bathing girls. Twenty-six Terry-Toons and 12 novelty reels in the Lyman H. Howe Hodge Podge series complete the line-up.

With the affiliation of the Educational and Metropolitan studios in Hollywood, the company has available 60,000 square feet of sound stages for production. In addition, the Sennett studio has a floor area of 40,000 square feet.

Hollywood—Five production units are at work on Educational's new line-up. Stephen Roberts is directing the first in the Mermaid series. Mack Sennett is ready to start "Grandma's Girl," first of his series, while Nat Ross will handle the opener of the Vanity series. The Tuxedo, Lloyd Hamilton, Ideal and Gayety groups get under way shortly.

Connecticut M.P.T.O. Not To Affiliate with Allied

New Haven.—The M. P. T. O. of Connecticut has voted not to affiliate with Allied. The action was taken this week, at which time Harry L. Lavietes was elected president. The organization also plans to delve into the question of state zoning and protection and proposes to handle the problems via a committee appointed for that purpose.

Other officers include:

Abraham Fishman, first vice-president; C. D. Hess, second vice-president; Joseph L. Shulman, treasurer, and Edward G. Levy, executive secretary. The directors: Jacob B. Fishman, chairman; Barney Calechman, Harold S. Eskin, Selig Fishman, I. J. Hoffman, Adolph Johnson, E. M. Loew, James T. Mahoney, Albert Robbins, Maurice Shulman, Hershel Stuart.

Freuler to Hollywood

John R. Freuler, president of Big Four, has left for Hollywood on a business trip.

Youngsters Hit, Too

Los Angeles—Report of the state department of industrial relations reveals that child players have suffered the effects of talkers along with grown-ups who have been thrown into the discard.

The number of permits issued to minors for film work decreased 39% during the five-month period ended June 1, as compared with the corresponding period in 1929.

International Patent Accord Depends On Disposal of German "Kontingent"

Dat Bane Funny

Los Angeles—Figuring that the word "Follies" in a film title is detrimental at the box office, Pacific Coast release of "Fox Movietone Follies of 1930" goes out under the title of "Svendson's Wild Party."

Revues and musicals have generally nose-dived on the coast in recent months.

DeForest Patent Suit in Canada Awaits Decision

Ottawa—Despite the fact that a decision has been handed down in Wilmington, Del., in the suit of DeForest Phonofilms against other companies for alleged infringement of talker patent rights, no judgment has yet been delivered by the Exchequer Court of Canada, Ottawa, which heard the application by DeForest Phonofilms of Canada, Ltd., against Famous Players Canadian Corp. and the Northern Electric Co. for an injunction and damages on similar grounds. The Canadian case was heard prior to that at Wilmington, but the decision will not be handed down before September at Ottawa. The ruling of the United States Court has no effect in the Dominion and is not regarded as a precedent by the Exchequer Court of Canada.

Warners and Fox Reported Seeking Indiana Circuit

Terre Haute, Ind.—Fred J. Dolle, president and general manager of the Fourth Avenue Amusement Corp. of Louisville, Ky., which controls the Indiana, Grand, Liberty, American and Hippodrome here, was in the city for a short time, accompanied by other officials of the company and by a man said to represent one of the large producing companies, but whose name was not disclosed.

The party made an inspection of the local theatres and left to continue the tour of the company's holdings in other Indiana cities. The visit adds credence to a report that the company is negotiating for the sale of the circuit to one of the large companies. Warners and Fox are known to have been negotiating with the company during the past several weeks.

To Make "Beau Ideal"

Hollywood—Herbert Brenon will produce "Beau Ideal," sequel to "Beau Geste," for Radio Pictures.

Chances Fade for Settlement in Paris, But Conference Lingers On

Paris—The conference seeking an accord in sound patents may be sitting in Paris, but it is to Berlin that the American industry should properly look for settlement of the deliberations which have been under way here for three weeks.

Publicly, the German and American representatives, chairmaned by Will H. Hays, report progress. On the inside, the story appears to be somewhat different. It is believed here that a cross patent arrangement can be worked out, but the problem has passed beyond the electrical stage.

It is the legislative slant and what the German Reichstag intends to do about the proposed "kontingent" law which would permit circulation in Germany only of talkers made in German with German capital remains a mystery. Confidential reports from New York, which are understood to be reflected here among American representatives, express the belief that little is to be gained by a patent settlement if the proposed German law is passed. The belief is that American companies will find that market practically closed to them.

It is highly probable that the meetings may reach a deadlock and break up without a settlement having been reached.

Chicago Protection Scramble Blows Up

(*Continued from page* 19)

Publix-Great States, will await action on its recommendations at the same time the metropolitan plan is submitted to the re-zoning board here. Approval of the so-called Rubens plan for downstate is looked for at the time it is submitted, as the men who will finally pass on it are, in large, those who were instrumental in drafting it originally. However, the complicated and technical considerations of this plan, though obviously an improvement on the old downstate situation, is expected to draw opposition from both exchanges and theatres which, if and when the plan is adopted, will result in numerous complaints being registered with the re-zoning board here in the future, it is believed.

No further meetings are scheduled here until approval of the Chicago committee's rider recommendations is received from Pettijohn. Thereafter, it is believed, a final committee meeting will formally draft the entire recommended protection system and submit it to the re-zoning board immediately after. Final disposition is expected within a week or ten days.

Wilkins Returns to Portland

Portland, Ore.—Following the plan of rotating masters of ceremonies, Don Wilkins this week returned to the Fox Broadway as the stage show feature.

Cute Censorship

Toronto—The Ottawa Board of Censors has again saved the youth of the Dominion from perdition. It deleted three scenes from "Bouncing Babies," an Our Gang comedy, which show one of the kids breaking electric light bulbs in order to stop automobiles. The cuts were ordered on the ground that the deed "would tend to disturb public morals and safety!"

Seattle Met Goes To Publix on Full Time; K. & E. Out

Seattle—Under arrangements just concluded, according to all indications, Paramount Publix and Klaw & Erlanger will no longer split time at the downtown Metropolitan in this city. Publix will have the house all the time.

For the past season, Publix has operated the Met on a first run picture policy whenever there were no road shows, concerts, etc., to be booked in by Klaw & Erlanger, lessees of the house, which is primarily a house for "legit" shows. Much confusion in the minds of the local public resulted, and both firms suffered.

Now, with the stage version of "Strictly Dishonorable" in the offing, Klaw & Erlanger officials announce that they have rented the President for that show, in order that Publix may continue film shows at the Metropolitan uninterrupted. The President, formerly housing Henry Duffy stock players, has been dark since Duffy's financial difficulties began and he closed the local company.

Three Cincinnati Runs Keep Libson In the Picture

Cincinnati—Ike Libson continues a factor in the local field. With sale of his string to R-K-O, the understanding was that Libson would retire.

He will, however, actively operate three of the former string of 14, including the Bijou, State and Gift's. R-K-O acquired the Albee, Lyric, Capitol, Family, Palace and Strand, Cincinnati; Majestic and Palace, Columbus; Keith, State and Keith-Colonial, Dayton.

Smith Loses Son

Orlando Smith, 16-year-old son of Courtland Smith, vice-president of Fox Film, died this week after a three days' illness.

Garrett Returns

London—Sydney Garrett of Inter-Globe Export, is back from the States.

Hollywood Has Its Sherlock, So Beware!!

(*Continued from page* 13)

—all are tumbling over each other in an endeavor to dig up the inside of Hollywood and its inhabitants.

Norma Shearer and her producer-husband, Irving Thalberg, among others, appreciate that privacy is impossible to obtain in the coast film colony. Here's the reason:

Last December, a film chatter writer started the report that an heir was expected at the Thalberg mansion. Denial was emphatic at that time. But the rumor was reprinted over a period of three months.

The rumor died down eventually, especially after female scribs had seen Miss Shearer out in public quite often.

But now the secret is out. Inside reports declare an heir is expected at the Thalberg home sometime in October, ten months after the first chatter writer's story appeared announcing it was on the way.

Perhaps the chatterer consulted a Hollywood medium or palmist to get the advance dope, but that can be discounted in view of the wrong percentages standing against even the best of the seers operating locally.

New Contract May Be In Operation Soon

(*Continued from page* 17)

all phases of the industry feel in the work," he says.

"Substantial improvement" was made in contractual relations between exhibitors and distributors by the deliberations of the 5-5-5 conference, M. A. Lightman, president of the M. P. T. O. A., declared to Motion Picture News in commenting upon the outcome of the meetings.

"The M. P. T. O. A.," he said, "feels that substantial progress was made at the Atlantic City conference in mutualizing business situations within the industry. The many changes in ownership and personnel have featured the industry within the past few years and others in prospect convince that all of these situations must be comprehended in every move affecting the business."

McNutt Joins Paramount

Hollywood — William Slavens McNutt, former Satevepost writer, has signed a new term contract with Paramount. First assignment under the agreement is adaptation and dialogue of Mary Robert Rinehart's story, "Love's Ecstasy," which Richard Wallace will direct. Title will be changed for release.

Exhibition on Up-Grade

Advances in exhibition methods play an important part in the conclusions drawn by the Society of Motion Picture Engineers in its progress report. The text is one of the features of *The Showman* section and appears on pages 66 and 67.

"Wild Company"

Chicago—Light enough at the start, but increasingly heavy as it unfolds, "Wild Company" (Fox) is good program fare.

H. B. Warner turns in a good performance, easily leading a capable cast that includes Frank Albertson, Joyce Compton and Sharon Lynn.

KANE.

Watch for complete review in *Motion Picture News* for July 19.

Janet Gaynor Is Contrite; Awaits Sheehan Pardon

(*Continued from page* 13)

ganization to resume her contract obligations.

According to the story of the Gaynor break with Fox, the entire matter revolves around the idea of the player's husband, Lydell Peck, that she is worth about $6,000 a week to Fox instead of the present contract salary of around $1,750. Then, according to the report, it was figured that Fox would meet a salary raise early this year when production plans were made to co-star Miss Gaynor and Charles Farrell. So Miss Gaynor walked aboard a Hawaii-bound boat for a "vacation."

Refusing to be disturbed, Fox executives assigned Rose Hobart to the Gaynor part in the picture and went ahead with production. Then, it is said, a cablegram was dispatched to Miss Gaynor, instructing her to report at the studio on March 15 to resume work. When she did not show up at that time, it is understood she went off the payroll until matters were adjusted.

Miss Gaynor finally returned from Hawaii, and sat around waiting for a call from the studio, according to the story. But no messengers or emissaries appeared. The longer she waited, the more anxious she became, according to report.

Finally she decided to talk things over with Sheehan. Apparently an appointment was made, for observers noticed her waiting in the Sheehan outer office. But she waited for over an hour, and finally left. The next day Sheehan departed on a trip to Wyoming to talk over a new contract with Raoul Walsh.

It is expected Miss Gaynor will return to Fox to resume work under her perfectly good contract—and at regular salary—just as soon as Sheehan figures he has time to tell Miss Gaynor she can return if her attitude is "right."

In the meantime, Fox is grooming Maureen O'Sullivan for stardom—and is exploiting the Irish girl more intensively than any player that has arrived on the lot in years.

Tone-O-Graph to Reitz

Cleveland—C. E. Reitz, electrical contractor of Bellevue, has been appointed northern Ohio distributor of Tone-O-Graph. He will headquarter at 1709 E. 21st St. Associated with Reitz are John Furrer, theatre owner of Clyde, Charles Adler, factory engineer, in charge of installation and service, assisted by John Rudd.

Jack Levy continues to supervise the territory, having charge of the district which includes Philadelphia, Pittsburgh, Wheeling, Cincinnati and Washington.

Those Semi-Nude Dames Get Blame For "Chi" Slump

(*Continued from page* 15)

was needless to wager whether or not she wore a slip.

"Now look at them gawks starin' at her," he exclaimed with disgust.

A group of the boys who acquire their season's supply of sun tan propped against the buildings on the sunny side of Randolph Street were the objects of his scorn.

Better Show on Streets

"You see," triumphantly, "that's what I been tellin' ya. They get a better break free on the street than any respectable house can give 'em on the stage for eighty-five cents. That's all that's the matter with business."

His agile eye, this time, had picked out a buxom red-head. She was attired in a blue ensemble, with fold-over skirt that strove valiantly but unsuccessfully to reach her knees. Her stride parted the fold of the skirt generously with every step. The manager was slow in recovering.

"They ought'nta allow it," he pronounced finally. "At our next managers' meeting I'm going to ask the boss why we can't kick in something to help out the brassiere and petticoat houses with their advertising. It'd be an investment; that's what it'd be. Well, say, I gotta be gettin' back into my office."

Halfway into the theatre he paused and looked back. It was another blonde; as generous of proportions as she was of revelations. He shook his head slowly as she disappeared in the crowd.

"I'm tellin' ya," he pronounced, "it's the street competition."

He looked carefully up and down the thoroughfare; then entered the theatre hesitantly, looking back, once, over his shoulder.

Eleven Theatres Remain Open in Richmond, Va.

Richmond—Eleven theatres are remaining open here this summer, the National R-K-O house, being the only one to close with the advent of warm weather. The Lyric, formerly a vaudeville theatre, opened several weeks ago and is showing legit plays.

Adding 350 Seats

Baltimore—The McHenry, residential house in South Baltimore, operated by Walter Pacy, is to have a one-story brick addition built to the back after plans by Oliver B. Wight, architect, to increase the seating capacity by 350 seats.

Fire Rates Cut

Atlanta — Reductions in insurance rates for theatres equipped with Sentry Safety Control have been granted by the Southeastern Underwriters' Ass'n. The new rates are for houses in Georgia, Florida, Alabama and the Carolinas.

"20 Degrees Cooler Inside" a Danger To Audiences? Doctors Rap Frigidity

Meet Mrs. Smith

Toronto — Mrs. Joshua Smith, as Conservative Party candidate, is after a seat in the House of Commons.

Mrs. Smith is Ray Lewis.

Ray Lewis is editor of the *Canadian Moving Picture Digest*, Canadian regional.

Build Canadian Studio for U. K. Quota Pictures

Building of a talking picture studio, designed primarily for production of British quota films, is under way at Montreal, according to Ray Jackson, who is managing director of the enterprise, which will operate as United Talking Pictures, Ltd. He plans production of two films this year. The company, says Jackson, who is in New York arranging for recording equipment, plans to co-operate with all American producers. A canteen, which will accomodate 250 persons, now is under construction.

The new studio is to be located 20 miles outside Montreal upon a former golf course. A proposed clubhouse is to cost $150,000, according to Jackson. Site of the new production plant will cost a reputed $300,000.

Production of quota films in England is unfeasible in Jackson's opinion. He believes the cost of taking American production staffs to Europe is prohibitive and says the antagonism against both British and American films is a stumbling block. This is due, he declares, to the "blow up" of British films, as a result of the American talker development. A few years ago, he says, $24,000,000 was raised by popular subscription for the rehabilitation of the British film industry. Because no market for the pictures was developed, the British public is considerably peeved at films generally, Jackson says. As a result, considerable difficulty is experienced by British producers in filming scenes, Jackson asserts.

Court Enjoins Police From Barring "Ingagi"

Portland, Ore.—Presiding Judge Stevenson has granted a temporary injunction restraining the city, the chief of police and the board of censors from interfering with the run of "Ingagi" at the Capitol for a third showing. The suit was brought by C. M. Dunn, Inc., operators of the Capitol.

Judge Stevenson, in granting the temporary injunction, said he was not determining whether the picture was indecent or immoral, but took into consideration that the owners of the Capitol may have contracted for showing the picture with the understanding that the board of censors had approved it.

Health Authorities Declare Low Theatre Temperatures Harm; Advocate 75 Degrees

Chicago—Criticism of the "too-cool summer theatre" by various health authorities of this city is giving local theatre managers and engineers a new headache.

Such well known and popular advertising phrases as "68 degrees cool inside" and "20 degrees cooler than on the street" appear destined to be forgotten as a result of the criticism which, coming from recognized health authorities, carries some weight. These authorities place the proper temperature of the theatre at 75 degrees and a humidity of 55 per cent. A good rule for theatre engineers to follow, they believe, is the maintaining of a difference of approximately 10 degrees in temperature between the inside and the street.

Dr. Arnold Kegel, Chicago health commissioner, has issued public warnings against the too-cool theatre, as have Dr. Herman Bundesen, former city health commissioner, and Dr. W. A. Evans, health editor of the Chicago Tribune.

Temperatures Too Low

Referring to an article on the subject which appeared in a technical publication, Dr. Evans writes: "We have repeatedly observed that many theatres where artificial refrigeration is used are maintained at much too low a temperature for health and comfort. Theatre temperatures of 68 degrees may be anywhere from 20 to 30 degrees below summer temperatures on the street.

"Ultimately such low temperatures work harm to the theatre, to the manufacturer of air cooling equipment, and to the public," he writes. "There is a surprisingly large number of people, some of advanced age and infirm, some perfectly normal, who will not and who dare not patronize refrigerated theatres because of some unhappy experiences they had in amusement places that were 68 degrees cool. A theatre in which the air is kept at 75 degrees and a humidity of 55 per cent, and in which there is a barely perceptible air motion, is close to the ideal for warm weather.

10 Degrees Variation Ideal

"A difference of 10 degrees," Dr. Evans states, "between the inside where there is no light and but little radiation, and where the air is still, and with the glare and heat outside, represents comfort and makes for health.

"The human body can adjust itself to much greater differences in environment, but after the expiration of a few minutes the low temperature becomes trying. We hope," he says, "that ,eventually homes, business places, offices and factories will be refrigerated in hot weather. Mistakes made in theatres and restaurants tend to retard this development."

Other health authorities agree with Dr. Evans' viewpoints in principle, declaring that sitting inactive in a theatre, the temperature of which is twenty degrees cooler than on the street, is too much of a strain on the human system which is forced to adjust its heat procedure and heat loss to far too radical a change. This is particularly true of adolescent systems, they say. Any theatre where the air is ten degrees cooler than the outside air is safe and offers wholesome and comfortable conditions, according to these authorities.

Theatre Trends

New equipment to improve exhibition standards and other slants on up-to-the-minute trends in theatre operations are covered in *The Showman* section, beginning on page 35 of this issue.

Gratis Shows in Northwest Again Socking Exhibs

Minneapolis—Free shows, bane of summer show business for several years past, again are reported flourishing in the Northwest. The usual racket is being employed, business men being sold on the idea that free pictures will attract trade to the town and so to their individual stores. The screen is placed either in a park or against one of the town's business buildings, a section of the street being roped off for the occasion.

Among Northwest towns where free pictures are being shown are: Watson, Minn., Walcott, N. D., and Bennett, Wolbach, Hardy, Kenesaw, Comstock, Platte Center, Neb.

Drops Blues; Ohio Town Does Big Sunday Trade

Steubenville, O.—The initial showing of Sunday pictures here received an ineffective sock on the chin when two exhibitors were arrested on affidavits sworn out by City Manager Strayer, for alleged violation of the Sunday "blue laws."

Both houses continued to operate following the arrests, and report unusually good business. Petitions circulated in local churches have been sent city officials demanding strict enforcement of Sunday laws.

Holmes Is Loaned

Hollywood—When "Her Man" is completed at Pathe, Phillips Holmes will be loaned to Warners by Paramount for a featured role in "Barber John's Boy," a feature to be directed by Allan Dwan.

Add Musical Programs

San Francisco—Musical programs have been added to picture programs at the Embassy.

"Big House" Equals L. A. Opening Take

Los Angeles—"Big House" and its $23,500 gross, rating 235% was the week's surprise event along the Hollywood-Los Angeles main stem theatre row. The figure approximates the opening week's intake.

"Big House" is doing s.r.o. business, even grabbing practically all downtown business on the Fourth, when customers dashed for the beaches and mountains. The Larry Ceballos revue opening at Warners' Hollywood, heavily ballyhooed, sent the figures at that house soaring skyward, gross reaching $27,500.

"HELL'S ANGELS" (Caddo)

HOLLYWOOD—Grauman's Chinese, (2,023), 6th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman prologue. **Gross:** $28,700. **Rating:** 179%.

"SO THIS IS LONDON" (Fox)

LOS ANGELES—Fox Carthay Circle, (1,650), 3rd week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $17,500. **Rating:** 140%.

"UNHOLY THREE" (M-G-M)

LOS ANGELES—Loew's State, (2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Victor Herbert" Idea, Charlie Chase comedy, Metrotone and Movietone news. **Opposition:** "Big House," "Bright Light," "Man From Wyoming," "Shadow of Law," "Shooting Straight," "What A Man," "Hot Curves." **Gross:** $25,400. **Rating:** 94%.

"MAN FROM WYOMING" (Paramount)

LOS ANGELES—Paramount, (3,596), 7 days, 35c to 65c. **Other attractions:** Lloyd Hamilton in "Honk Your Horn," Rice "Champion Makers," color novelty, Paramount news. Milton Charles organ concert. **Opposition:** "Big House," "Bright Lights," "Unholy Three," "Shadow of Law," "Shooting Straight," "What A Man," "Hot Curves." **Gross:** $23,800. **Rating:** 95%.

"BIG HOUSE" (M-G-M)

LOS ANGELES—Fox Criterion, (1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Comedy, Movietone news. **Opposition:** "Bright Lights," "Man From Wyoming," "Unholy Three," "Shadow of Law," "Shooting Straight," "What A Man," "Hot Curves." **Gross:** $23,500. **Rating:** 235%.

"ARIZONA KID" (Fox)

HOLLYWOOD—Grauman's Egyptian, (1,800), 7 days, 35c to 65c. **Other attractions:** Ben Bernie and band, Aesop Fable, Movietone news. **Opposition:** "Divorcee," "Nancy from Naples." **Gross:** $9,100. **Rating:** 121%.

"NANCY FROM NAPLES" (Warners)

HOLLYWOOD—Warner Hollywood, (3,000), 7 days, 35c to 65c. **Other attractions:** Larry Ceballos revue, news, orchestra. **Opposition:** "Divorcee," "Arizona Kid." **Gross:** $27,500. **Rating:** 196%.

"SHADOW OF THE LAW" (Paramount)

LOS ANGELES—United Artists, (2,100), 2nd week, 7 days, 35c to 75c. **Other attractions:** "Accidents will Happen," cartoon comedy, Robt. Bruce's "Sunset Hunters," Paramount news, Gaylord Carter organ concert. **Opposition:** "Big House," "Bright Lights." "Unholy Three," "Man From Wyoming," "Shooting Straight," "What A Man," "Hot Curves." **Gross:** $8,000, five days only. **Rating:** 83%.

"BRIGHT LIGHTS" (First National)

LOS ANGELES—Warner Downtown, (2,400), 7 days. 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Big House," "Man From Wyoming," "Unholy Three," "Shadow of Law," "Shooting Straight," "What a Man," "Hot Curves." **Gross:** $12,000. **Rating:** 80%.

"WHAT A MAN" (Sono Art)

LOS ANGELES—RKO, (2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, Pathe news. **Opposition:** "Big House," "Bright Lights," "Man From Wyoming," "Unholy Three," "Shadow of Law," "Shooting Straight," "Hot Curves." **Gross:** $13,000. **Rating:** 83%.

"SHOOTING STRAIGHT" (RKO)

LOS ANGELES—Orpheum, (2,750), 7 days, 35c to 65c. **Other attractions:** Comedy, Pathe news. **Opposition:** "Big House," "Bright Lights," "Man From Wyoming," "Unholy Three," "Shadow of Law," "What A Man," "Hot Curves." **Gross:** $9,500. **Rating:** 59%.

"HOT CURVES" (Tiffany)

LOS ANGELES—California, (2,000), 7 days 25c and 50c. **Other attractions:** Comedy, news. **Opposition:** "Big House," "Man From Wyoming," "Bright Lights," "Unholy Three," "Shadow of Law," "What A Man," "Shooting Straight." **Gross:** $5,200. **Rating:** 69%.

"DIVORCEE" (M-G-M)

HOLLYWOOD — Pantages Hollywood, (3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon-Marco "Cadet" Idea, comedy, Movietone news. **Opposition:** "Nancy From Naples," "Arizona Kid." **Gross:** $27,500. **Rating:** 196%.

Warners in South

Dallas—Invasion of this territory by Warners is anticipated as a result of the visit to Texas and Oklahoma of Herman R. Maier, chief of construction. He made a special tour of Texas and Oklahoma. Warners are taking over the Tom Boland houses at Oklahoma City.

Byrd Film Sends Omaha House to High; 10 Grand

Omaha—One of the timeliest bookings ever spotted here, "With Byrd at the South Pole," proved the big draw of the week at the Paramount. Despite hottest weather of the year, picture got $10,000 (125%). Best week for a long time.

Oakie's gaining popularity and good stage show brought the World $10,450 (110%) with "Social Lion." Rest of the town flopped.

Orpheum dropped to 80% with "Bride of the Regiment" (F.N.), grossing only $11,600. Fair stage bill but picture just didn't get over.

"Song of the Flame" dove to 80% the first half at the State. Just $1,680. Last half, "Murder Will Out" (F.N.), reached 90% for $2025.

Weather: hot.

Opposition: "With Byrd at the South Pole," Paramount; "Social Lion," Publix vaude, World; "Bride of the Regiment," RKO vaude, Orpheum; "Song of the Flame" (first half), "Murder Will Out" (last half), State.

"WITH BYRD AT THE SOUTH POLE" (Par.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Eddie Cantor's "Insurance"; "Candy Cabaret"; Paramount news, organ. **Gross:** $10,000. **Rating:** 125%.

"SOCIAL LION" (Paramount)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five acts Publix vaudeville, Ted Mack and band, Paramount news, shorts. **Gross:** $10,450. **Rating:** 110%.

"BRIDE OF THE REGIMENT" (F.N.)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Bob Albright, heading 4 acts RKO bill, Pathe news, shorts. **Gross:** $11,600. **Rating:** 80%.

"SONG OF THE FLAME" (W.B.)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $1,680. **Rating:** 80%

"MURDER WILL OUT" (F.N.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $2,025. **Rating:** 90%.

Ross Joins Christies To Direct Comedies

Hollywood—Nat Ross, director of Universal comedies and features for several years, has joined the directorial staff of Christies to megaphone Educational comedies which that organization will produce.

Grauman Sells Exchange In Milwaukee and Retires

Milwaukee—J. S. Grauman has quit the exchange business, selling Celebrated Players exchange to Vincent F. DeLorenzo and William Scharun. DeLorenzo has been with Grauman for 12 years.

Stahl Readying

Hollywood—Shooting is about to start by Universal on "The Lady Surrenders," in which Genevieve Tobin, Conrad Nagel and Rose Hobart are to appear. John M. Stahl will direct.

Ohio Censors Turn Down All 'Ingagi' Monkey Business

Cleveland—State board of censors here are a tough lot, so thinks W. N. Skirboll, distributor of "Ingagi" in Ohio, Western Pennsylvania, Kentucky and West Virginia. The board insists upon releasing the picture purely as a "film romance" and not as an authentic record of a jungle expedition, as the film was touted to be.

As now passed, the picture carries a foreword explaining what parts are studio made, and what parts originated in the jungle.

Florida Man Launches Natural Color Process

Lakeland, Fla.—Burgi Contner, an operator in different theatres here for several years and who later established a studio with his own developing and printing plant for the making of commercial films, states he has invented a natural color process which he claims reproduces all natural colors.

He calls it "Supercolor." Shortly after talking pictures were established, Contner developed a lens mount which he said would allow the same lens to be used for both the disc and sound-on-film pictures, the picture covering the entire screen in the latter without losing the space used for the sound track.

Beach-Krahn Sell Three And Enter Retirement

Berkeley, Cal.—H. L. Beach and Will F. Krahn have quit the show business after 22 years and will spend the rest of their days vacationing on the $350,000 which they received from Louis Kaliski for the Chimes, Strand and Lorin theatres.

Kaliski formerly operated the Grand, Lake, Senator and Diamond at Oakland, which he sold, later buying houses at Alameda.

Shipman to Supervise "East Is West" for "U"

Hollywood—Samuel Shipman has been signed by Carl Laemmle, Jr., to supervise "East Is West," which he wrote for the stage with John B. Hymer. Monta Bell will direct, with Lupe Velez and Lewis Ayres in the cast.

"Little Billy" Continues

Hollywood — Following his work in Pathe's "Swing High," Little Billy, the midget, will remain with the company, appearing in two-reel comedies. First assignment will be his baby impersonation in "Some Babies."

Johnson at "U"

Hollywood—John LeRoy Johnson is now publicity director for Universal under Ivan St. John, replacing Milton Howe, who is now with the Paramount publicity staff after two months at Universal.

Dirt

Chicago—Clara Bow was interviewed while in the bathtub during her brief stop-over last week. The interview was conducted by 'phone, however, with the impertinent questions of reporters relayed to Miss Bow by her secretary. The boys wanted to know if the red head "got dirty in Chicago or before she came here" and if she was returning to the Coast by way of Dallas.

Columbia Film 'Kicks the Bucket' In Kansas City

Kansas City—The Royal hit top with the highest percentage for the week, on Paramount's "With Byrd at the South Pole," which took $5,400, rating 120%. The Mainstreet was above average with "Notorious Affair," grossing $15,750, 105%.

At the Uptown, "Girl from Woolworth's," grossed $6,300, or 105%. The Midland did average for the first week under its new policy, taking in $15,000, or 100%, on "Big House." The Newman reported 90% with "Social Lion," which grossed $9,000, and the Pantages fell down to 70%, or $6,300, on "Around the Corner." At the Shubert, where "All Quiet on the Western Front" has been playing a road-show engagement, the third and final week grossed $7,500. This makes a $30,000 total for the three weeks' run in Kansas City.

Weather: Warm.

Opposition: "Notorious Affair," three acts vaude, Mainstreet; "Big House," Midland; "Social Lion," Newman; "With Byrd at the South Pole," Royal; "Girl from Woolworth's," Uptown; "Around the Corner," Pantages; "All Quiet on the Western Front," Shubert.

"BIG HOUSE" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Laurel and Hardy comedy ("Hay Wire"); Silly Symphony ("Hell's Bells"); Hearst Metrotone news. **Gross:** $15,000. **Rating:** 100%.

"NOTORIOUS AFFAIR" (F. N.)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Grantland Rice sportlight, three acts vaude, headlining the Weaver Brothers and Elviry. **Gross:** $15,750. **Rating:** 1055%.

"SOCIAL LION" (Paramount)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Mack Sennett comedy ("Goodbye Legs"); Eddie Cantor in "Insurance"; traveltalk ("Gates of India"). **Gross:** $9,000. **Rating:** 90%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount comedy ("Accidents Will Happen"); Paramount, "At Home"; cartoon ("Hungarian Goulash"). **Gross:** $5,400. **Rating:** 120%.

"GIRL FROM WOOLWORTH'S" (F.N.)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Harry Langdon in "Skirt Shy"; Mickey Mouse cartoon ("Jazz Fool"); Universal news. **Gross:** $6,300. **Rating:** 105%.

"AROUND THE CORNER" (Columbia)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** "Station S-T-A-R"; Pathe news. **Gross:** $6,300. **Rating:** 70%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

SHUBERT—(1,500), 50c-$1.50, 21 days (third week of run). No other attractions. **Gross:** $7,500. Road show. (Gross for three weeks: $30,000.)

Willie Named Manager Of Toledo Paramount

Toledo, O.—Managerial shifts here include Raymond Willie, who has been brought from Majestic, San Antonio, to manage Paramount, succeeding Rollin K. Stonebrook, who has been transferred to Publix new Mayfair theatre in Asbury Park, N. J. Stonebrook has been in charge of Paramount here since Sidney Danneberg was boosted to district manager.

Mpls. Swedes Hit The Trail Giving Will Plenty Pelf

Minneapolis—Will Rogers making a personal appearance with the showing of "So This Is London" was one of the greatest drawing cards that this city has ever seen. Rogers packed 'em in at every performance, the theatre taking one of the biggest grosses in its history. Rogers gave the house $45,000 for the week. This is a rating of 150% and it is ten thousand more than Paul Whiteman, the former big card, did when he was here a year and a half ago.

The State, showing "Shadow of the Law," took in $19,500 to register 80%. Orpheum was third with "Women Everywhere," to register 75% and a gross of $16,000. Century, offering "With Byrd at the South Pole," took $9,200 or 90% rating. Shubert, formerly a legit house, opened with "White Cargo," to shake in $6,000 or a rating of 80%.

The Aster, featuring "Back Pay," galloped home with $3,000 or a 100% listing. The big disappointment was "Captain of the Guard," at the Lyric. This picture flopped to the tune of 60% and a gross of $2,000.

Weather: Warm.

Opposition: Will Rogers (personal appearance), "So This Is London," Tin Type Revue (Publix stage show), Minnesota; "With Byrd at the South Pole," Century; "White Cargo," Shubert; "Women Everywhere," Lovejoy Dancers headlining vaude bill, RKO Orpheum; "Back Pay," Aster; "Shadow of the Law," State; "Captain of the Guards," Lyric.

"WOMEN EVERYWHERE" (Fox)

RKO ORPHEUM (2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Lovejoy dancers headlining 5-act vaude bill. **Gross:** $16,000. **Rating:** 75%.

"SO THIS IS LONDON" (Fox)

MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** Personal appearance of Will Rogers; "Tin Type Revue" (Publix stage show); overture, presentation. **Gross:** $45,000. **Rating:** 150%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $9,200. **Rating:** 90%.

"WHITE CARGO" (Congo)

SHUBERT—(1,500), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Sharkey-Schmeling fight film. **Gross:** $6,000. **Rating:** 80%.

"SHADOW OF THE LAW" (Paramount)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Comedy, newsreel. **Gross:** $19,500. **Rating:** 80%.

"CAPTAIN OF THE GUARD" (Universal)

LYRIC—(1,238), 15c-25c-30c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $2,000. **Rating:** 60%.

"BACK PAY" (F. N.)

ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $3,000. **Rating:** 100%.

The Big Magnet

Washington—In 1929, United States visitors spent about $289,000,000 and Canadians here spent about $91,000,000, the Department of Commerce has figured out.

In enumerating the causes for this great traffic, which, incidentally, is larger than between any other two countries in the world, the government states "the important influence of prohibition in the United States will be doubted by nobody." In other words, John Barlevcorn plays host to many millions of Uncle Sam's chillun!

Canadian theatres undoubtedly received a substantial share of that 289 millions.

Old Johnny Law Busy

Sacramento, Cal.—Many film companies are included in the group of 2,600 corporation charters which have been revoked by the secretary of state in forfeit for failure to pay the state franchise tax.

Suits have been filed to collect the taxes due, amounting to $100,000. Delinquent companies may revive their charters by filing applications with the secretary of state and by paying the tax.

Byrd Clicks in Des Moines; High At Eleven Grand

Des Moines—Despite hot weather, Des Moines houses reported business above average and nothing to complain about.

"With Byrd at the South Pole" sounded cool and it drew the week's best, at the Des Moines, with a gross of $11,000, rating 140%. Gary Cooper in "Man from Wyoming" did well on a four-day run, rating 130% and a gross of $7,000, showing at the Paramount next door. The patriotic feature put on by Publix and shown also at the Strand received special applause. "Runaway Brides" and "Rough Romance" at the Orpheum each grossed around $6,300, rating 120%.

Weather: Warm.

Opposition: "Courage," stage band, 5 vaude acts, 3 days, Paramount; "Rough Waters," 3 days, Strand; "Richest Man in the World," 4 days, Strand; "Rough Romance," RKO vaude, 3 days, Orpheum; "Runaway Brides," 4 days, Orpheum; "With Byrd at the South Pole," Des Moines; "Man from Wyoming," stage show, 4 days, Paramount.

"COURAGE" (Warners)

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, Al Morey Paramount band and five acts of vaude; Hob Hamilton, organ. **Gross:** $6,000. **Rating:** 125%.

"MAN FROM WYOMING" (Paramount)

PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** "U." news, Bob Hamilton, organ, patriotic stage show ("The Evolution of Yankee Doodle"). **Gross:** $7,000. **Rating:** 125%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

DES MOINES—(1,600), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, fashion news, Educ. novelty ("Hunting the Hunter"); Columbia cartoon ("Married Dwarfs"). **Gross:** $11,000. **Rating:** 140%.

"RUNAWAY BRIDES" (RKO)

ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** RKO vaude, Pathe news. **Gross:** $6,300. **Rating:** 125%.

"ROUGH ROMANCE" (Fox)

ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** RKO vaude, Pathe news, patriotic sound trailer. **Gross:** $6,300. **Rating:** 125%.

"RICHEST MAN IN THE WORLD" (M-G-M)

STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Columbia colortone ("Ye Heartshop"); cartoon ("An Old Flame"). **Gross:** $3,000. **Rating:** 110%.

"ROUGH WATERS" (Warners)

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Educ. comedy ("Hungarian Goulash"); Sennett comedy ("Campus Crushers"); Publix feature ("Spirit of Liberty"). **Gross:** $4,000. **Rating:** 120%.

Tampa Boy Scouts See Byrd Picture

Tampa, Fla.—Realizing the advantage of word-of-mouth advertising, Paul Short, manager of the Tampa, invited the Boy Scouts to attend the first show of the current feature, "With Byrd at the South Pole." The Scouts marched to the theatre in a body with several banners telling all about where they were headed and why, which was good publicity.

"Runaway Bride" Sinks to 30% In Balto Run

Baltimore—With three first-run theatres having closed for the summer, business went along pretty good for those remaining open despite the July 4th holiday, with many persons leaving the city for the three-day period. The weather enticed many out into the open.

The biggest business was done at Loew's Stanley, where "Big House" was acclaimed by the public after getting off to a slow start. Large advertising space was used on this in the Sunday "American" and Baltimore "News" (Hearst papers). The gross was figured at $21,800.

The low was done at the Auditorium, where, although this house abandoned the road show policy and went on a grind basis with a 25 cents to 50 cents admission, business did not go so well with "Runaway Bride." This grossed only $1,650, rating 30%.

Weather: Clear and hot all week with showers Tuesday. Ideal holiday weather for Friday and Saturday.

Opposition: "Runaway Bride," Auditorium; "Lady of Scandal" (with "Black Sheep," a Loew-Capital stage unit), Loew's Century; "With Byrd at the South Pole," Keith's; "Strictly Modern," Metropolitan; "Not Damaged," New; "Big House," Loew's Stanley; "Flirting Widow," Loew's Valencia; "Florodora Girl," Loew's Parkway after one week at Loew's Stanley.

"LADY OF SCANDAL" (M-G-M)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, Independence Day reel, "Hungarian Goulash," (cartoon); "Bacon Grabbers," (comedy); "Black Sheep," Loew-Capitol stage unit with Henry Bergman; orchestra, organ. **Gross:** $19,000. **Rating:** 91%.

"BIG HOUSE" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, Independence Day reel, "Stronger Sex" (comedy); Pathe Audio Review, organ. **Gross:** $21,800. **Rating:** 125%.

"FLIRTING WIDOW" (First National)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Frolicking Fish," (cartoon); Pathe Audio Review, Sportlight; "Hay Wire," Laurel and Hardy M-G-M comedy. **Gross:** $3,000. **Rating:** 86%.

"FLORADORA GIRL" (M-G-M)

(Shown uptown after one week at Loew's Stanley downtown)

LOEW'S PARKWAY—(1,092), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Bearded Lady," (Paramount comedy); Pathe Audio Review. **Gross:** $4,300. **Rating:** 98%.

"STRICTLY MODERN" (First National)

METROPOLITAN—(1,500), 15c-50c, 6 days starting Saturday. **Other attractions:** Robert L. Ripley's "Believe It or Not," (novelty with cartoon work); "Royal Four Flusher," (Vitaphone Variety); "Sinkin' In the Bathtub" (Looney Tunes cartoon); Kinograms, organ. **Gross:** $2,700. **Rating:** 45%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

KEITH'S—(3,016), 25c-50c, 6 days beginning Friday plus a Sunday midnight show. **Other attractions:** America or Bust," (Pathe comedy); Universal news. **Gross:** $6,000. **Rating:** 75.

"NOT DAMAGED" (Fox)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Two Much Acting" (Fox act); Radio comedy. **Gross:** $5,800. **Rating:** 50%.

"RUNAWAY BRIDE" (Radio)

AUDITORIUM—(1,600), 25c-50c, 7 days beginning Monday. Returned to grind policy 10 A.M. to midnight. **Other attractions:** "Sketches" (comedy); Universal news. **Gross:** $1,650. **Rating:** 30%.

Justifying Murder

A new menace to one's peace of mind is beginning to replace the film goer who reads the subtitles aloud. This is the person who stamps his way through a musical film, tapping time to all the dance tunes and some of the others.

Check and—

Washington — Many key towns in various sectors of the country, particularly Los Angeles and surrounding film colonies, have been blowing a horn far and wide heralding new census figures which placed them away up on the list of important communities.

Some of them, it is understood, are in for a big disappointment. The figures announced a few weeks ago were only rough estimates and will be changed when the official list appears some time late this month.

$21,500 Intake Gives Oakie Top Cleveland Spot

Cleveland—"Social Lion," Jack Oakie's newest comedy, was the most popular attraction of the week, grossing $21,500.

RKO Palace had a big week, too, but whether Bebe Daniels in "Alias French Gertie" or the popular vaudeville team, Olsen and Johnson, were responsible for the crowds is debatable. The other first-run houses pulled through the week with just fair business, which is pretty good, considering that two of the houses were playing hold-overs.

Weather: Unusually cool and clear.

Opposition: "Caught Short," 3rd week, Stillman; "Safety in Numbers," Allen; "Social Lion," State; "Alias French Gertie," Palace; "Women Everywhere," RKO Hip. "Second Floor Mystery," 105 St.; "Men Are Like That," Cameo; "All Quiet on the Western Front," 3rd week, Hanna.

"CAUGHT SHORT" (M-G-M), Third Week

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Manhattan Serenade" (M-G-M); "Killing the Killer" (Talking Picture Epics—Columbia); Hearst Metrotone news. **Gross:** $10,500. **Rating:** 70%.

"SAFETY IN NUMBERS" (Paramount)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** Gems of M-G-M (M-G-M); "Independence Day" (Standard Film Service); "Come Take a Trip" (Paramount song); Hearst Metrotone news. **Gross:** $15,000. **Rating:** 82%.

"SOCIAL LION" (Paramount)

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Zeppelin Flight" (Columbia); "Ranch House Blues" (Pathe); Paramount news; stage show ("Jack Sidney and His Frollickers of 1930"). **Gross:** $21,500. **Rating:** 107%.

"ALIAS FRENCH GERTIE" (RKO)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Independence Day" (Standard); "Champion Makers" (Pathe Sportlight); Pathe news, Pathe Review, vaudeville. **Gross:** $27,500. **Rating:** 110%.

"WOMEN EVERYWHERE" (Fox)

RKO HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Knights Out" (Fox); Fox Movietone news. **Gross:** $13,000. **Rating:** 65%.

"MEN ARE LIKE THAT" (Paramount)

CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "Below Zero" (M-G-M); "Desert Sunk" (Columbia); Screen Snap Shots (Columbia); Hearst Metrotone news (M-G-M). **Gross:** $3,700. **Rating:** 74%.

"SECOND FLOOR MYSTERY" (Warners)

KEITH'S EAST 105TH ST.—(2,200), 25c-50c, 7 days. **Other attractions:** "Who's Got the Body?" (RKO comedy); Pathe news, Pathe Review, Sportlight (Pathe); vaudeville. **Gross:** $11,200. **Rating:** 74%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

(Road Show—Third Week)

HANNA—(1,500), 50c-$1.50, 7 days. **Gross:** $10,800. **Rating:** 72%.

Third Key House for Publix in Times Square

Paramount's Criterion in New York, which is expected to be razed in 1936, at expiration of present leases, will be succeeded by a new house to be built in 72-story office building. The company has purchased additional neighboring property for the structure.

Rogers' Frisco Run Leads the 1st Run Parade

San Francisco—Exhibs here saw a better-than-usual week, with seven of the big-time stands clicking at par or away better, a remarkable performance in view of the recent punk b. o. figures. Better weather and better pictures were the chief contributing causes.

The Fox house celebrated its first anniversary with the blare of trumpets and the tingling of silver coins continuously pouring through the 6 x 8 cut in the box office window. Will Rogers was the picture draw.

Weather: Clear and sunny.

Opposition: "So This Is London," Fanchon & Marco special anniversary revue, Fox; "Richest Man in the World," Warfield; "Shooting Straight," Orpheum; "Fall Guy," vaude, Golden Gate; "White Cargo," Embassy; "Dumbbells in Ermine," Davies; "Their Own Desire," Casino; "Numbered Men," Paramount; "Big Pond," St. Francis; "With Byrd at the South Pole," California

"WHITE CARGO" (All Star)

EMBASSY—(1,400), 50c-65c-90c, 2nd week. **Other attractions:** Universal news, "Hauptman's Melody Artists. **Gross:** $11,500. **Rating:** 107%.

"DUMBBELLS IN ERMINE" (Warner Bros.)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Vitaphone Vaudeville Varieties, news. **Gross:** $6,500. **Rating:** 95%.

"THEIR OWN DESIRE" (M-G-M)

CASINO—(2,500), 40c-60c, 7 days. **Other attractions:** "Little Johnnie Jones," comedy; newsreel. **Gross:** $9,500. **Rating:** 95%.

"NUMBERED MEN" (First National)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Paramount trio ("Jazz a la Spooks"), "Aber Twins" Paramounteers, Paramount news, organ recital. **Gross:** $12,000. **Rating:** 80%.

"BIG POND" (Paramount)

ST. FRANCIS—(1,375), 35c-50c-90c, 3rd week. **Other attractions:** "Campus Crushes," "Larie de Fiest's Band," "Dresden Dolls." **Gross:** $12,600. **Rating:** 115%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Gross:** $14,500. **Rating:** 100%.

"SO THIS IS LONDON" (Fox)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Orchestra offering "A Venetian Medley," Fox news, Fanchon & Marco's Revue ("Rose Garden," specially staged for anniversary celebration). **Gross:** $42,000. **Rating:** 180%.

"RICHEST MAN IN THE WORLD" (M-G-M)

WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** Comedy, "Fast Work"; Vagabond Director travel talk ("The Lair of Chang How"; Fox and Hearst news, fashions. **Gross:** $25,000. **Rating:** 100%.

"SHOOTING STRAIGHT" (Paramount)

ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** Short Talkies, Smoth & Dale in "Accidents Will Happen," "Candy Cabaret"; organ recital. **Gross:** $10,000. **Rating:** 100%.

"FALL GUY" (Radio Picture)

GOLDEN GATE—(2,500), 30c-40c-50c-65c, 7 days. **Other attractions:** Vaudeville, all-girl shows, music. **Gross:** $19,000. **Rating:** 105%.

Canadian Magnascope to Buck Paramount Device?

St. John, N. B.—Paramount may have a Magnascope operating in the United States, but that isn't deterring P. A. Nolan of Nolan Theatre Enterprises from touring the Maritime Provinces offering a wide film device by the same name. He says he will visit the States later to introduce Magnascope there.

Tully's Tux

Since Jim Tully has taken up acting he can no longer sit at home and sneer at the radio announcing the arrivals at world premieres. Undoubtedly, Jim will borrow a tuxedo and be there.—*Jimmy Starr in Los Angeles Record.*

"Mammy's" 3-Day Ottawa Run is a Flop on $3,300

Ottawa—Cooler weather stimulated theatre business in Ottawa during the week, while two holidays, one Canadian and the other United States, was a further help with the result that box office ratings were comparatively high. Plenty of U. S. tourists came over to the Canadian capital to celebrate their Independence and their presence in local theatres was pronounced. The only flop of the week was "Mammy" at Keith's with $3,300 for three days, rating 70 per cent.

Weather: Cool with some rain.
Opposition: "King of Jazz," Regent; "Floradora Girl," 3 days Keith's; "Show Girl in Hollywood," 3 days, Avalon; "Sweethearts and Wives," Centre; "Around the Corner," 3 days, Imperial; "Girl Said No," 3 days, Avalon; "Mammy," 3 days, Keiths.

"KING OF JAZZ" (Universal)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Disney cartoon, ("Cactus Kid"); Fox Movietone news; orchestra. **Gross:** $6,100. **Rating:** 100%.

"FLORADORA GIRL" (M-G-M)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Pick 'em Young"; Krazy Kat cartoon comedy; Universal news. **Gross:** $4,400. **Rating** 90%.

"SHOW GIRL IN HOLLYWOOD" (F.N.)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Our Gang in "Bouncing Babies"; Silly Symphony ("Night"); Fox Movietone news. **Gross:** $1,220. **Rating:** 90%.

"SWEETHEARTS AND WIVES" (F. N.)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Traffic Troubles"; Eleanor Painter, soprano; Voice of Hollywood. **Gross:** $3,500. **Rating:** 90%.

"AROUND THE CORNER" (Col.)

IMPERIAL—(1,200), 15c-50c, 3 days. **Other attractions:** Our Gang comedy ("First Seven Years"); "Song of Spain"; Hearst Metrotone news. **Gross:** $3,050. **Rating:** 85%.

"GIRL SAID NO" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "In Old Madrid"; "Tie Match"; Fox Movietone news. **Gross:** $1,100. **Rating:** 85%.

"MAMMY" (Warners)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Down With Husbands"; Pathe news; Spitalny orchestra reel. **Gross:** $3,300. **Rating:** 70%.

Okla. High to 'Shadow of Law' Grosses $6,500

Oklahoma City—Average week at b. o. windows in this berg, with nothing startling to break the monotony along the main stem.

Paramount's "Shadow of the Law" brought the biggest crowds, turning in $6,500, or 110%, for its performance at the Criterion. Other runs followed closely on its heels.

Weather: Fair, warm.
Opposition: "Midnight Mystery", Empress; "Rough Romance", Liberty; "Shadow of the Law", Criterion;" Border Legion," Capitol; "Officer O'Brien," RKO vaude, Orpheum.

"MIDNIGHT MYSTERY" (RKO)

EMPRESS—(1,000), 25c-50c, 7 days. **Other attractions:** Universal news, "Cash & Marry," comedy. **Gross:** $4,500. **Rating:** 105%.

"ROUGH ROMANCE" (Fox)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox Movietone news, Clark & McCullough comedy. **Gross:** $5,000. **Rating:** 95%.

"SHADOW OF THE LAW" (Paramount)

CRITERION—(2,000), 25c-50c. **Other attractions:** Paramount news, "Japanese Bowl," Lee Morse in "Music Racket." **Gross:** $6,500. **Rating:** 110%.

"BORDER LEGION" (Paramount)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Our Gang in "Boxing Gloves." **Gross:** $6,000. **Rating:** 100%.

"OFFICER O'BRIEN" (Pathe)

ORPHEUM—(1,500), 25c-50c, 7 days. **Other attractions:** RKO vaudeville, Pathe news. **Gross:** $5,500. **Rating:** 100%.

The Newest Wrinkle

Western Electric's salesmen in the sound equipment field will no longer confine their activities to theatres. Commencing this week, each man will call on radio broadcasting stations in his respective territory, handling a complete line of broadcasting accessories.

Narrowing down of the sound market is understood to have prompted this decision by the electric officials.

The company manufactures majority of equipment used in the field of ether waves.

Crawford Pulls $17,800, 195%, At Portland

Portland, Ore.—Joan Crawford, in M-G-M's "Blushing Bride," proved a most happy choice for Fourth of July week at the Broadway, where heavy patronage was the rule throughout the week. A big surplus of the holiday visitors taxed the capacity of the house, which grossed $17,800, 195%. Don Wilkins and the Fox Broadway band with patriotic medley were a contributing factor.

Gary Cooper in "Man from Wyoming," at the Paramount, proved romantic enough to annex a goodly number of the holiday crowds, grossing $14,000, and 165%. Another entertaining stage show under supervision of "Happy" Phil Lampkin, helped to build up the b. o.

Weather: Hot—All houses played up modern refrigeration..
Opposition: "Man from Wyoming," "Unholy Three", "Captain of the Guard", "Shooting Straight", "Social Lion" (2nd Week). Evening baseball looms; Tom Thumb golf courses have cut into grosses.

"BLUSHING BRIDE" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Smiles Idea," with Seymour & Corncob, Lamberti xylophonist (who stopped the show), Dorothy Neville, Walter Bradbury, Don Wilkins m. c. and Broadway Band; Henri LeBel at Wurlitzer, Fox Movietone news. **Gross:** $17,800. **Rating:** 195%.

"MAN FROM WYOMING" (Para.)

PORTLAND PARAMOUNT—3,085), 25c-50c, 7 days. **Other** attractions: "Jazz a la Spooks" (including Bobby Jackson, Aber Twins, Mabel Hollis, Happy Phil Lampkin and Paramounteers); Con at Wurlitzer, Para. news. **Gross:** $14,000. **Rating:** 165%.

"UNHOLY THREE" (M-G-M)

FOX UNITED ARTISTS—(945), 25c-50c, 7 days. **Other attractions:** Metro. acts, Hollywood varieties, Fox news, extra midnight shows. **Gross:** $11,500. **Rating:** 152%.

"SHOOTING STRAIGHT" (RKO)

RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Roy Rogers, comic; Lane, Osborne and Chicco, Kramer & Boyle, singing jesters; Viola Dana in "The Inkwell," Pathe news, Catherine Custer at Wurlitzer. **Gross:** $10,500. **Rating:** 130%.

"CAPTAIN OF THE GUARD" (W.B.)

HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news. Strong tie-ups with music shops. **Gross:** $10,500. **Rating:** 125%.

"SOCIAL LION" (Para.) (Second Week)

PORTLAND RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Para. news, Shorts. Gross: $10,000. **Rating:** 115%.

Leonore Coffee to Adapt

Hollywood—Leonore Coffee has been assigned by First National to write the adaptation and dialogue for Walter Huston's initial starring production for that company. Picture will be a re-vamped version of "Honor of the Family," with new title slated to be selected for it before release.

"Big House," on Sudden Spurt, Jumps 6 Grand

It took New Yorkers a week, apparently, to find out about "The Big House," which played to $18,000 in its first week at the Astor, jumping to nearly $25,000 for the second, a sensational climb.

Holiday crowds deserting the town for the beaches were missed along the main stem, but not much, what with the hundreds of thousands of visitors who flocked to the big show palaces to catch a glimpse of New York's "sophisticated" stage touch. Business, generally, held up fairly well.

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 2nd week. **Other attractions:** Comedy, ("College Hound"); newsreel. **Gross:** $24,850, wow! what a gross; jumped six thousand over last week, the opener.

"CAUGHT SHORT" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 2nd week, 7 days. **Other attractions:** Overture, Hearst Metrotone news, Capitol presentation ("Cheer Up"); organ. **Gross:** $67,226, floppy, although this is the second week at the Capitol; first brought $79,176.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 9th week. **Other attractions:** None. **Gross:** $19,725, holiday crowds brought an additional grand to the b.o. coffers here, where U's war epic continues to stand 'em up.

"BORDER LEGION" (Para.)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Fitzpatrick Travelogue ("Egypt"); Pathe Sportlight, vaudevi.le, ("Forward March"); news. **Gross:** $75,500, renewed interest here, figure jumping at least $20,000 over previous week's intake.

"BYRD AT THE SOUTH POLE" (Para.)

RIALTO—(1,904), 40c-50c-85c-$1, 7 days. **Other attractions:** Comedy, ("Insurance"); "Candy Cabaret," cartoon ("There will be a Hot Time In the Old Town To-night.") **Gross:** $25,700, starting to edge off; drop of seven grand under last week.

"BAD ONE" (U.A.)

RIVOLI—(2,103), 35c-50c-65c-$1, 3rd week, 7 days. **Other attractions:** Short, "Back Home,"; comedy, "His Honor the Mayor"; "Gents Preferred." **Gross:** $15,300.

"CZAR OF BROADWAY" (U.)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Hearst Metrotone news, vaudeville. **Gross:** $61,200, plenty low.

"SWEETHEARTS AND WIVES" (1st Nat'l)

STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days. **Other attractions:** Eddie Buzzel in "Royal Fourflusher," short "Liar of Change How," "Sinking in the Bath Tub" a comedy. **Gross:** $30,011, okay.

"NUMBERED MEN" (First National)

WINTER GARDEN—(1,493), 35c-50c65c-85c-$1, 3rd week, 7 days, 4th week. **Other attractions:** Comedy, "For Sale," the Potters in "What a Life!" shorts, "Taxi Talks," "Devils Parade," Max Schmeling short. **Gross:** $16,239, terrible—and how.

Mortgage Actions Against Two Indiana Theatres

South Bend, Ind.—Judge Thomas W. Slick in Federal Court ordered the Palace Theatre Corp. properties here sold at public auction to satisfy a judgment of $986,244.40, granted to the Liquidating Midland Bank of Cleveland, for $900,000 first mortgage deed bonds floated April 1, 1925, to finance the construction of the building.

The judge of Superior Court here signed a judgment foreclosing two mortgages against the Mishawaka Theatre Corp., Mishawaka, Ind., for $143,894. The American Trust Co., which instituted the foreclosure suit, held a first mortgage and was given a judgment for $93,379. In view of the fact that the property of the corporation is not sufficient to pay off the mortgage indebtedness at a sale, the court provided that the trust company continue as a receiver collecting the rents and profits of the property for an indefinite period pending the final sale.

"Richest Man" is Chi's Best Bet; Grosses $20,100

Chicago—The Loop held four money pictures last week, each in one of the smaller houses. The big spots were slightly off for the most part.

Of the four honeys, "Richest Man in the World" (M-G-M), playing at RKO Woods, was the standout. Publix-B. & K. turned the picture down cold; the critics received it very mildly, and it is running with poor short subject support. Its first week gross was $20,100 (175%), an exceptional figure for this house. It is now getting the family trade, which means word-of-mouth advertising, and appears to be building.

The Roosevelt carried another winner in "Byrd at the South Pole" (Paramount). It grabbed $32,800 in the last seven of its first ten days, and is continuing at a good pace. The Garrick took "All Quiet on the Western Front" (U.), which had four good weeks at McVickers previously and collected $14,200 (150%) the first week, a sweet figure for this house. "Lilies of the Field" (F. N.), in the Castle on a "pink" permit, did $5,100 (170%) in its second week, thanks to the ladies' trade. In spite of this nice showing the picture was forced out by an "Ingagi" (Indie) booking. The gorilla picture opened to capacity business; its previous nine weeks at the Garrick apparently having done it no injury.

"Big Pond" (Paramount) slumped badly in its second and final week at the United Artists, taking only $13,200 (60%). It was replaced by "Song o' My Heart" (Fox), which opened nicely. The Palace was also slightly off at $19,200 (80%).

Weather: Cool, occasional showers.

Opposition: "Lilies of the Field," 2nd week, Castle; "Social Lion," stage show, Chicago; "All Quiet on the Western Front," Garrick; "Big House," McVickers; "Young Desire," Monroe; "Border Legion," stage show, Oriental; "Hold Everything," 2nd time in Loop, Orpheum; "Soldiers and Women," vaudeville, Palace; "With Byrd at the South Pole," 2nd week, Roosevelt; "Notorious Affair," vaudeville, State-Lake; "Big Pond," 2nd week, United Artists; "Richest Man in the World," Woods.

"LILIES OF THE FIELD" (F. N.)

CASTLE—(300), 60c, 2nd week. **Other attractions:** Newsreel. In here on a "pink" with consistent trade from women. Just as good as first week, but forced out by "Ingagi" (Indie) booking. **Gross:** $5,100. **Rating:** 170%.

"SOCIAL LION" (Paramount)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, comedy, novelty short, newsreel. **Gross:** $43,200. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

GARRICK—(1,259), 50c-75c, 1st week here; 5th in Loop. Splendid business for this house. **Gross:** $14,200. **Rating:** 150%.

"BIG HOUSE" (M-G-M)

McVICKERS—(2,284), 35c-85c, first 4 days. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $16,000. **Rating:** 100%. Picture replaced "Arizona Kid" (Fox) in mid-week. **Gross:** "Arizona Kid" (final week), $19,600. **Rating:** 70%.

"YOUNG DESIRE" (Universal)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel. First other than Fox product to play here in some time. Inaugurates an open booking policy for house. **Gross:** $3,800. **Rating:** 65%.

"BORDER LEGION" (Paramount)

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, newsreel, novelty short. **Gross:** $35,700. **Rating:** 80%.

"HOLD EVERYTHING" (W. B.)

(Second Time in Loop)

ORPHEUM—(762), 25c-50c, 7 days. **Other attractions:** Three Vitaphone acts. **Gross:** $4,500. **Rating:** 75%.

"SOLDIERS AND WOMAN" (Columbia)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** Five acts vaudeville, comedy, newsreel. Off slightly over previous weeks. **Gross:** $19,200. **Rating:** 80%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

ROOSEVELT—(1,591), 35c-85c, 2nd week. **Other attractions:** Musical short, comedy, newsreel. Beautiful business still holding up. **Gross:** $32,800. **Rating:** 160%.

"NOTORIOUS AFFAIR" (F. N.)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts vaudeville, novelty short, newsreel. **Gross:** $19,800. **Rating:** 75%.

"BIG POND" (Paramount)

UNITED ARTISTS—(1,700), 35c-85c, 2nd and final week. **Other attractions:** Comedy, newsreel, novelty short. Dropped badly in its second week and replaced by "Song o' My Heart" (Fox). **Gross:** $13,200. **Rating:** 60%.

"RICHEST MAN IN THE WORLD" (M-G-M)

WOODS—(1,166), 35c-75c, 1st week. **Other attractions:** Comedy, cartoon, newsreel. Picture clicked with the family trade and building now on word-of-mouth plugging. **Gross:** $20,100. **Rating:** 175%.

Death, Where's Thy Sting?

A ham-and-egg actor recently steadied himself on the edge of a Times Square skyscraper with a desire to end it all.

"Come back," called a sympathetic director who happened along at the crucial moment, "you have everything to live for. Why die?"

The actor insisted, but the director finally convinced him to wait until they talked things over. "Life ain't so worse," he opined.

The intended suicide relented. For 15 minutes life was discussed in all its chameleon aspects. They delved deeply into the intricacies of the show business. They then arose—and both jumped off.

Eddie Dowling Pulls Big Crowds In Providence

Providence—Eddie Dowling's popularity pulled big business to the RKO Albee and hit the high-water mark for the house's summer gross, clicking around $11,000, which is about 100%. Dowling was feted by the state and city, and various lodges held theatre parties during the week.

Loew's State held up well at $20,000 with "Big House," while the Paramount found "With Byrd at the South Pole" strong at $13,200. The Majestic and RKO Victory, showing "The Devil's Holiday" and "Good Intentions," were about normal.

Weather: Clear, cool.

Opposition: Legit: Carlton, stock, bicycle races. Films: Paramount, "With Byrd at the South Pole"; RKO Victory, "Good Intentions"; Loew's State, "Big House"; Majestic, "Devil's Holiday"; RKO Albee, "Women Everywhere."

"WITH BYRD AT THE SOUTH POLE" (Para.)

PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** "Don't Believe It," "Dresden Dolls," Paramount news, Joe Alexander's organlogue. **Gross:** $13,200. **Rating:** 110%.

"DEVIL'S HOLIDAY" (Paramount)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Heart Breaker," "Belle of the Night," "Bath Time at Zoo," Paramount news. **Gross:** $10,500. **Rating:** 95%.

"BIG HOUSE" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Our Gang comedy, second Hungarian rhapsody, Sportlight, organlogue. **Gross:** $20,000. **Rating:** 95%.

"GOOD INTENTIONS" (Fox)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Independence Day," "Ranch House Blues," Paramount news. **Gross:** $18,200. **Rating:** 90%.

"WOMEN EVERYWHERE" (Fox)

RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Eddie Dowling and four acts of vaude. **Gross:** $11,000. **Rating:** 100%.

McLeod Gets Contract

Hollywood—Norman McLeod, for many years a writer and more recently a director, has been given a directorial contract by Paramount.

All Boston Town Goes Wild Over South Pole Film

Boston—Seldom does a film playing day and date in two houses, even though they be first runs, blow the lid clean off the top, but that's just what happened with Publix's Olympia and Uptown, where "With Byrd at the South Pole" was screened. The Olympia grossed $28,000 for 205% and the Uptown went it better with $24,500 for 210%. These two records are likely to stand as house records for some time.

"Big House" at Loew's State did splendid business in what, with the exceptions noted, may be termed a rather dull week. It grossed $22,000 for 110%, the result of heavy newspaper advertising and newspaper tie-ups. "Florodora Girl," which played at Loew's State a couple of week's ago for grosses well above average, came back for another Boston showing at Loew's State and did 95%.

Other downtown houses did a typical mid-summer business, more or less spotty and nothing to brag about. The holiday was a life-saver in many instances.

Weather: Fair and warm.

Opposition: Metropolitan with "Border Legion" and a good stage show with plenty of music and dancing; Keith-Albee, "Alias French Gertie," vaudeville; Keith Memorial, "Bride of the Regiment"; Loew's State, "Big House"; Loew's Orpheum, "Florodora Girl" for a second showing in three weeks; Olympia and Uptown, "With Byrd at the South Pole," playing day and date, "Young Desire," Park; "Shadow of the Law," Scollay Square; "Swing High," playing day and date at Fenway and Modern; "All Quiet on the Western Front," 5th week, Majestic.

"BORDER LEGION" (Paramount)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Fred Waring and his Pennsylvanians, stage show, comedy, lounge dancing, Paramount news. **Gross:** $30 000. **Rating:** 90%.

"ALIAS FRENCH GERTIE" (RKO)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Jack Osterman and other vaudeville, RKO-lians, Sportlight, Pathe news. **Gross:** $16,500. **Rating:** 85%.

"BRIDE OF THE REGIMENT" (First National)

KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Organ specialties, Sportlight, comedy, Pathe news. **Gross:** $21,000. **Rating:** 90%.

"BIG HOUSE" (M-G-M)

LOEW'S STATE—(2,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"FLORODORA GIRL" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** "Gems of M-G-M," vaudeville, comedy, Hearst Metrotone news. **Gross:** $19,000. **Rating:** 95c%.

"WITH BYRD AT THE SOUTH POLE" (Para.)

(Playing day and date with the Uptown)

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $28,000. **Rating:** 205%.

"WITH BYRD AT THE SOUTH POLE" (Para)

(Playing day and date with the Olympia)

UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $24,500. **Rating:** 210%.

"YOUNG DESIRE" (Universal)

PARK—(800), 25c-50c 7 days. **Other attractions:** Universal talker news. **Gross:** $4,500. **Rating:** 90%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $4,500. **Rating:** 75%. (Fifth Week)

"SHADOW OF THE LAW" (Paramount)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Seven vaudeville acts, comedy, Paramount news. **Gross:** $11,000. **Rating:** 80%. (Played last week at the Olympia and Uptown.)

"SWING HIGH" (Pathe)

(Playing date and date with Modern)

FENWAY—(1,800) 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $10,500. **Rating:** 85%.

"SWING HIGH" (Pathe)

MODERN—(800), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $5,000. **Rating:** 85%.

Sound Strengthens Grip of U. S. on Swedish and Czechoslovakian Markets

Fans Want the Real Stuff, Not Synthetic Synchronized Versions

Washington — Sound has helped rather than hinder American films in at least two European countries, Sweden and Czechoslovakia, where prestige of U. S. product has been enhanced by advent of talkers.

Despite strong attempts to block the run of American films, Swedish fans supported the new movement so staunchily that the opposing forces backed down to defeat. This is made known by the United States Government in the fifth installment of a survey of film conditions in all European countries, full report of which is appearing regularly in Motion Picture News.

American films, in a neck-and-neck race with German product for supremacy in Czechoslovakia are running leaps and bounds ahead of the Teutonic pictures. As in the case of Sweden, sound has given added prestige to U. S. product, although synchronized versions do not receive as warm a reception as straight talkers in either country.

Both Sweden and Czechoslovakia are showing a progressive attitude toward the building of a film industry, unlike other neighboring countries. The countries are following the trend in larger countries of building modern theatres.

The discussion of conditions in Norway is continued below from a preceding issue, followed by full reports of Czechoslovakia and Sweden:

NORWAY

By MARQUARD H. LUND
American Commercial Attache, Oslo

(Continued from a preceding issue)

Gross receipts from the 245 Norwegian theatres amounted to about 12,500,000 crowns ($3,350,000) in 1929. Of these, 103 theatres owned by municipalities showed receipts of 11,237,734 crowns ($3,010,511). Control of the principal theatres, therefore, is entirely in the hands of the various communities. Some of the few remaining independent houses—Colloseum and Kinopalaet in Oslo, and the Rosenberg in Trondhjem—were taken over by the respective communes during the year. Although each commune manages its own theatres, Kommunernes Film Central, Oslo, is considered as the center of affairs for all communes and undoubtedly has considerable influence and is consulted on important decisions.

American film prestige seems to hold up well with the public, as is indicated by financial returns. The press considers most American films inferior to European production from an artistic point of view, owing probably to a difference in taste. Sound films with much American slang are not suited for the market. On the other hand, musical comedies with attractive settings and all-talking mystery plays would make American sound films probably more popular. The German sound picture "Atlantic" has been playing to full houses.

The further development of sound films is rather promising, considered from the point of view of the public. Most of the opposition comes from professional critics, who prefer the silent film, and a certain political element, which is opposed to commune operation of the theatres and quotes the sound film installations as an example of poor business judgment. Norwegian text is shown for the benefit of those who do not understand English or German. A surprisingly large number of people are familiar with English and German, however, but have difficulty in understanding typically American idioms. For the same reason, American jokes and humor are not always understood.

Additional theatres will probably be wired for sound film during 1930. The present cost of installation is considered too high, however. A reduction in price should widen the market somewhat.

No production, no expansion in studios, and no adverse legislation is contemplated for 1930.

SWEDEN

By T. O. KLATH
American Commercial Attache, Stockholm

During 1929 there was a continuation of the trend toward larger and more modern motion picture theatres in Sweden. Seven new houses with a combined seating capacity of about 4,000 were opened during the year. A few theatres were reconstructed, but the number of seats added was insignificant.

About 60 theatres had been equipped with sound film installations at the end of February, 1930, and others are being added slowly. Most of the large houses have completed their installations, and the new equipment is now going into the smaller provincial theatres. That the sound film has conquered the Swedish market is best indicated by the fact that Roda Kvarn, a first-run theatre in Stockholm, announced some months ago by Aktb. Svensk Filmindustri as "the permanent home of the silent film," will soon have a sound apparatus installed.

Of these 60 wired theatres, 20 have American equipment, 27 Nordisk equipment of local manufacture, and 11 Klankfilm.

Svensk in Commanding Spot

A total of seven purely Swedish feature productions were either planned or started during the year and, in addition, five were to be made in cooperation with other European producers. Of these, eight are silent and four have both silent and sound versions. Aktb. Svensk Filmindustri so far has released only one synchronized film, this being "Sag Det i Toner" ("Say It With Music"). This feature is reported to have cost about 150,000 crowns ($40,000), and the sound part was made in Berlin. Six silent feature films were released. The average cost of the Swedish silent features may be estimated at from 80,000 to 125,000 crowns ($33,500) each, but it is impossible to obtain definite information as to the investment in films made in cooperation with other European producers.

Film production in Sweden is dominated by Aktb. Svensk Filmindustri, which in 1929 started production or planned about 10 feature films. In addition, two features are now being made by two individuals, one of them being produced in a Danish studio. Swedish sound short subjects have not yet appeared, but it is planned to start production soon.

The only Swedish sound film produced and released so far was made by the Tobis system. There is but one film studio of importance in Sweden, located at Rasunda, a suburb of Stockholm, and owned by Svensk Filmindustri. It recently completed the installation of Tobis equipment for making sound pictures.

America in Lead There, Too

According to the trade, approximately 350 feature films were censored for release during 1929, and of this total approximately 75 per cent were American. Swedish features were next in importance. The following statistics, compiled by the official censor, cover all pictures censored during 1929 and indicate to some extent the types and origin of films: The total number of films (original and copies) examined during 1929 was 4,781, including 2,665 features, short subjects, etc., and 2,116 nature pictures, news reels, etc. The total of 4,781 included 1,974 original copies and 2,807 duplicate copies. Of the total number, 1,987 were from Sweden, 2,053 were from the United States, and 741 were from other foreign countries. The Swedish figure appears so large because it includes a large number of news reels.

The total length of film examined (including originals and duplicates) amounted to 3,862,841 meters, of which 3,294,171 meters represented features, short subjects, etc., while 568,670 meters represented news reels, nature pictures, etc. Originals examined were 1,224,620 meters in length and copies 2,638,221 meters. Of the total length of film examined, 633,845 meters originated in Sweden, 2,202,979 in the United States, and 1,026,017 in other foreign countries. Only 76,086 meters of film were altogether banned by the censor, while about two-thirds of all film censored were forbidden for children under 16 years of age.

During 1929 American producers supplied practically all of the sound films released in Sweden. Since the beginning of 1930 a few German sound films appeared, and most of these met with success. Silent versions accompanied the American pictures in nearly all cases, exceptions being the revue subjects, operettas, and exclusively singing pictures.

Sound Aids U. S. Pictures

The advent of sound films created a great deal of interest on the part of the Swedish public. At first the theatres showing sound films were filled with people who came out of curiosity. However, a large percentage of the public immediately became keenly interested in

(Continued on page 34)

FILMS CENSORED DURING 1929 IN CZECHOSLOVAKIA

Country of Origin	Dramas Number	Dramas Length in Meters	Comedies Number	Comedies Length in Meters	Educational and Cultural Number	Educational and Cultural Length in Meters	News and Advertising Number	News and Advertising Length in Meters	Total Number	Total Length in Meters
United States	274	544,620	376	286,782	94	36,760	203	56,488	947	924,650
Germany	136	326,262	72	126,055	213	110,020	130	34,785	551	597,122
Czechoslovakia	29	70,405	7	15,640	101	60,232	267	68,960	404	215,237
France	32	88,090	6	8,010	52	15,675	96	23,447	186	135,222
Great Britain	17	40,240	8	10,065	*14	*4,095	1	185	40	54,585
Soviet Russia	24	46,560	1	2,070	7	6,435	3	2,475	35	57,540
Austria	6	13,705	6	8,800	31	2,585	1	420	44	25,510
Denmark	..	.....	4	9,180	4	3,985	..	.....	8	13,165
Other countries†	9	21,720	1	790	7	9,620	1	240	18	32,370
Total	527	1,151,602	484	467,392	523	249,407	702	187,000	2,233	2,055,401

*Including 10 films having a total of 2,800 meters of Canadian origin.
†Mostly Italy and Norway.

They say Quaint



HE'S such a fascinating fellow that even if he weren't the well known movie star that he is, there would be many, many women who would think him quite grand. He's amusing, good looking, and he certainly must have a way with him, judging from the number of Hollywood girls who just can't get him out of their minds.

Every so often he's rumored engaged to some one. He never denies it until people begin to take the idea seriously, and then he just steps out of the Romeo role and in a few months a new Juliet is heard from.

What the public and even his charmed ladies don't know is that the handsome hero is a married man and has been for many years. He joined the benedict class in the obscure days of his career and the break-up came before he attained any prominence at all. He paid his wife a monthly allowance, and as his popularity grew he was always acclaimed as one of the most eligible of the movie bachelors. It was too late to do anything about the mistake. In the meantime, the wife refused to go away and get a quiet divorce. She isn't interested in any one else and she sees to it that hers is a good sized share of his earnings. She lives in luxury, to which she was never accustomed, and the poor man lives in a terrible fear that some day his matrimonial past will bob up before the public. And then won't that make headlines—*N. Y. Graphic.*

* * *

Probably the worst that can be said against that not conspicuously successful movement to salvage prosperity is that too many men expected too much of it. Some of its spokesmen were ill-advised to express their hopes in the language of conviction. But it would be far worse if we now allowed disappointment to upset our nerves.—Wall St. Journal.

* * *

Jim Tully is through panning actors. . . . He is an actor himself now.—*N. Y. American.*

* * *

From Hollywood comes another tale concerning Arthur Caesar. Mr. Caesar, perhaps through carelessness, was invited to a party being given by a prominent producer.

During the evening Caesar was in rare form. They say he didn't stop talking for a minute and his remarks spared no one. Finally he decided to leave. While walking downstairs the host called his pet dog and led him to one side—away from Caesar.

"Are you afraid the dog will bite me?" asked Caesar.

"No," replied the producer, "I'm afraid you'll bite the dog."—*N. Y. News.*

* * *

Dorothy Mackaill has been dropped from the cast of "River's End" to make way for Evelyn Knapp, a Broadway show girl who is a comparatively recent habitue of the mad movie whirl. Dorothy's constant bickerings with the Warners over one thing and another have got her morale down to an ebb where it needs looking after, and she's standing perilously near to that threshold marked exit.—*N. Y. News.*

* * *

Biographies of film magnates are not always to be taken seriously, as they usually come under the head of publicity. —Baltimore Sun.

Lowdown on Censorship

"Nobody in the movie industry really wants to do away with censorship," according to *Judge*, which believes that "the customer, when he hears about it, feels that he is getting three-star stuff.

"The producer believes his works really need censoring. Only the censor knows that he is fooling the public. If the producer really wanted to be sophisticated, he could do what Caball has done—talk over their heads."

Kill It?

The United Artists publicity department, in a communique, reveals that Gloria Swanson sings "Love Is Like a Song" in her next picture, "What a Widow!" The press item concludes: "It is expected that this song will do for love what the Stein Song did for the University of Maine."

THE talkies continue to make things difficult for the extras. That is, for one class of extra, which in time should disappear.

He is the eternal hanger-on, who has no special qualifications for picture work, for talkies especially, and whose only hope of employment is the infrequent mob scene.

In silent pictures this type could find plenty of work, and the fact that he was uneducated, untalented, could not speak distinctly, made little difference.

Today he drifts from one casting office to another, seeking work in vain, and existing in semi-starvation. Eventually the fear of the wolf will drive him to seek more certain employment.—*Baltimore Sun.*

* * *

Warner ("Fu Manchu") Oland, who was only a Swede factory hand in New Britain, Conn., some years ago, received the key to the city there last week when he arrived to straighten out his citizenship papers.—*N. Y. Graphic.*

* * *

Marital Matters: Pauline Frederick, thrice wed and divorced, is now the wife of Hugh Chisholm Leighton, a big business man. . . . Lloyd Hamilton has been ordered to pay his former wife $10,000 alimony. Now that Al Santell, the director, is divorced, he's paying heaps of alimony. . . . Francis X. Bushman is behind in his to the tune of $53,000 and naturally the former wife has brought suit.—*Film Fun.*

* * *

The Hays organization is to be commended for its efforts to introduce some degree of respectability into film advertising. If we could believe the advertisements that appear in the papers now the greatest motion picture ever made appears regularly each week. The advertisement writers have an astounding command of adjectives and no respect whatever for the truth.—*Film Spectator.*

* * *

Doris Kenyon, who used to be a great favorite not long ago, is finding it hard sledding to stage a comeback.—N. Y. Telegraph.

* * *

They are still reviving old Chaplin films and they draw well. In fact, the only "old-time" movies that are worth a cent in the box-office are the comedies of Chaplin, Keaton, Fairbanks and Griffith.—*Judge.*

* * *

Literal enforcement of blue laws emphasizes the flaws in such statutes as no other course of action can do. Yet legislatures fail to repeal or amend these absurdly out-of-date regulations. And then we poke fun at Europe for keeping up harmless and picturesque medieval customs!—*N. Y. Post.*

SO YOU'RE from Hollywood, eh? Well, well, well!

Purty rough town, that, eh? Ha Ha! Nothing quite and peaceful about it like Pleasantown, here, is there? Wild parties and extra girls, cracky if that ain't the modern Babylon. Jazz, gin and janes, eh? Ha ha! Well, them that has artistic instincts has got to give 'em a little exercise. Art for art's sake is my motto. But, sa-ay, is it true about all these dope parties? Do they really go around half naked? Can a girl get along in pictures without—well, you know. And so on, far into the night. And far into the day. That's what the traveling *artiste* gets when the natives spot the word "Hollywood" on his luggage; on the hotel register. Questions. Questions. Inquiries. —*Talking Screen.*

* * *

Some one has suggested that miniature golf courses be put in the aisles of theatres where business wasn't so good. "But," says Harry McCoy, scenarist, "that wouldn't be so good because the people walking out on the show would get in the way of the players."—Los Angeles Record.

* * *

Gary Cooper and Lupe Velez have drifted. . . . Mavis King, the Club Abbey doll peddler, is pouting at Jack Oakie. . . . Although Norma Talmadge and Joe Schenck are sharing lares and pennates again, their friends will tell you the arrangement is for the present strictly companionate. . . . Columbia Pictures, convinced that "The Criminal Code" would be a Pulitzer play, spent thousands of dollars preparing publicity material emphasizing that fact, and now—such a headache! . . . Despite what you hear, Rudy Vallee's engagement at the Villa Vallee has cost him close to ninety grand. . . . What extremely youthful musical comedy star has a son at West Point? . . . Busby Berkeley will lure over 100 grand per annum on a two-year contract to direct flickers.—*N. Y. Graphic.*

* * *

How long are Canadians going to allow Hollywood to misrepresent their country (in Northwest mounted police films) to the outside world?—*Vancouver Daily Province.*

* * *

The banking and industrial magnates may imagine that they hold the upper hand over the film executives, but some day they will wake up and discover that their upper hand is all wet. The movie barons are really laughing up their sleeves at the banking interests, playing them for suckers and getting away with it.

Some day these highly-touted industrial giants will come out of their trance, pull the movie racket apart and find out what makes it tick. They will pay a high price for their ignorance and oversight. There will be a day of reckoning and that day is not far off. Most of the big film concerns are loaded down with expenses and overhead that has been piled on them during the past two prosperous years, but which can not possibly be carried much further under present business conditions. But wait until the industrial giants try to get rid of some of these financial burdens.—*Film Mercury, Hollywood.*

* * *

Broadway thinks that Harry Richman-Clara Bow business is less convincing than ever.—*N. Y. Journal.*

that — Quips Lifted and Sifted



BALANCED programs, more variety, better acting and better stories will furnish the trend of the business in the next year. Perhaps there will be a slight preponderance of comedy. ***In this year's production there will be no wild rushes to imitate the outstanding successes and thus glut the theatres with pictures of one plot under each of seven or eight trademarks. The outstanding feature of next year's talkie fare is, to me, the almost total decline of the birth-rate of personalities.

Talkies and color brought more realism to the screen.***Synthetic stars flopped altogether. The period we have passed through has been one of disillusionment for the public.

To compensate for shattered faith in many matinee idols, they found entertainment more varied.—*C. Graham Baker in N. Y. Eve. World.*

* * *

Hollywood is as much a slave to fashion as the rest of the world. It has many quaint customs of its own, and follows not a few fads as blindly as any other community. Some of these are a little surprising.

One is the custom of being late. Especially to parties. And just as especially to premieres.

So persistently has Hollywood developed this habit that now it is practically an all-night job to attend an opening.

Lateness to the point of rudeness is simply the fashion.—*Picture Play.*

* * *

Bebe Daniels is as full of surprises as a second-hand automobile. For years she was speedy Bebe, the package of pep. Toward the end of her silent career she went dramatic, and that was pretty bad. Then came not only the dawn, but the talkies. And along with them came Bebe, a singing Bebe, a Bebe who knew her high C's as well as her low Gee's.—*Baltimore Sun.*

* * *

Too many theatres are closing their doors. . . . Something should be done to keep these theatres open. All over the country this same situation is being duplicated. The industry can ill afford to have these theatres closed. Yet it is asking the impossible to expect an exhibitor to continue operating at a loss. There are many causes for a theatre closing, none of which but could be corrected. High rentals, diminishing patronage . . . and all of these difficulties if attended by the proper degree of cooperation could be eliminated. It is up to the industry at large to help keep these little fellows going. In some instances it is conceded that a theatre is just in the wrong spot, but a majority of the theatres shutting down could be kept running if only a little heroic treatment were used.—*M. P. Record, Seattle.*

* * *

Our industry will spend thousands in an endeavor to heal a breach, but only a few, very few are wise enough to consider the prevention angle.—Canadian Digest, Toronto.

* * *

Critics and patrons shy away from Russian movies because they carry propaganda. While this is perfectly true, it is a matter of what sort of propaganda you prefer. No American movie ever delineates poverty, graft, or abnormality as it exists in our cities. You can't imagine a Hays company filming "Revelry," the drama of the Harding administration. Hollywood propaganda is just as constant as Moscow's; the only difference is that it meets with more approval.—*Judge.*

Diplomacy (?)

Hollywood—William Seiter, film director, is building a miniature golf course right off Hollywood Boulevard, and within two blocks of Warner Brothers theatre. And Seiter is directing for Warners out at First National!

THE big studios have finally come to the conclusion that the glorious era of the cinema revue is on its last legs. They have been reluctant to admit this fact, and probably would not do so even now were it not for the forceful manner in which the box office is demonstrating the public reaction against this form of screen entertainment.

It is a cruel blow to Hollywood producers, for the studios were able to knock out these song-and-dance films with as little mental strain as it takes to make an average "Western" melodrama.—*Film Mercury, Hollywood.*

* * *

The proverbial camel would have an easy task in walking through the eye of a needle in comparison with an inquisitive visitor gaining entrance to a stage where sound pictures are made in Hollywood, behind barriers more impenetrable than the Hindenburg line.—St. Louis Post Dispatch.

* * *

These Charming People:

Samuel Shipman, the playwright, is best liked because he can stand for a lot of kidding and ribbing, but he permits himself to be "represented" on Broadway by the most brazen phonies.

Harry Richman's warbling and sense of humor is a perfect combination, but he is suffering from Clara Bow poisoning again.

There probably isn't a better writer in America than H. L. Mencken, but he wears collars that were in style 25 years ago.

The movie execs who hired Vivienne Segal, the nightingale, are powerful and wealthy, but they do not know the people they engage, holding up a film ten days to look for a singer, when Miss Segal, who is a good actress, is a better prima donna!

Norma Talmadge is one of our favorite chin-emactresses, but she gets people to tell newspapermen that everything is Jake at her house, and then goes places with Gilbert Roland.

Rudy Vallee is all right, at that, and you may quote us, but he invariably says to them: "Live for the moment, my dear."

Amos 'n' Andy carry their great success gracefully and they have excellent bridge work, but their shoes squeak.—*N. Y. Mirror.*

* * *

Mae Murry isn't Irish at all but Jewish.—*Film Fun.*

* * *

The Silver Platted Screen:

Clara Bow earned plenty of money at Paramount, but she didn't get it all. She had to give some to B. P. Schilberg because her personal contract with him forced her to. . . . Buddy Rogers, the sole surviving member of the Paramount school, was receiving only $400 a week on the day his fan mail broke Valentino's record. . . . Alice White has been a full-fledged star for some time, yet, when she first became one her salary was only $500 a week. She was worth far more. . . . Jack Oakie is still under contract to Wesley Ruggles.—*Talking Screen.*

* * *

WINFIELD SHEEHAN declares there will be fifty brand new stars within the year. A rival chieftain whispers, confidentially, that by 1932 no single one of the old, familiar faces will be seen upon the screen.

It is not so much that stars of the silent night fade with the dawn of sound. It is the bitter struggle of age against youth, now, for the first time, apparent in the movies. In their 'teens and twenties the present crop of cinema satellites first set foot along the fame and fortune route. Now sadly, they are in middle life. The screen calls for romance. And romance must be young.

But the old-timers have known the golden age of pictures. The life and laughter of the studios —the fun of film-making before the domination by bankers and big business. The deep purse of picture-land has been lavishly open to them. They have basked in warmer adulation than any set of heroes in history. Times have changed. They should be willing to take a final bow. To make way for youth.—*Talking Screen.*

* * *

Zukor and Laemmle, the movie moguls, have definitely ended a long palship. . . . One of the provisions Jack Gilbert made for having Jim Tully appear with him in his next chin-ema (they would have you believe) is that he be allowed to "whip" Tully in it. . . . The preview of the Byrd film did not contain shots of Russell Owen, the *Times* correspondent, which were cut in after inquisitive spectators asked questions.—*Winchell in N. Y. Mirror.*

* * *

Sidney Blackmer and his squaw, Leonore Ulric, aren't so pleased with each other. . . . United Artists did not renew Harry Richman's contract. When a Hollywood gentleman turns home from a long trip and finds his wife in the arms of another man, according to a Hollywood wit, he has to be very careful. It may be her new husband.—*Film Fun.*

* * *

Joe Frisco, of vaudeville fame and now out in Hollywood for the movies, pulled this one: "I hear Georgie Jessel sold his film contract for $60,000. I saw his picture and I believe if he had held out, they would have given him $80,000."—*Los Angeles Herald.*

* * *

It has long been accepted parlor-room entertainment to blame everything from corn-borer epidemics to unemployment on Hollywood, and the old school intellectual cannot get through a speech without a curling of the lip in the general direction of the Pacific Coast.

As a rule, this condescension annoys me, but, brothers, today I admit all. No tabloid, no waterfront, no hip-exhibit ever struck me with such a sickening impact as a movie called "The Divorcee." I did not read "Ex-Wife," from which this movie took its story, but I cannot believe that the quondam anonymous author who so successfully leaped from boudoir to typewriter ever put together a string of words as shocking, coarse, and nauseating as the shadowy interpretation of the screen. Before this mawkish outburst you can only blush, stammer and whisper that the movies are just in their infancy, and it's getting to be an unhealthy childhood. Here is your Macfadden school of art, a patent medicine with an artistic label, a thing as incongruous as a hairy-chested floor-walker.—*Lorentz in Judge.*

Interest Runs High

Los Angeles—"It just never was to be," is what Mrs. Irene Day is reported to have said about her daughter Alice's romance with Jack Cohn.

Despite their long courtship—lasting more than five years — the wedding bells will not peal this summer, as planned.

The insiders attribute the break to a disagreement over future financial arrangements.

Mr. Cohn is a pawnbroker!

American Sound Films Increase U. S. Prestige

(Continued from page 31)

sound films, and the attendance at theatres showing this type of film increased over the previous year. In the larger cities a surprisingly large number of people are able to understand sufficient English to enjoy American dialogue if it is not too idiomatic. Considerable criticism is heard regarding American sound films that have been rescored to any extent. Furthermore, it is claimed that American films have entirely too much dialogue and too little action. One result of the American sound films has been to increase the interest in the study of foreign languages, particularly English. The introduction of sound pictures also has tended to obviate the seasonal characteristic of the market; most theatres in the past have closed for about three months in the middle of summer.

The American film industry undoubtedly increased its prestige in Sweden during 1929, although there were many difficulties on account of the sound feature. Certain local interests have endeavored to slow up or block the introduction of American sound films, but have met with little or no success so far as the general public is concerned. On this account, however, many owners of smaller theatres have delayed the purchase of sound equipment. Some time ago an important daily newspaper in Stockholm arranged a reader referendum on sound films. The replies received were highly unfavorable to American sound films. On the other hand, audiences in some theatres have been given cards on which to state whether they thought the particular film shown would have been more enjoyable in a silent version. The results of these straw votes have been overwhelmingly in favor of sound pictures.

Svensk Filmindustri controls one or more first-run theatres in each of the 35 largest towns throughout the country and also is the only factor of importance in local production. Its operations during 1929 involved the erection of a few additional theatres and the installation of sound equipment in many of its houses. It is the best customer in Sweden of American film companies.

Swing Toward Sound On

In general, it may be stated that an increasing number of Swedish film houses will be equipped with sound apparatus during 1930. There is some objection to the high prices charged for certain makes of apparatus, although it is generally admitted that the American apparatus reproduces sound better than competitive products.

It is believed that Swedish film production during 1930 will be about the same as in 1929. Plans are discussed for making German and other foreign-language sound versions of a few Swedish feature films during 1930. It is reported that two American companies plan to produce sound features in Swedish by using Swedish actors. Probably about half of the Swedish feature production during 1930 will have both sound and silent versions, while the other half will be only silent.

There is no legislation proposed that would in any way affect the interests of American film companies.

CZECHOSLOVAKIA

By DR. ALOIS BROFT
Office of Commercial Attache, Prague

During 1929 the number of motion picture theatres in Czechoslovakia was increased by 50 with an average capacity of 440, or a total increase of 22,000 seats. Apart from a few rebuilt theatres in smaller towns, all of these were new and constructed expressly for motion picture performances. In Prague 12 cinemas with a total seating capacity of 9,820 were completed during the year. These figures represent a decrease as compared with 1928, when about 150 new theatres were put in operation. This is ascribed to the fact that the total seating capacity of motion picture theatres more than covers present requirements. This is true particularly as regards Prague, where the number of first-run theatres has been growing at such a rate and the competition is so keen that the initiated speak of an imminent crisis which may manifest itself late in the summer of 1930 by a number of cinemas having to close down. It is thought by many that only financially strong theatre owners will be able to survive a slack season, with undiminished operating expenses accompanied by materially lower receipts.

CZECHOSLOVAK THEATRES BEING WIRED FOR SOUND AT END OF 1929

Name	Location	Seating Capacity	Type of Equipment
Hollywood	Prague	500	American
Skaut	Prague	730	American
Central	Kralove Hradic	550	Edibell
Kammerlichtspiele	Liberec (Reichenberg)	650	Klangfilm
Olympia	Teplice-Sanov	350	Klangfilm
Stadtkino	Jablonec n. M. (Gablonz a. d. Neissa).	400	Klangfilm
Elite	Karlovy Vary (Karlsbad)	520	Klangfilm
Metropol	Warnsdorf	700	Klangfilm
Edison	Brno	430	Klangfilm
Dopz	Brno	400	American
Odeon	Moravska Ostrava	450	Klangfilm
Adlon	Bratislava	1,000	American
Redoute	Bratislava	900	American
Urania	Bratislava	820	American

U. S. Lead Insured

According to the preliminary statistics covering motion picture films consored by the Czechoslovak authorities during 1929, 274 dramas, 376 comedies (mostly short subjects), 94 educational and cultural films, and 203 news reels, a total of 947 films with a length of 924,650 meters, were imported into Czechoslovakia from the United States. This compares very favorably with 1928, when 803 American films having a total length of 887,130 meters were imported.

The second most important supplier of motion picture films to Czechoslovakia was Germany with 136 dramas, 72 comedies, 213 educational and cultural films, and 130 news reels, a total of 551 films with a length of 592,122 meters. Then follow, in order of importance, France with 186 films, Great Britain with 40, Soviet Russia with 35, Austria with 44 (mostly short cultural films), and other countries with 26.

The total number of films imported into Czechoslovakia and censored during 1929 was 1,829, with a total length of 1,840,164 meters, as compared with 1,610 films and a total length of 1,666,054 meters in 1928.

As regards the number of sound films imported into Czechoslovakia, it must be borne in mind that the first sound film was shown on Aug. 15, 1929, and that the number of theatres wired for sound-film reproduction increased. The imported sound films were almost exclusively of American origin and included 16 feature films having a total length of 43,410 meters, 25 news reels having a total length of 8,120 meters, and 33 short films (songs, music, etc.) having a length of 7,260 meters.

The American sound films censored for release during the latter half of 1929 totaled 74, having a total length of 58,790 meters. In addition, three German short sound films (two films by the Tobis company and one by Ufa) having a total length of 480 meters were shown.

As a rule, sound feature films are imported with silent versions, so that the distributors can sell them to theatres which are not yet equipped for sound film reproduction.

The condition of the Czechoslovak motion picture market during 1929 was favorable for American pictures, which not only maintained their prestige, but again gained ground against the German competition, which was rather severe in 1928. During 1929 Germany exported to Czechoslovakia a smaller number of dramas and comedies (208 films 452,000 meters in length in 1929 as compared with 224 films 508,000 meters in length in 1928), while the imports of such films from the United States increased considerably (650 films with a total length of 832,000 meters in 1929 as against 635 films with a total length of 713,000 meters in 1928). The competition of other countries and domestic production were minor factors.

The increased popularity of American films was to some extent due to the introduction of sound films. The Czechoslovak public received them with enthusiasm and filled the sound-equipped cinemas in spite of substantially increased entrance fees. The cinema owners are thus far satisfied with the financial results, there is very little competition at present, and the novelty attracts large crowds. The exhibitors point out that actual sound films are in great favor, whereas silent films with a synchronized version are regarded less favorably, being called "movies with phonograph accompaniment," and attract a much smaller public.

As stated above, 28 more theatres, including 10 in Prague, will shortly be equipped for sound films. Of course, most of these are the large first-run theatres, since the smaller houses can not as yet afford the expense of installing sound-reproducing apparatus. The further development will also force the second-rate cinemas to change over to sound films, owing to the fact that the American production is largely devoted to sound films and that the present high prices for silent films are increasing as a result of the shortage beginning to be manifest on the local market.

Although one American make of sound apparatus is leading the market and is considered the best, the German Klangfilm apparatus is second in importance, owing to its low price.

The plans of the Czechoslovak film producers are as yet rather indefinite, the more so since domestic film companies do not wish to invest much money in silent pictures under present circumstances. It is expected that the cooperation between the domestic and foreign film producing companies will be extended, particularly with a view of turning out Czech sound films, since there is no sound film studio in Czechoslovakia.

The domestic film producers are handicapped greatly by a lack of properly equipped studios, there being at present only one regular studio. Recently an effort was made to create a joint movement for the purpose of erecting a modern studio which could also serve for sound film production. Since private financial means are not adequate, a government subsidy would be sought. To date, the project is very indefinite and has not proceeded beyond a general discussion.

The Czechoslovak government does not appear to have plans inimical to American motion picture interests, nor is there any prospect for an early change in the present situation. No action was taken by the Czechoslovak government on the film law which was drafted in 1928 for the purpose of introducing a quota system on foreign films; the domestic film producers are showing no further interest, and as the distributors and the theatre owners were never very enthusiastic, it may be assumed that the bill has been abandoned.

Germany Falling Behind U. S. in Competition Fight

THE SHOWMAN

SECTION OF MOTION PICTURE NEWS

JULY 12, 1930

PRESENTING

IN THE FIELD OF CONSTRUCTION

Ever hear of white glass as a means of achieving new and striking decorative effects? The Fox in Spokane has it all figured out. Described and treated pictorially in THE SHOWMAN.

Increasing income by adding to the theatre building as the neighborhood commands. A Publix idea with Chicago as the testing ground.

Now it's escalators in the theatre. Another Publix innovation and part of its new model for neighborhood houses; the proposed Paramount in the Windy City.

A BOMBSHELL FROM ROXY

The staunch champion of stage shows in the picture theatre changes his mind. What he thinks should be of interest to showmen everywhere.

PATENTS: A NEW DEPARTMENT

Ray Belmont Whitman, patent expert, in this issue joins the staff of contributing editors. Among other things, he will answer all questions pertaining to patents. Without obligation to the reader.

EXHIBITION GETS BETTER

The laboratories of the world are devising improved equipment to raise the level of exhibition. The Society of M. P. Engineers, in its progress report, explains what the scientists are unearthing.

OTHER FEATURES

Include Lesson Seven of the Projectionists' Round Table, a Government analysis of equipment possibilities in Australia, a discussion of new equipment now reaching the market.

THE SHOWMAN *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* MOTION PICTURE NEWS. MOTION PICTURE NEWS *Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist, Central West Representative, 910 So. Michigan Avenue, Phone: Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.*

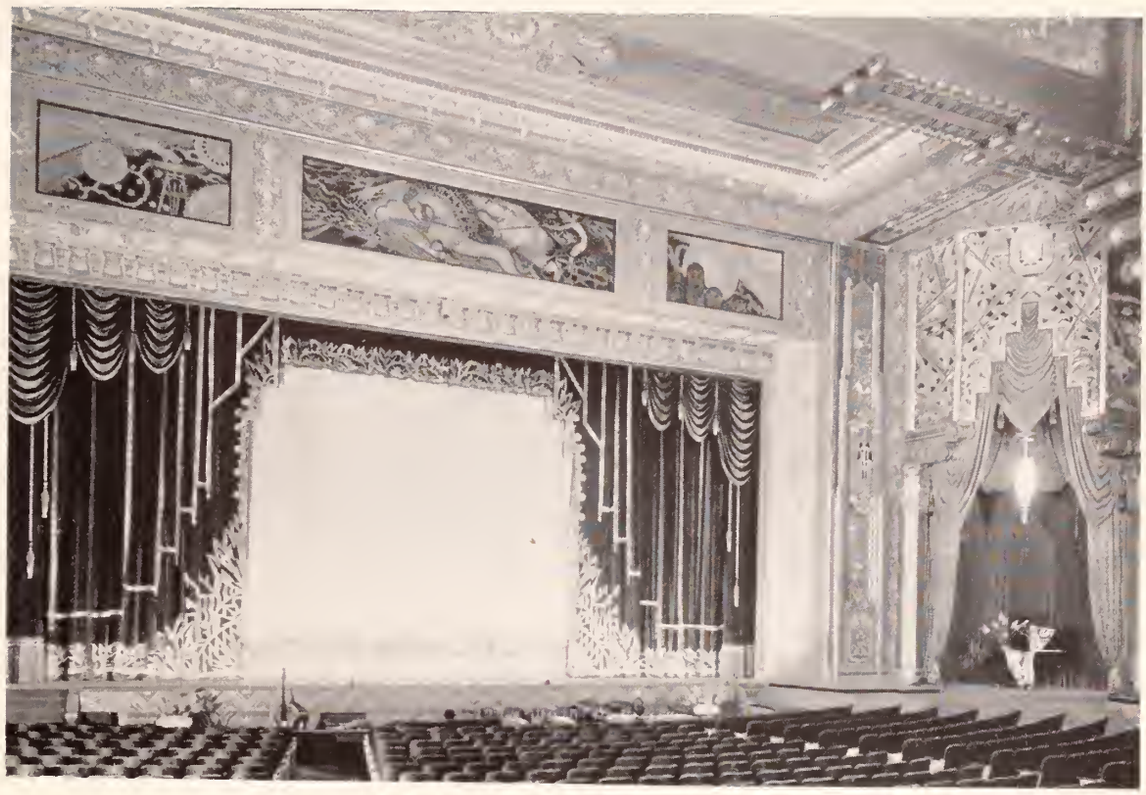


What the interior of the Pantages in Hollywood looks like. The sweep of the theatre, as illustrated here, was camera-ed from the extreme left of the auditorium.

The Camera on A Jaunt Thru An Ace Theatre: The Pantages In Hollywood



The grand lobby is a thing of beauty. The richness of detail and decoration is illustrated here.



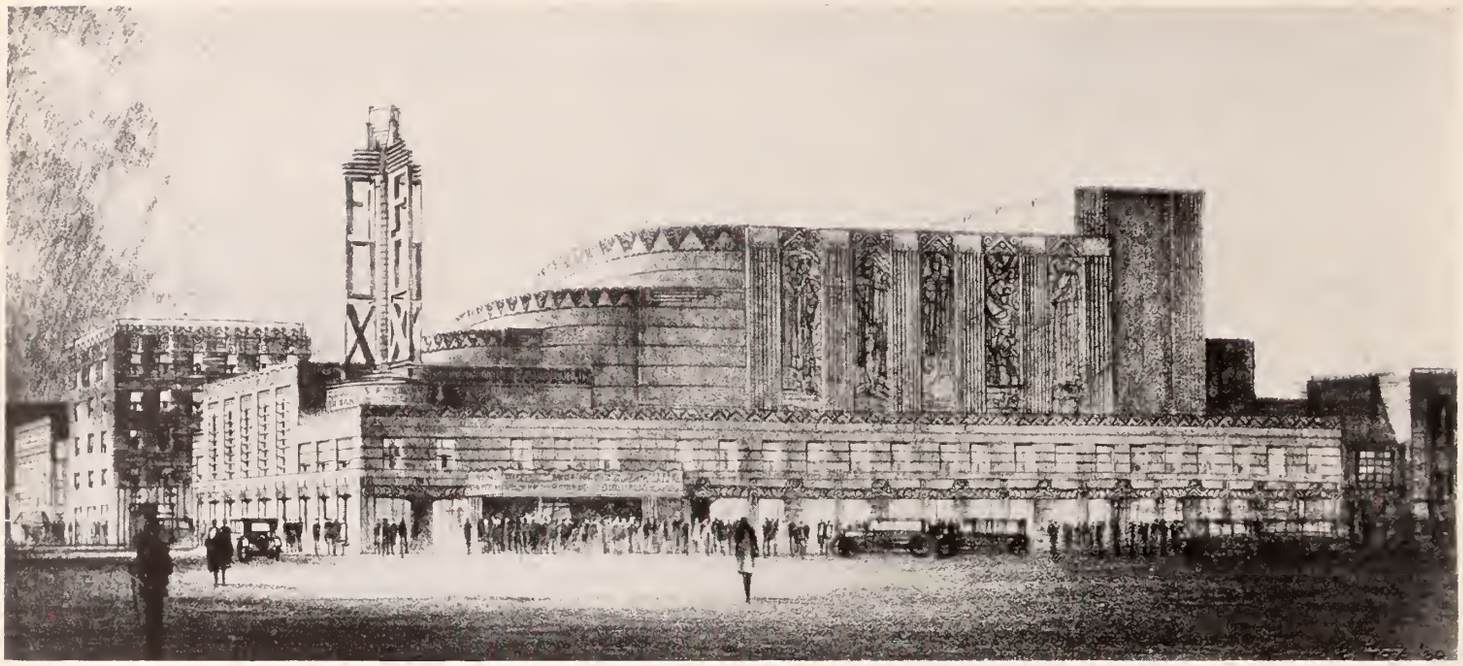
The stage of this theatre has been designed to accommodate stage plays or wide films, as the trend may dictate. Note the charm of the murals above the proscenium.



The comfort and charm of the promenade, as caught by the camcraman. An effort at lavishness, tempered by dignity, was made and apparently achieved.

Where milady may beautify herself amid modernistic surroundings. This is the cosmetic room of the Pantages.





Study of proposed Fox Theatre at Spokane, Wash. Robert C. Reamer of Seattle is the architect.

White Glass for New Effects

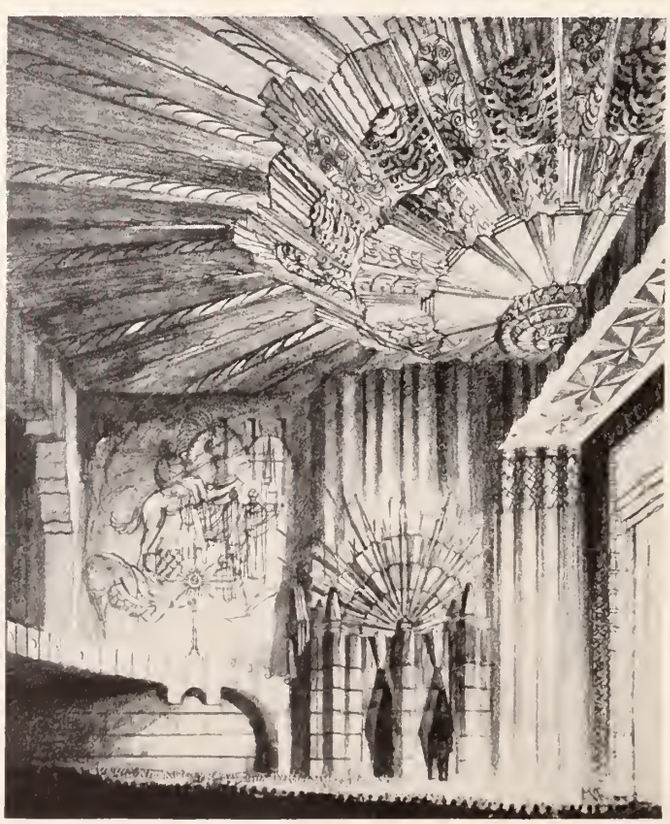
An Innovation With Which the Fox, Spokane, Proposes to Experiment As a Decorative Motif for a New Modernistic Theatre in the Pacific Northwest

SPOKANE—New uses of marble, metal and glass, particularly white glass, in theatre construction together with innovations in exterior effects are to characterize the Fox Spokane to be built here.

The exterior is to be treated, as H. B. Franklin describes it, "with frankness of profile and material." Marble and metal will be utilized in the first story and concrete above, with carefully placed detail which will comply with the finished form of the structure. Ten decorative panels on the exterior of the building will commemorate what the circuit considers the ten greatest films ever produced.

A series of large windows on Monroe Street will reveal from the street a view of the lounge, and of the ceiling of the foyer. The display sign will revolve upon the corner of the theatre, like a modernistic lighthouse, topped with flashing jewel lights.

One grand foyer, running from Sprague Ave. to First Ave. will have a staircase which ascends to the lounge, which is in reality a mezzanine to the foyer. The design is modern, with the use of white glass illumination. The ornamentation will be in bright colors, but emphasizing black. The balcony will be reached from the lounge by an easy ramp. The railing of the stairway is to be of etched glass and ornamental silver.



The interior of the theatre as the architect envisions it. The decorative scheme will be preaominantly black, livened by brighter colors.

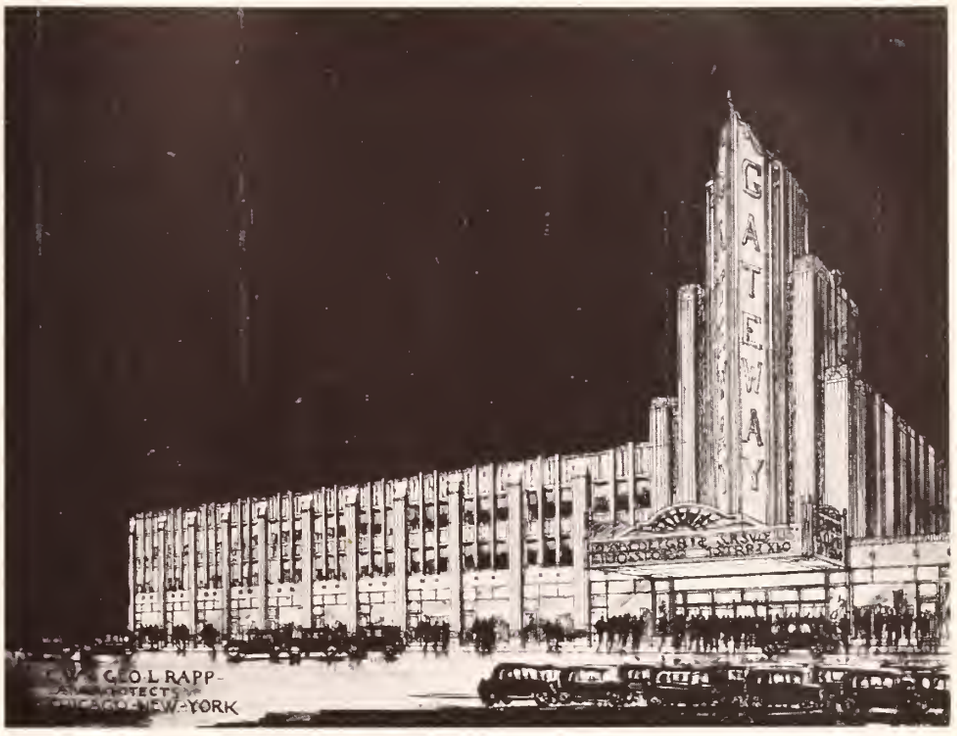
The interior of the auditorium will be approximately 120' feet square, with a shallow balcony which will afford full sight of the orchestra and give those occupying gallery seats the feeling of being a part of the main audience.

The problem of the proper acoustics is believed solved after the manner of the treatment evolved in the major studios, where, whenever possible, the walls are draped. Beautiful and heavy drapes will cover the walls of the Spokane.

The proscenium arch is designed to be a center of interest with strength of detail. Flanking it will be the organ grilles and the exits, all treated in the modern manner. Over the center of the arch will be a sunburst composed of colored glass in modern masses, indirectly lighted from behind, and incorporating a ventilating grille of unusual pattern. Radiating from the sunburst will be a great fan of bold colors. The whole design will combine an impression of restfulness.

Robert C. Reamer, Seattle architect, has developed the plans for this unique theatre.

Add to Theatre As Neighborhood Grows; New Slant



This architectural study of the new Gateway, Chicago, shows maximum expansion possibilities of the theatre. The unit, as it now stands, does not include the store fronts to the left of the theatre entrance.

CHICAGO—Publix set a new style for its neighborhood houses in the construction here of the Gateway, located on the northwest side of Chicago. The theatre, which seats 2,000, was opened June 27. Other neighborhood houses to be constructed will be patterned after the general plan of the Gateway.

The house differs from other large Publix units here in that in two particulars it has been designed as much for the future expansion of the neighborhood in which it is located as for its immediate requirements. The original theatre unit now in use does not include the store fronts shown in the architect's drawing. Publix, however, has acquired title to the Lawrence Avenue property adjoining the theatre entrance so that, with the expansion of the neighborhood, ten store units may be built onto the present theatre building without interruption of the theatre's functioning. These units may be three stories in height and may be added in separate groups as well as in a block of ten, as the commercial growth of the neighborhood warrants.

Large Stage Eliminated

A second interesting provision for future requirements to be found in the Gateway is the elimination of a large stage. The stage space at present provides only for the screen and sound room, as the house will be conducted initially on an all-talking program exclusively. If, in the future, the theatre's patronage warrants a change in the policy to include stage presentations, a full-size stage can be constructed at moderate cost and without encountering construction problems of any kind.

This has been made possible by acquisition of additional property at the rear of the auditorium. At the outset it will be utilized for parking space for the theatre's patrons, but a portion of this space will always be immediately available when and if need for stage construction arises. The original sound room possesses a stage effect, with its sides and back decorated in a garden treatment, with statuary, etc.

The general design of the Gateway is Italian Renaissance, with an atmospheric type auditorium. It was designed by C. W. and George L. Rapp, architects of Chicago and New York.

Barrel Vault Ceiling

The ticket lobby is lavishly decorated in imported colored marble. The grand lobby, likewise designed in marble, is 60 feet in length, 35 feet in width and 40 feet in height. Its ceiling is of a barrel vault style, semi- modernistically decorated. Walls are furnished with mirrors and have been finished in bronze and decorative painting. At the end and right side of the lobby, which runs diagonally to the foyer, is the grand staircase which turns within a large niche at the inner lobby to give access to the mezzanine foyer which, likewise, has been treated in the grand lobby manner. From the mezzanine level other flights of stairs lead to the balcony foyer, public rooms and tunnels.

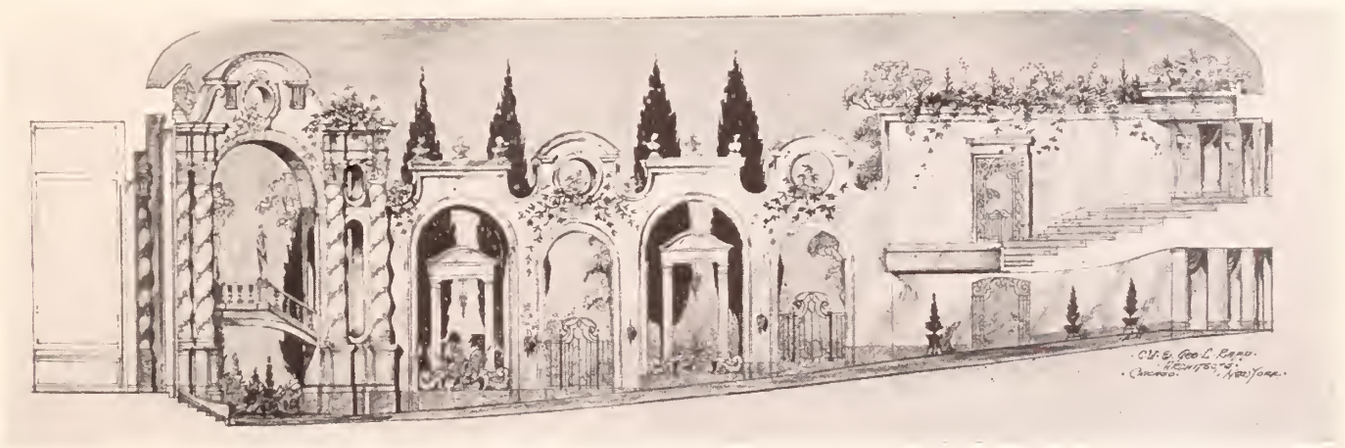
The mirrors and etched ornaments which decorate the grand lobby side walls enhance a general color scheme of golden tone. Many of them are emphasized by their brilliant colors. The spirit of design is thoroughly modern here as in the balance of the fore part of the house where, as in the ticket lobby and individual foyers, painted canvas ceilings and painted wall ornaments are featured. In addition, specifically chosen furniture and bric-a-brac of brilliant colors and fabrics conform with their modernistic background.

Atmospheric Color

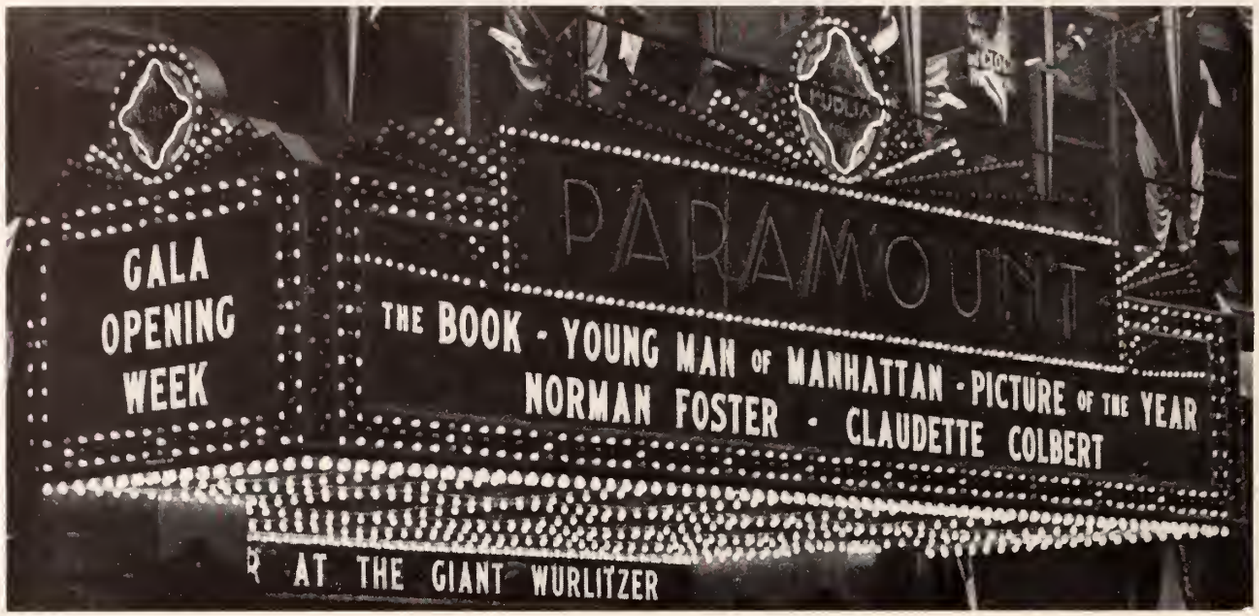
In the auditorium proper a sky effect has been so arranged that different hues and different atmospheric color effects are obtained. These effects originate at the floor and surround the entire auditorium. This innovation, unlike the conventional arrangements of sky effects, contributes to a definite illusion of a widened auditorium. Porticos, colonnades, trees, flowers and garden furniture play an important part in the side wall decoration scheme, as shown in the accompanying illustration.

On the main floor, in addition, are a number of small lounges, wash rooms, rest rooms and manager's offices. Rooms of this

(*Continued on page* 72)



Illustrating decorative detail of the auditorium's sidewall.



Photographed at the opening of the Paramount, Providence. The illumination is furnished by 1,700 incandescents. Directly above the Publix trade-mark is a sign reading "Paramount" which is 38 feet high, one of the largest upright signs in New England.

An Old House Reconstructed

With Walls and Foundation to Play With, the Paramount at Providence Emerges as a Modern Theatre

PROVIDENCE—Coziness and intimacy are the keynotes Publix strived for and achieved in the new Paramount, which is the reconstructed Strand. Only the four walls and foundation of the old house were utilized for the new theatre. Marquee, lobby, interior posts and pillars have given way to the new order of things, all constructed with the double aim in view. The house seats 2,300. Of these, 1,350 are in the main auditorium and 950 in the two balconies.

In achieving the effect of intimacy, the designer has relied upon the width of the auditorium to help convey the impression sought. It has been discovered and proved by designers that width of auditorium adds to the feeling of intimacy with the stage, a psychological factor which is having an important influence on theatre construction.

This note is emphasized in the luxurious tapestried corridors, the subtly lighted auditorium, and the subdued velours which grace the stage itself. Colorful velour drapes of blue and white upon which are projected vari-colored lights during the organ prelude, help achieve the intimate effect. They supplant boxes, which have been eliminated.



The lobby of the Paramount, showing "transparencies" used for exploitation of coming attractions. The color scheme here is gold with hangings of old rose.

An unusual feature is the hanging lamp shade in the center of the lobby, which surrounds a large center pillar where posters of coming attractions are in transparent effect. The ceiling is of irridescent gold. The electric fixture on the lobby pillar supplements four other light clusters hanging higher in the ceiling.

Cove lights, with chronium-plated reflectors, all major equipment, are used throughout the theatre. The screen is of fire-proof material, black-bordered, and capable of being extended to take care of the projection of any size film. For the present, however, regular size pictures will be shown.

With a depth of 35 feet the stage is unusually large and and is fully able to accommodate unit shows and vaudeville presentations. Such offerings, however, will not be attempted this summer, the theatre confining itself to pictures.

Handling of patrons is expedited at the new Paramount by a "money" box office, located on the sidewalk, and four roped lanes which afford direct passage to seats. The balcony is reached via a heavily-carpeted stairway which leads to corridors made comfortable by numerous easy chairs, divans and an occasional chaise lounge. Walls of the corridors are studded with portraits, illuminated with indirect lighting which sets off the mural design of old rose.

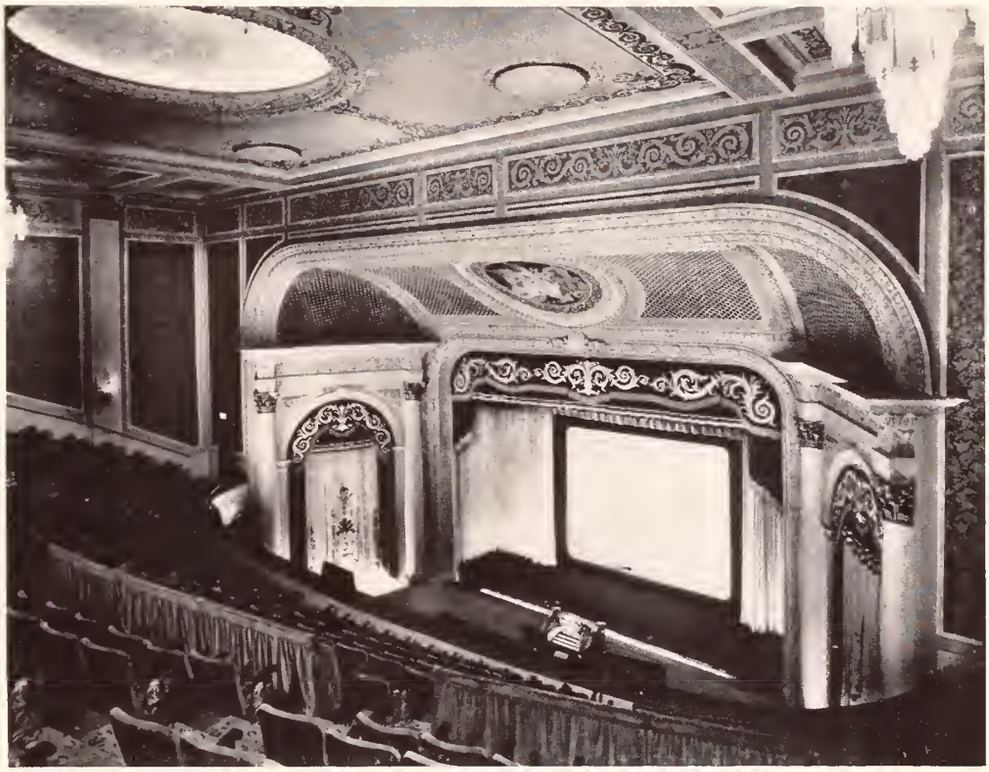
On the mezzanine floor is the cosmetic room, which serves also as a lounge. The men's lounge also is on the floor, which has old rose as a predominant note and fixtures of silver and gold.

Green and red is the general color scheme of carpets and rugs throughout the theatre. Tapestries are of a rich, greenish mixture and these entirely cover the walls in the main auditorium and balconies. They combine beauty and usefulness, for they aid greatly in absorbing sound.

Tapestried backs for the chairs also are employed for the dual purpose of beautiful effect and the killing of reverberation. This method of handling the problem of acoustics was extended to the walls and ceiling which took four weeks to bring to their present state of development. A huge dome in the center of the building also is designed to aid acoustics. Other special features to improve sound have been embodied in construction of the house.

Sells Cooling Plant

The booth is equipped with sliding panels which can be closed in case of fire, confining the blaze to the projection room. The organ is of the elevator type, permitting it to be raised to the stage level for recitals, after which it is lowered into the well, out of sight of patrons. All transformers throughout the house have been changed and new grilles for the organ chambers installed.



This "shot" takes in the stage, Wurlitzer organ and portion of the balcony. At either side of the stage are two velour drapes of purple and white against which vari-colored lights are thrown during organlogue.



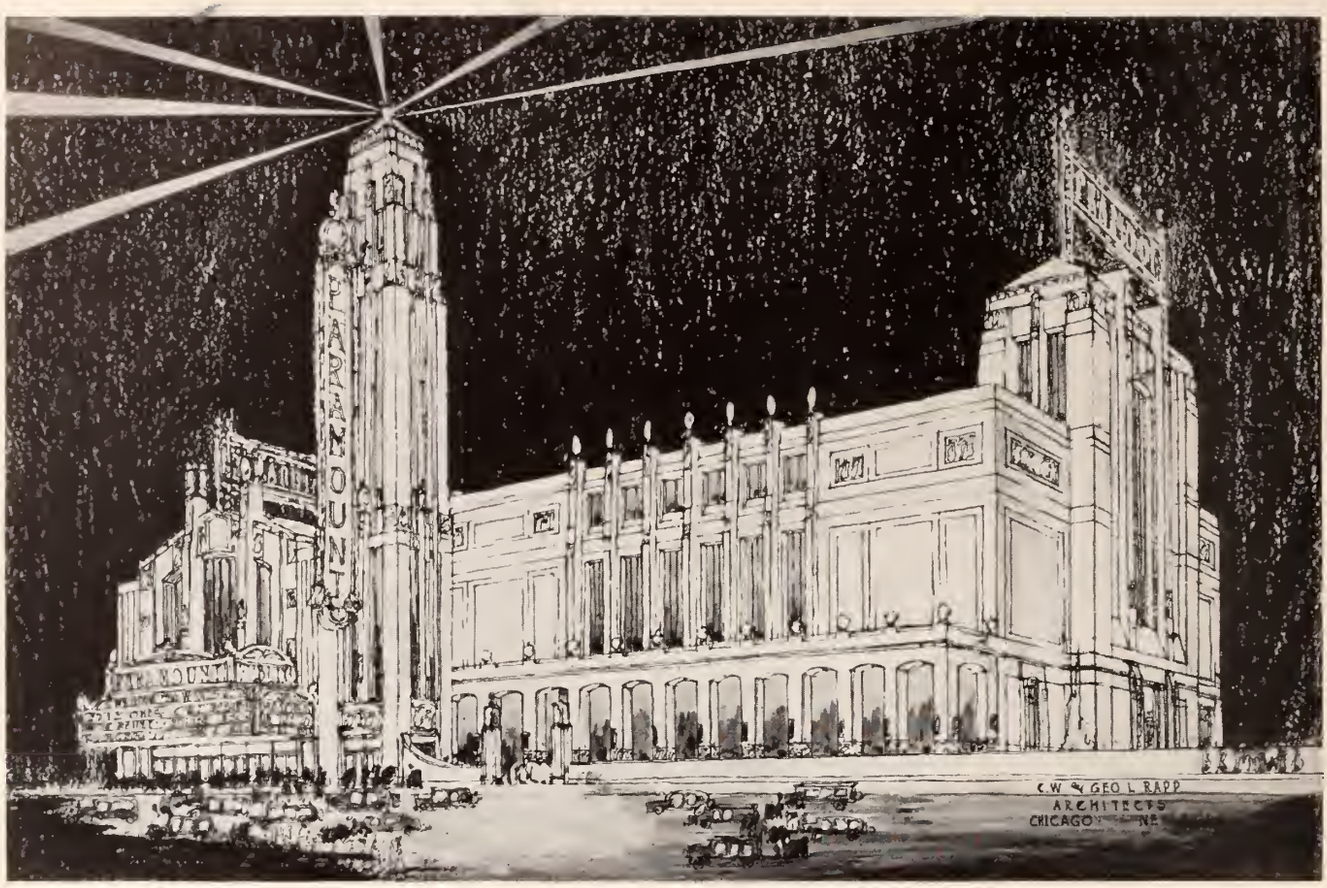
Close-up of the effective murals directly above the stage of this rebuilt theatre.

Outside the theatre, the lights are arranged in square effect, providing an arresting marquee. In addition to the sign overhanging the front of the house, used for billing of attractions, there is an additional name upright 38 feet high. This is said to be the largest sign in New England. The marquee has 1,700 bulbs, while the upright has 3,000 incandescents, concentrating enough brilliancy in light to make the theatre an attraction-getter at night.

The sound equipment was installed by Western Electric.

Strung across the top of the lobby, a bit back of the marquee, is a green sign with "frosted" trimmings which informs the patron that at all times the temperature in the new theatre is 15 degrees cooler than the street.

All construction was supervised by Julius Convisor, of Boston.



How the architects, C. W. and George L. Rapp, envision the Paramount, Chicago

Built With Moving Stairs

Escalator Designed as Feature of the Proposed Paramount in Chicago— Stage Lobby for Standees an Innovation

CHICAGO.—New features of interior and exterior lighting, an auditorium embodying revolutionary effects, moving stairways, and a stage lobby for the entertainment of standees, are among innovations which will be introduced at the Paramount, to be built here by Publix. The theatre, it is said, will be the most colorful and picturesque of the Publix houses in Chicago.

A series of luxurious entrance lobbies will lead from the main portal to the auditorium. The first lobby will be equipped with stage-like platforms for lobby entertainment, and with miscellaneous feature booths. This grand lobby will give onto the grand rotunda, which will be a hall of mammoth size and proportions.

In it will be found illuminated waterfalls and pools, sparkling fountains and garden features with retiring alcoves. In addition, it will contain children's rooms comprising completely equipped playgrounds and nurseries. Amusement features for adults which, the theatre owners assert, have never before been employed by amusement house operators, will also be located in the grand rotunda.

The hall will be equipped with moving stairways giving access to water-side lanes, bridges, garden nooks and other picturesque lobby innovations.

The grand rotunda will give onto an orchestra foyer which will be elaborately decorated and furnished, and thence into the auditorium proper, which will have a seating capacity of 3,200.

The architects, C. W. & George L. Rapp of Chicago and New York, state that the plan of this auditorium will be totally different from that of any other in existence. Its unusual design will be based on reproductions of seaside and tropical garden features. It will provide dimly lit promenades screened from auditorium seats; electrical dispays, sunset effects, features in action, and long corridor vistas through tropical garden settings, in which will be imported tropical birds. All of these will play a very important part in the color scheme of this unusual theatre.

Equipped for Wide Film

One of the largest stages will be provided, equipped with latest devices for sound picture reproduction. A large-size screen, suitable for wide film use, will be provided. Elevating platforms and movable stage equipment will be installed and elaborate stage shows will be presented as a regular policy.

Obviously, color will play an important part in the interior execution. It will be matched on the exterior by illuminating effects. The Paramount will be of an unusual modernized treatment of Italian and French Baroche, introducing other style features of modern and semi-modern motifs.

The exterior will be finished entirely in white materials, and will be one of vast illuminating possibilities. An enormous tower adjoining the main entrance will be brilliantly illuminated at night time, and will serve as an electric flasher for signs, searchlights, beacon and decorative lights. A myriad of additional lighting effects will follow the outlines of the building and the whole will be bathed in floodlights. The tower will be so arranged as to be visible from all parts of Chicago.

The site for the Paramount is at Sixty-Third and Wallace Sts., near a busy south side intersection. The main entrance will be a grand portal, 70 feet in width, on Sixty-Third St.

An unusual feature of the Paramount will be a large automobile parking space which will be maintained at the rear of the theatre. It will accommodate 3,000 automobiles and will be brilliantly illumi-

(*Continued on page 70*)

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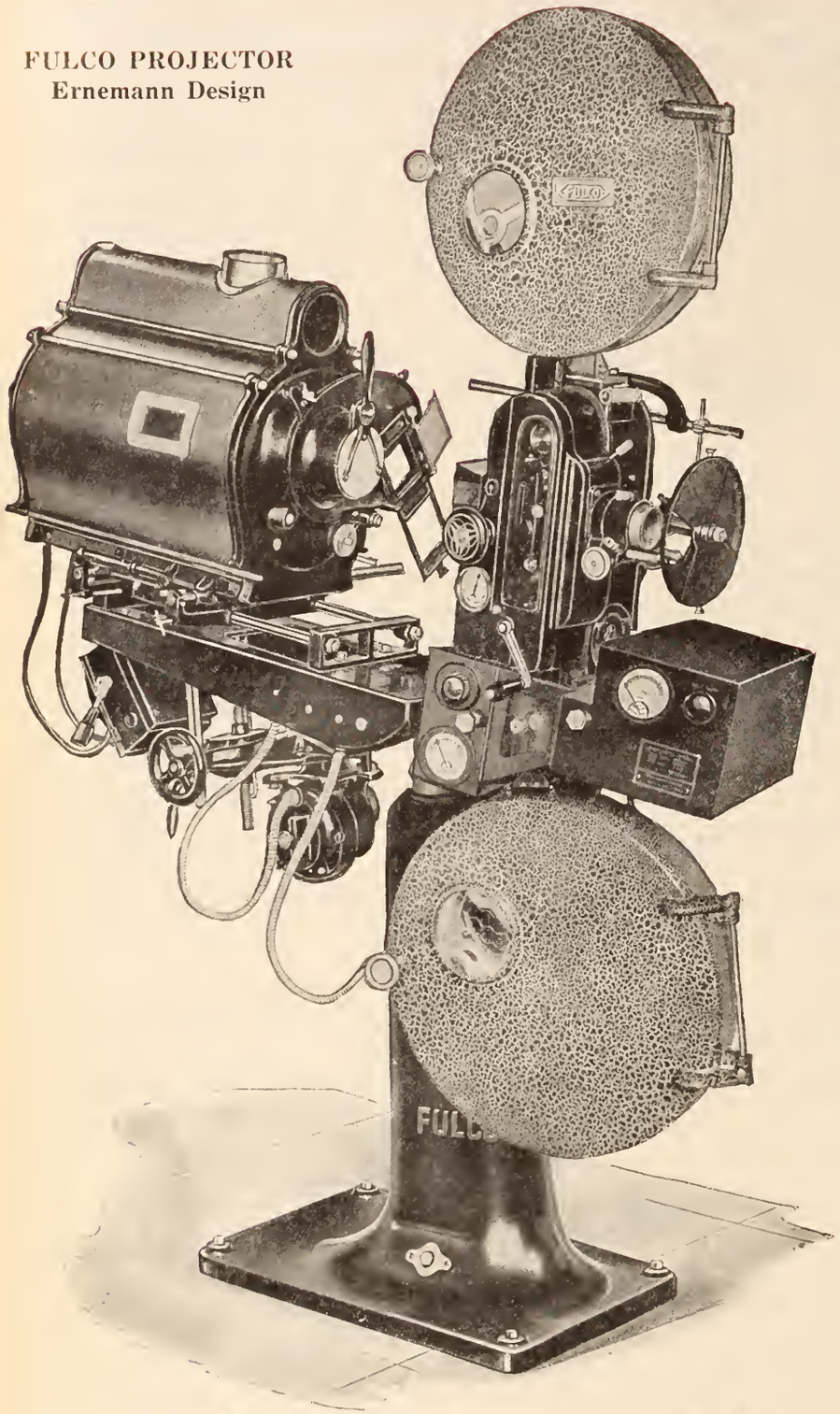
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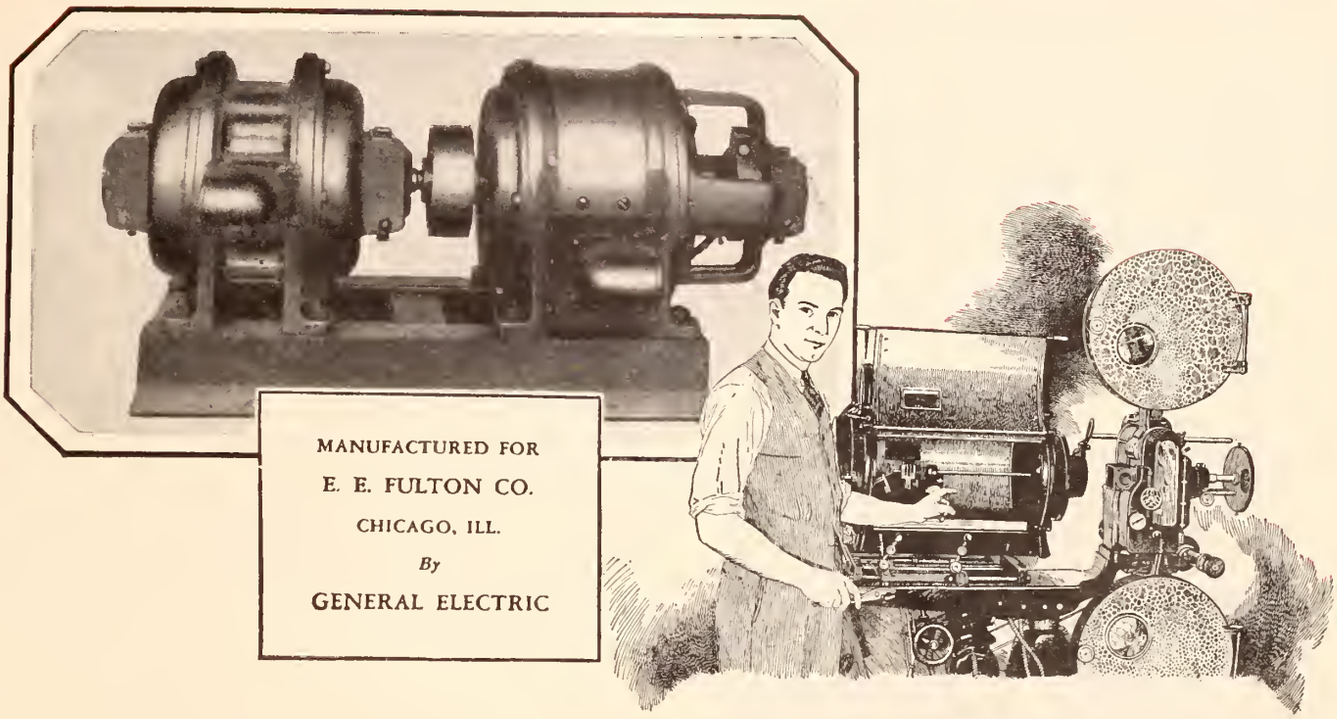
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LOS ANGELES—Film Ex. Bldg.
ST. LOUIS—3232 Olive St.
MILWAUKEE—151 Seventh St.
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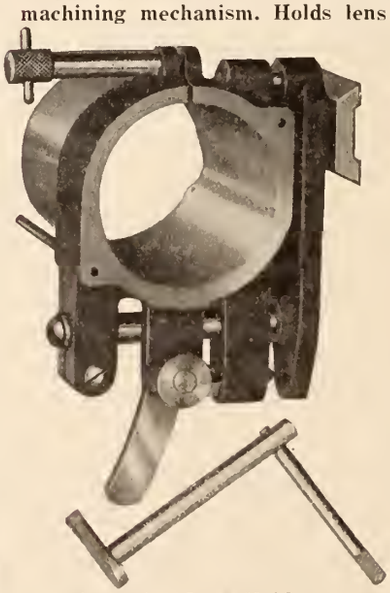
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Permits instantaneous lateral adjustment of lens to center sound track film picture on screen.

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PROJECTION LENS—

Fills the complete screen when running either sound-on-film or standard film with sound-on-disc by ENLARGING the sound on film picture to that of the standard film size picture.

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BUSINESS GENERALLY HAS NOTICED A DEFINITE TREND IN THIS DIRECTION IN THE LAST DECADE.

REALIZING THAT A "JACK OF ALL TRADES WAS MASTER OF NONE" PROMPTED US TO SPECIALIZE IN FLOORS AND IF WE DO SAY SO WE'VE BEEN SUCCESSFUL IN EXECUTING SOME VERY INTERESTING INSTALLATIONS.

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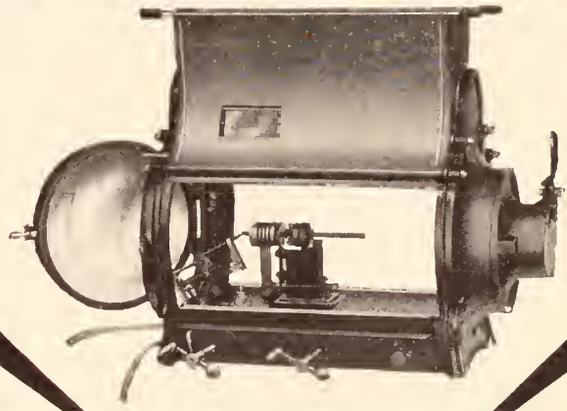
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Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.



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HIGH AND LOW INTENSITY
Automatic Reflector Arc Lamps
fill every requirement of talking pictures as they MUST be presented.
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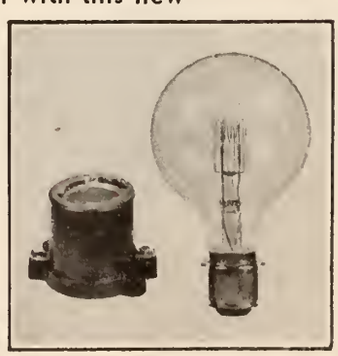
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Spotlight! IMMEDIATELY appears a strong, clean-cut, perfectly focused spot. The Edison MAZDA* Prefocus Base Spotlight Lamp has ended the difficulties that have always attended the adjustment of spotlights. It is in focus at the start, and it CAN'T get out of focus.

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The Edison MAZDA Prefocus Base Spotlight Lamp

Over the lamp base is a sleeve with two projecting fins. In an optical jig the lamp is so adjusted that it rests at a precise position* with reference to the fins. Thus, when the lamp is seated in the socket, the filament must register correctly with the socket.

*To $\frac{1}{32}$ of an inch.

EDISON MAZDA LAMPS

GENERAL ELECTRIC



Hurls a Bombshell

Stage Shows in Picture Theatres Out, Says Roxy

Foremost Exponent of Presentations Predicts Houses Will Be Smaller and Run All-Film Programs

SMALLER theatres, more luxuriously appointed and with better acoustics, are visualized for the future by S. L. (Roxy) Rothafel. Although he probably is the foremost exponent of stage shows, Roxy believes the day is coming when picture houses will show films exclusively. Roxy believes that vaudeville will stage a comeback and that wide angle pictures will be adopted. Television, he believes, will be a helpful adjunct to the theatre.

Roxy's views on potential developments in the industry were outlined at length at the recent Universal sales convention, where he conducted an open forum for the assembled sales force, expressing, in response to questioning, his views on various phases of the industry.

In response to a query as to his opinion of what the theatre of the future will be "five, ten or 15 years from today," Roxy replied:

Expects Wide Angle Film

"That is a difficult question to answer. I am of the opinion that the theatre of tomorrow, so far as motion pictures are concerned, will be decidedly different from the theatre of today. I think the day of merging the so-called presentation idea with the picture is past, and that the pictures will to be able to stand on their own. The house will not be as large, but will be built more luxuriously and have better acoustics. I think the day of the so-called dark house with the screen and all that stuff will be done away with. I think you are going to see wide angle production and wide angle pictures. I think you are going to have purely a motion picture entertainment without any other form of entertainment that may go with it.

"I am firmly convinced that that is coming, especially as the universal thing. I think the theatre of tomorrow will not be as large but more luxurious and confined entirely to motion pictures, as far as you are concerned. I think, on the other hand, that entertainment is coming back, and very strongly in another form. I think that variety, that is, vaudeville, in a much finer way will have a tremendous field in the next five years.

"So, there will be two distinct fields of entertainment, the motion picture on the one side, and the rehabilitation of what is known as variety, but in a much greater and different form."

Shorts a Problem

Short product, comedy and especially the newsreel which fit in with the feature presentation, "is greatly desired sometimes, but it doesn't always work out that way," Roxy declared.

"We are subject, of course, to what we get in the newsreel and in the short product," he said. "Unfortunately, the time that we can allow a presentation or a show is limited, because if we make the show too long, naturally our turnover will not be as great, and we can't use as many short products and as much of the news weekly as we would like to.

"It has always been a great source of trouble to us to be able to fit in, as it were, the feature picture within a space of two hours and ten minutes. Most feature presentations take from 65 to 95 minutes, which gives us a short time to put into play the things that are available.

"Let me give you an illustration of how that works sometimes. The record picture to date at the Roxy (and I believe it is a world's record) was 'The Cockeyed World.' When we got all through running 'The Cockeyed World' and using a very short magazine, we found we had four minutes left for entertainment. We had to use a big symphony orchestra, a line group, and principals in four minutes. We got away with it. We had to think fast. I don't know how many of you saw the presentation of 'The Cockeyed World.'

"We evolved a scheme whereby we painted a world that was cockeyed, literally. Then we used for the first time in history of presentation five projection machines simultaneously on two surfaces; one was a scrim and the other was a rear projection screen.

"We culled from the magazines of the past little excerpts that we thought might portray the life of today. You saw airplanes hopping off, you saw trains rushing, you saw steamships ploughing, you saw explosions—and they were all superimposed on this screen.

"Of course, they had to be so arranged that they had a dramatic value. They simply couldn't be put there without some thought. Then, behind this scrim, we arranged our ballet corps and our little group. The ballet corps and the line group created agitation like the letter carrier, the street cleaner, the postman, the hustle and bustle, while the girls kept doing this all the time (indicating) to represent the motion of time. In the rear we presented a little climax of the troops marching home.

"We created a sort of optical illusion of the third dimension by cross-lighting a third projection. The motion behind with the orchestra playing created a very remarkable effect. In fact, I can tell you gentlemen that the results of that presentation, that little effort, was so great that we received letters from all over the world about it.

"There is no definite plan, no set plan to use short subjects. Unfortunately, we cannot use as many as we would like to, for the simple reason that there isn't enough time."

Big Field for Remakes

Roxy said he believes there is a field of big possibilities in the remaking as talkers of great silent successes. Speaking on the value of brand names, he said:

"I have always been a believer in institutions. I believe an institutional name is more valuable than anything else we have in this industry. I believe that is what we need to obtain the greatest measure of success. After all, this is not a sprint, it is a marathon. You must build up the institution so that when they come and see your trademark, it will mean a certain quality, and they will go blindly to the theatre to see the picture instead of coming to see the picture at the theatre. Do you see the point?

"Institutions cannot be licked. Every great success that we have, whether in the picture business or any other business, is based on institutional value, institutional foundation."

Wide Screen Coming

Declaring that he wished he knew what is the future of the wide screen, Roxy declared that he does know "that eventually we have got to come to it."

"We looked forward to the big screen even before we opened the Roxy Theatre, and had equipped our theatre for wide angle projection. But once more that will have to be determined by the getting together of the different interests and agreeing on something that they can standardize on.

"I think that television like every other progressive thing that has come to us, when it finds its level and its proper place will be a decided adjunct and a help rather than anything else. I think this is a good time to tell you men this: Don't fear anything that is progressive. I can't help but think back to the time when radio first came into the picture field. There was a narrow-minded view that it was going to hurt the motion picture business. Today we could hardly run our motion picture theatres without the aid of radio."

Telling truth is the best form of advertising to use in exploiting pictures, Roxy believes, pointing out there is a peculiar psychology about it and "You never can go wrong telling the truth." Roxy believes the theatre is the showman's leading advertising medium. "If you are telling the truth."

(*Continued on page 70*)

They build PROFIT FOR YOUR HOUSE!



TODAY it's good sound plus good seats! The talkies have placed metropolitan and neighborhood theatres on a more even basis than ever before. No longer does the small house have to compete with so many "presentations," "jazz bands," and "vaudeville novelties." Nowadays, the battle for profits depends largely on the comfort you offer to your patrons. That is why Heywood-Wakefield seats will pay big dividends at *your box office.* They have been developed to give luxurious, restful comfort—the kind that builds "IT" and "PROFIT" for your house. . . . . Publix, Warner Brothers, West Coast, Roxy, and scores of others have specified Heywood-Wakefield seats because they have "IT"—patron appeal—box office pull. These smartly and comfortably designed chairs will do the same for *your* house, too. For detailed information, just drop a line to any of the Theatre Seating Division sales offices listed at the left.

SALES OFFICES

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HEYWOOD-WAKEFIELD
Theatre Seating Division

Rear Projection Ready for Debut

PROJECTION from the rear of the screen is the revolutionary principle embodied in the new Trans-Lux sound system just placed on the market. It is the invention of P. N. Ferber, who has spent ten years developing the equipment. The equipment, which is portable, weighs but 40 pounds.

Better definition, minimizing of distortion to give an effect of third dimension, reduction of eye strain, reduction of fire hazard, use of less current and daylight projection are among the advantages claimed for the new Trans-Lux equipment.

The new apparatus was demonstrated recently at the Assembly Theatre, New York, where a number of subjects from several different distributors were shown. Emphasis was laid upon the clear definition of color subjects shown. While no price had been set upon the equipment at the time, Ferber states it will undersell other sound and projection equipments by a wide margin.

For the present, he states, activities are to be concentrated in the non-theatrical field, although the company anticipates equipping of a number of small theatres. Ferber estimates a potential market of 800,000 non-theatrical accounts, among them 300,000 churches and 250,000 schools, Y.M.C.A. buildings and other non-theatrical establishments which show films. He anticipates considerable sales resistance in the theatre field, due to the strong position now held by the big electrics.



How Trans-Lux rear projection works. Backstage view of the standard projection booth, located 15 feet behind the screen. The principle is one foot of throw for every foot width of picture. Thus, the 15 foot throw illustrated projects a picture 15 feet wide.

The Trans-Lux rear projection screen is one of the units of the new equipment. It is 12 by 15 feet, which the company claims is ample size for a theatre seating up to 2,000. The theatre may be illuminated to any degree the manager decides is best for his patrons. With this screen, the theatre may be lighted to a degree which at all times enables patrons to read their programs, thus doing away with the necessity of ushers' flashlights, and reducing dangers attendant upon a dark auditorium, it is claimed.

The initial Trans-Lux daylight screen was developed and completed early in 1927, in time for installation in the Roxy, New York, where it has functioned ever since. The Roxy on occasion has used rear projection in connection with stage and screen effects.

The Trans-Lux rear projection daylight screen installed on the stage of the Assembly Theatre, New York. The screen is 12 by 15 feet and is declared to be of ample size for a theatre seating up to 2,000.



Uses Wide Angle Lens

The system uses a wide angle lens, which makes possible a picture with only one foot behind the screen for every foot width of picture. Thus, a 15 foot picture requires only fifteen feet from the lens to the screen. This contrasts with a throw of about three and one-half times this distance or 53 feet, which would be required through use of an ordinary lens.

The reproducing equipment is placed in front of the screen, rather than behind it as is common to other systems. This, Ferber claims, contributes to even distribution of the sound. Other systems, however, have experimented with various locations for the amplifiers, and contend that the behind-the-screen location is best. This, of course, is impractical with the Trans-Lux system, because it would place the equipment between the lens and the screen.

Reduction of fire rates by at least 50 per cent. is anticipated by Ferber for theatres using rear projection. The overhead throw, he declares, constitutes fire and panic menace. In addition to cutting the fire hazards, the new equipment, he says, prevents the audience from knowing a fire is under way, should one occur.

Clarity of Trans-Lux projection is obtained through projection of a yellow ray of light upon a screen of green or blue. The combination produces white, Ferber explains.

How Can You Get Proper Lighting? Two Experts Diagnose the Method

Lighting Engineers See the Answer in Complete Co-ordination of Effort Between Builder, Architect, and Equipment Salesman



FIGURE 2
Front exterior view of Byrd Theatre, Richmond, Va.



FIGURE 3
The Foyer

A treatise on the lighting of small houses as presented before the Baltimore Chapter, Illuminating Engineering Society, by Frank C. Eteson, illuminating engineer, Virginia Electric & Power Co., Richmond, and T. H. Bailey, Jr., resident engineer, Curtis Lighting, Inc., Baltimore. Reprinted by courtesy of "The Stone and Webster Journal," Boston.

IN ORDER to discuss properly some of the transitions in theatre lighting, a brief review of the older forms of light and control may be in order.

Naturally, all theatre lighting developments began with the stage and it is to the nineteenth century that the first evolution in this lighting belongs. More progress was made in this period than in any preceding era, and we are all, of course, familiar with the stupendous progress of late years.

In the early theatres, general lighting was dependent upon the chandelier studded with candles, and a row of candles along the edge of the stage constituted the first footlights. This system prevailed for over 100 years, and was then replaced by the oil lamp, which was used in much the same way.

In London, in 1803, an attempt was made to use gas for lighting the stage of the Lyceum theatre, and this led to further development in Paris in 1821. Numerous objections to the use of the gas lamp existed because of the fire odors and flickering of the flame. The introduction of the lamp chimney improved this condition greatly.

The Birth of Color Lighting

In 1816, another form of light came into use. This was called the limelight, and was produced by bringing a piece of lime to a high temperature, making it incandescent. This type of light came into general use about 1850 and since the source of light was so concentrated, it was soon adopted for use as a spotlight. Color effects were produced with the aid of this limelight, but did not come into general use until the introduction of the incandescent gas mantle. Henry Irving, a noted English actor of the late nineteenth century, was first to use color lighting with any marked success.

In 1846, an interesting experiment was made in Paris with an electric arc placed at the focus of a parabolic reflector to project the beam of light on a screen. From that day, experiments were continually conducted to improve the electrical lights for use in the theatre. In 1879 it was noticed that the priceless paintings in the foyer of the Paris Opera House were being slowly destroyed by gas fumes, and for the first time in the history of the theatre, electric lights were considered for general illumination.

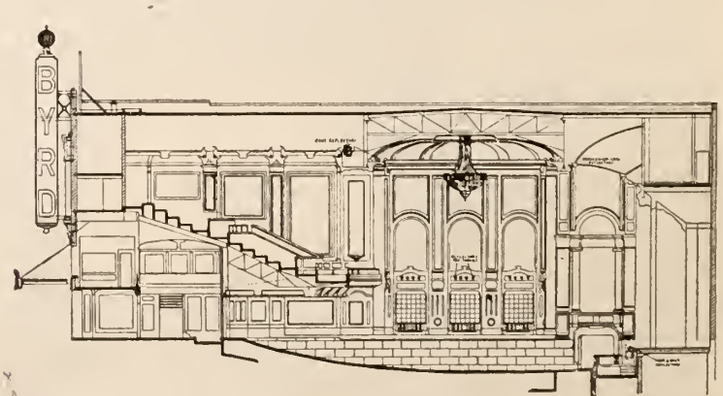


FIGURE 1
Section through entire building showing position of coves and main luminaries

The advantages and possibilities of lighting a theatre by electricity were clearly exhibited at the Electro exposition at Munich in 1882. A small model theatre, completely lighted by electricity, was erected in the Crystal Palace at this exposition. Both arc lamps and incandescent lamps were employed, and, for the first time a diffused light was used for general illumination. A number of arc lamps were suspended above the ceiling and the light projected through circular panels of ornamental glass. This method of illumination was extremely effective, as the unsightly lamps were concealed and a wonderfully soft diffusion of light produced. The walls were illuminated with incandescent lamps arranged to form artistic designs.

The stage was lighted entirely with incandescent lamps, arranged with screens that could be mechanically operated to change from one color to another.

In this same year, installations of electric lighting were made in the Savoy theatre at London and the Bijou theatre in Boston. The first New York theatre to install incandescent lighting was the People's theatre on the Bowery, in 1885.

The introduction of electric lighting in the theatre greatly increased the opportunity to obtain flexibility in the control of lighting effects. In the early theatre the lighting circuits were so arranged that the stage could be flooded with any one color at any time. This arrangement, however, did not allow blending of colors. To accomplish this, a device called the dimmer was brought into use. This allowed various intensities of any one color or a combination of various colors. But even greater flexibility was demanded in the lighting of the theatre, and as a result individual floodlights, spotlights, and large and small strip lighting units were used extensively. This arrangement has been greatly developed in recent years and today individual control of each of the units is common practice.

Stage Lighting First Use

The early developments in lighting the theatre were made for the purpose of improving the stage lighting. The increased flexibility of light control brought about the use of elaborate colored scenic effects on the stage. However, it was soon discovered that flexible light control in the auditorium of the theatre was also desirable. In this way the same elaborate color effects and variety in intensity of illumination could be obtained throughout the auditorium as well as on the stage. Thus, an atmosphere adapted to the scene on the stage envelopes the entire audience and brings them into harmony with the actors. This is very effective in dramatic and musical productions, but of course cannot be used while motion pictures are being produced on the screen. It is used in movie theatres only during elaborate vaudeville acts and orchestral features.

Aiding Decorative Scheme

The use of color lighting in the theatre has enabled the architect to carry out extensive and elaborate decorative schemes. Decoration alone may be dull and lifeless, but illuminated with warm light it springs to life, and new beauties and charm are found in the decorative contrasts. An architect never designs two buildings alike, especially where elaborate architecture and ornaments are used, such as in public buildings, churches, and theatres. This is essential to avoid monotony and the principle applies to the lighting effects in a building as well as to the architecture. In the present day we have a great variety of types of architecture and ornaments which makes the field of illumination almost without limits. The movie theatre is becoming more elaborately decorated and the value of well designed lighting for utility and decoration as well as to provide comfort for the patrons is appreciated more and more by those interested in this industry. There are many types of theatres and in each theatre special problems occur, such as mural decorations, color and material used in decoration, seating arrangements, and other peculiar conditions that might affect the lighting scheme. For this reason it is quite necessary that a paper on theatre lighting should deal with specific examples rather than theatres in general. It is hoped that through these examples other ways for effectively using the electric light in a theatre may be suggested.

The Byrd theatre at Richmond, Virginia, recently completed, typifies very well the trend in motion picture theatres and illustrates modern practice in the matter of theatre illumination. Although this theatre is located some distance from the center of the city, it has

(Continued on page 77)

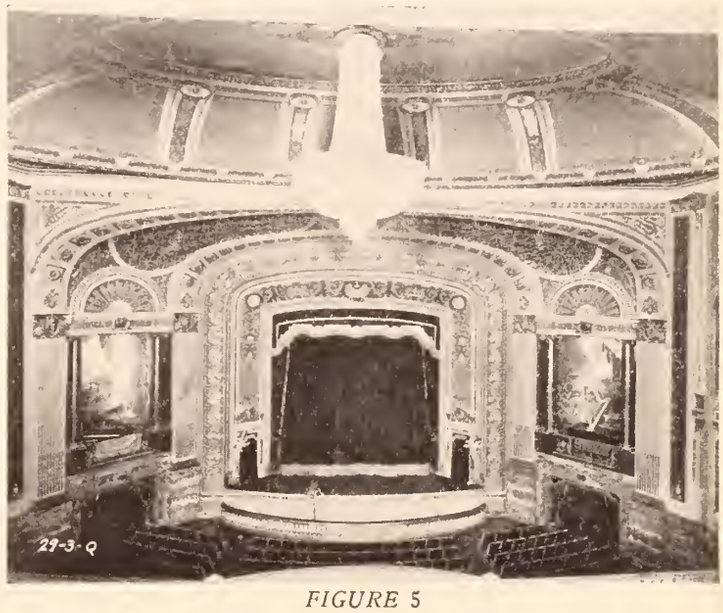


FIGURE 5
Auditorium showing crystal luminaire, proscenium arch and stage



FIGURE 6
Auditorium showing the side wall panel

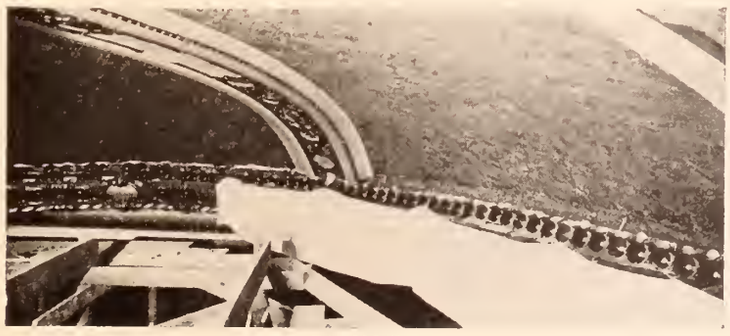


FIGURE 4
Cove lighting equipment over the balcony



FIGURE 7
Main cove, showing method of installing reflector on continuous wiring channel

THE Projectionists' Round Table

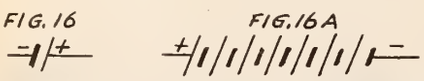
By John F. Rider

ELECTRIC potential may be produced by several means other than by the chemical action present in dry and storage batteries. However, before we can progress into such devices or machinery it is necessary to consider several subjects which are linked with such devices so as to explain the function of these units. Furthermore, one must become familiar with the symbols of elements employed in electrical circuits and we shall devote the foreport of this lesson to the components of the elementary electric circuit.

We are, by this time, acquainted with the fact that the battery, be it of the dry or the wet type is a source of electric voltage, of electric potential. The illustrations designated as Figures 12 to 15 inclusive are those of batteries of the dry type. While it is true that these symbols are to be found in electrical circuits, they represent the elementary picturization of such devices. The wet or storage battery would be shown in a different form.

There is, however, a different form of illustration which is common for all types of batteries. As a matter of fact, it represents potential secured from batteries, irrespective of type of form. This symbol is shown in Figure 16, a short heavy line parallel to a long thin line. Two such lines are general understood to be

FIG. 16 FIG. 16A



the equivalent of a cell, sometimes of a battery. A number of such parallel lines as in Figure 16A represent a bank of batteries. Either form may be employed.

With respect to polarity, it is customary to represent the positive pole of the battery or the bank of batteries with the long thin line and the negative pole of the battery or the bank of batteries with the short heavy line as shown in the illustration.

The contents of previous lessons stated that when such a battery is connected to an electric circuit we have a flow of electrons. Since the polarity of the battery is fixed and remains constant, it is natural that the flow of electrons in the electric circuit will be continuous in one direction. Such a circuit is known as a continuous current or direct current or D. C. circuit. All battery circuits are D. C. circuits.

The Electric Circuit

In order that we have current flow in a D. C. circuit, it is necessary that the circuit is connected to the source of potential be complete. If this source of potential is a battery, it is necessary that the circuit be complete. We make this reference to the battery because all D. C. circuits are not limited to battery types of potential sources. By complete circuit we mean that a path be provided for the flow of electrons.

It is necessary at this time to dwell to a little greater length upon the significance of a complete circuit relative to a path for the electrons. An electric circuit is devised to perform a certain function. In order to perform this function properly the current flow or the electronic flow in that circuit must be at a definite rate. If we express this condition in a different manner, the current flow must be of a definite quantity. Insufficient current will interfere with the proper function and excessive current flow will do the same.

Now the statement relative to a complete circuit being necessary in order to have current flow encompasses the above mentioned three conditions, but only on of these three conditions is correct. Thus one must differentiate between a complete circuit and the correct circuit. In many instances the correct circuit will be found to be the one which is not complete. This will receive more attention later in the text.

Current Flow in Electric Circuit

The current flow or the electronic flow in an electric circuit is governed by two factors. First, the source of potential and second, the remaining component parts of the electric circuit. (Refer to Conductors and Non-Conductors in Lesson 3.) Let us assume a constant value of potential and consider the remaining parts of the circuits. It is not necessary at this time to mention specific parts or forms of parts, i. e., the exact units in the circuit.

We understand one condition wherein the parts located in the circuit and connected to the source of voltage are such that the magnitude of the electric current is correct. Incorrect selection of the parts of the electric circuit exclusive of the battery will interfere with the correct flow of current; that is, it may be excessive or insufficient.

Lesson Seven

The Projectionists' Round Table resumes with this issue of THE SHOWMAN.

The Rider series has been absent from the columns of MOTION PICTURE NEWS *because of the absence of the author from New York and the loss of the manuscript in transit from Los Angeles.*

THE NEWS *regrets this unfortunate occurrence and now informs its readers that the series will continue weekly and without interruption from now on.*

A defect created in one of the parts of the electric circuit exclusive of the battery will likewise interfere with the correct flow of current, resulting in either excessive or insufficient current depending upon the nature of the defect. And last but by far not the least, a break or an interruption of the circuit in the form of an "open" will also interfere with the correct current flow, in this case causing a great reduction in current flow, generally no current.

It might be of value at this time to carry on in the discussion of breaks in electric circuits. The general understanding of a break in an electric circuit is total interruption of current flow. While this is true in the majority of cases, numerous instances have come to light wherein interruption of the circuit because of a break did not cause total cessation of current flow. To be exact, there can be no interruption of an electric circuit because everything, even air, is a conductor and would, therefore, allow the passage of an infinitesimal value of current, but such small values of current are useless and the circuit is classed as open.

However, to get back to the original subject, quite a few electric circuits employed an sound projection systems are closed by means of terminal blocks, an arrangement of connecting terminals upon a support. An interruption of the metallic link between two such terminals does not at all times open the circuit because of conduction through the support upon which are mounted the two connecting terminals. These terminals are close together and cracks in the material or deposits of lint and dust close the circuit. It is true that the magnitude of current is much lower than normal, but the circuit still displays the effect of being closed.

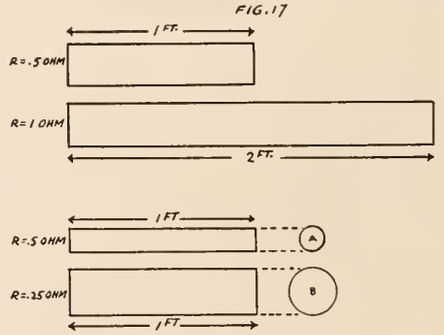
Voltage and Current

If a voltage secured from a battery or some other device capable of producing a similar potential is applied to an electric circuit which is normally closed, current will flow through that circuit. Assuming a unit value of potential, say one volt, the value of current which will flow through that circuit is dependent upon the conducting properties of the remaining parts of the circuit.

This property of these parts is expressed as the resistance of the parts or the resistance of the circuit. The condition of electrical resistance of a wire is, as has been stated (See Lesson 3, Conductors and Non-Conductors) a function of the electronic affinity of the atom constituting the material. If the resistance is high it may be said that the rate of electronic flow is low, therefore the current flow will be low. If the resistance of the conductor is low, it may be said that the rate of electronic flow will be high and the current flow will be high.

Assuming a definite atomic structure for a finite length of conductor, the resistance of the conductor is proportional to length and inversely proportional to its cross section. That is to say, if we have two lengths of the same conductor, A being one foot long and B being two feet long and if the resistance of A is .5 ohm, the resistance of B will be one ohm, since B

FIG. 17



is twice as long as A. See Figure 17. On the other hand, if we have two conductors of the same length as in Figure 17A, but the cross-section of B is twice that of A, the resistance of B will be one-half of that of A. The above relation may be expressed in the formula

$$R = \frac{k\,L}{S}$$

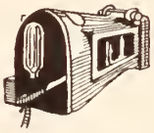
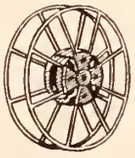
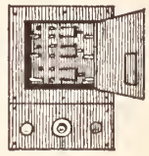
Where R is the resistance, k is a constant depending upon the material of the conductor, L is the length in centimeters, S is the cross section of the conductor in centimeters squared. R in this case is expressed in michroms.

The Ohm

The above introduces us to the term ohm. The reason for the property of resistance possessed by a conductor has been explained. It is, however, necessary to provide a numerical

(Continued on page 69)

LITTLE THINGS THAT MAKE BIG DIFFERENCES


Booth accessories, too, have had their day of revision to meet the requirements of talking  pictures. Scores of new devices nave been thrust on the  market during the past year. Which make actual  contributions to better projection?  Which are of doubtful  importance?  NATIONAL answers the question for you. Every item  offered as a part of its complete line of accessories  for "sound" has been thoroughly investigated and rigidly tested. This assurance of  practicability  is of utmost importance to the exhibitor. Sound accessories  are  little things . . . little things that make big differences! 



When you find this Stamp of Approval in advertisements of theatre equipment and supplies you know: That the National Guarantee of highest quality is coupled with that of a manufacturer; that the product may be depended upon to give satisfactory service; that it may be purchased at any National branch and that its price will be right.

NATIONAL THEATRE SUPPLY COMPANY

Branches in all Principal Cities

Australia on A Construction Spree; Market for U. S. Equipment Grows

America Leads Now, But Chances for Additional Businesses Are Considered Good—Germany and England, Chief Competitors

Countries of the East and Africa are developing into important markets for equipment of American manufacture, it is pointed out in an exhaustive analysis of those countries just completed by the Department of Commerce at Washington.

Hundreds of theatres are operating with antiquated projectors, most of which, the survey reveals, have outlived their usefulness and are ready for replacement.

The situation and the competitive factors which enter into analyses of these territories are covered fully in this Government report, based on data gathered by Government representatives overseas and compiled by Nathan D. Golden, assistant chief of the Motion Picture Division of the Commerce Department.

First instalment of the text to be published in full in The Showman Section *and other editions of* Motion Picture News *follows:*

AUSTRALIA

From Report by Charles F. Baldwin, Assistant Trade Commissioner, Sydney

The great popularity of motion picture entertainment in Australia and the consequent rapid increase in the number of cinemas have made that country an important market for projecting machines and other motion picture equipment. Throughout Australia the construction of new theatres is progressing at a rather astonishing rate, and in each new house emphasis is being placed upon modern equipment and advanced ideas of exhibition. In many characteristics the Australian market is similar to the American, and the growing tendency to emulate the American example in theatre management increases that resemblance.

Australia's cinema equipment demands are supplied principally by the United States, Germany and England, in order of importance, and by domestic manufacturers. Australian manufacturers compete mainly in the trade in accessories and projecting machines. In the latter they have been very successful and are offering strenuous competition to imported projectors.

Three projectors of American make are the most widely used imported machines in Australia. Other foreign machines on the market are the Goertz and the Ernemann, of German manufacture, and the Kalee, made in England.

Projectors of Australian manufacture are the Cummings and Wilson (C & W) and the Garvey. The latter is not an important competitor, but the C & W machine is selling well and offers the most effective competition to imported projectors. Assisted by a protective import duty, Cummings and Wilson (Ltd.), has developed a machine which is rapidly gaining in popularity, not only because of its Australian manufacture, but also because its price is lower than that of the imported machines. It is reported that 200 C & W projectors were sold during 1929. Selection of these machines by several large new theatres, including the Regent in Sydney and the Auditorium in Melbourne, is a further commentary on their popularity.

In addition to theatrical machines, the following non-professional projectors are sold in Australia: Two American machines, Pathé, and Butcher's Empire. Because of its design, another American projector is often also included in that category. Generally speaking, American amateur machines suffer because of their relatively high price, although vigorous efforts are being made to increase their sales.

The American standard projectors retail in Australia from $950 to $1,090 and a semi-portable projector sells from $290 to $415. The Cummings and Wilson machine sells for approximately $875 and the Garvey for $485. The Goertz sells from £175 to £195, the Ernemann from £185 to £215, and the Kalee from $850 to $950.

Among the so-called non-professional projectors, one American make sells for $440, the Pathé for $220, Butcher's Empire for $290, and another American make for $315.

U. S. Projectors Popular

In spite of their relatively high price, American projecting machines are popular in this market because of their advance design and improvements. Because of these refinements, they are regarded throughout Australia as the highest grade projectors sold in the country. The popularity of the domestic C & W machine is attributable not to new improvements, but rather to sentiment and lower price. The machines are not equipped with such devices as speed indicators and loop setters which appeal to exhibitors. In some cases the inclosed feature of an American machine is preferred, while other exhibitors favor the open machine of another American make; sentiment in that regard is about divided.

In general, the two above-mentioned American projectors embody all the features which appeal to the Australian buyer, an advantage, however, which is offset by a price which often acts as a sales obstacle.

Projection Equipment.—Virtually all large urban and most large suburban houses in Australia operate two or more projecting machines. The motion picture industry is conducted on so extensive a scale, and audiences are so accustomed to efficient exhibition, that interruptions caused by failure of one projector could not be permitted. It must be remembered that the Australian motion picture world is dominated by the American influence, and houses are operated after American methods. In all representative theatres, and except in the smallest communities, the use of more than one projector is customary. In most of the larger houses, three machines are used.

Modern Machines Used

Because of the absence of definite information, it is difficult to say whether or not the majority of projectors in use in Australia are old or new models. The recent opening of several large theatres in Australia has naturally resulted in the installation of new machines; it is also known that most of the older leading houses operate modern machines. Where older machines are in use, they are made as modern as possible by the addition of new devices or by remodeling. The manager of a large Sydney firm which represents one of the leading American projectors says that the remodeling of old machines has developed into a service of considerable importance. In general, therefore, it may be said that either new or improved machines are in operation in practically all leading Australian theatres, and that obsolete machines are in use only in the smallest city houses or in some of the more remote small towns.

Generators.—There is a good field for the sale of American generator sets in Australia. One large American company is well established in the market and does a considerable business in sets ranging in price from $390 to $475. Another American set sells complete with switchboard and all accessories for $1,580. The principal competition to American generators is offered by the Compton set, of British manufacture, which ranges in price from $390 to $485. There is no domestic competition of importance, and the prospects for increased sales of American equipment are believed to be good.

Incandescents Gaining

Arc Lamps.—High-intensity and mirror-reflector arc lamps are in wide use, but they are being superseded to some extent by incandescent lamps, although comparatively few of the latter are yet in operation because of their shorter range. The mirror arc is used in most of the larger houses, while the incandescent lamp is becoming increasingly popular for smaller theatres.

Screens.—Practically all screens used in Australia are of domestic manufacture. Attempts have been made to sell imported screens, but their higher price has militated against their sale. Domestic producers, assisted by a protective tariff, dominate the market, and the domestic screens have proved satisfactory. There seems to be little hope, under existing conditions, of stimulating a demand for foreign-made screens.

Visual Education.—Visual education is in a relatively early stage of development in Aus-

(*Continued on page* 68)

Good Business

NEED any old rags or bric-a-brac?

Chet Miller of the Fox, North Platte, Neb., solved the problem when he needed oiling and dusting rags for his operators and janitors. He sent tickets to all grade schools which read:

"This ticket and five cents and a handful of nice clean rags will admit one child under 12 years of age to the Fox Theatre Saturday matinee."

The result was that nearly every kid in town turned up with a nickel and plenty of rags.

Screen Modifying Troubles Forever Banished



REGARDLESS of the size of your mammath screen or the size film you are presenting, Vallen Automatic Screen Madifier reduces or enlarges your screening surface to the size of the film with absolutely no effart an your part except to push a button.

No rods, levers, wheels or complicated devices of any kind. Surprisingly compact and entirely fool-proof. Merely push a button and instantly, without any other effart of any kind, the screen is contracted or expanded exactly as you want it. Madifying curtain requires no additional space beyond the screen frame.

Entirely automatic and noiseless. For use with Grandeur, Magnascope, Widescape or any film—you will never need any other type or kind of madifying device regardless of the size or kind of film.

Designed and built by Vallen, after fifteen years of engineering practical theatrical equipment and intimate contact with the industry bringing a full knowledge of every theatrical need. The Vallen Automatic Screen Madifier is the definite, final answer to absolutely every screen modifying need.

VALLEN AUTOMATIC SCREEN MODIFIER

THE VALLEN Automatic Screen Modifier is a complete unit consisting of a metal screen frame, to which the screen may be laced; modifier, and modifying curtains of flame-proof black velour. Simplicity of design and construction permits it to be quickly and readily installed, for no additional space is required beyond the size of the screen frame. Electrical push button control stations for regulation can be operared by stage employees or direct from projection operator's room. Completely automatic, dependable, fireproof, noiseless and absolutely practical.

OTHER VALLEN PROVED THEATER EQUIPMENT

Noiseless, All-Steel Safety Track. Flying Curtain Control. Horn Track. Horn Baskets. Synchronous High Speed Curtain Control. Write for literature.

VALLEN ELECTRICAL COMPANY, Inc.
Akron, Ohio
For Fifteen Years Builders of Theatrical Equipment

Automatic

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SCREEN MODIFIER

for any size Screen

Innovations in Entertainment World To Feature 4 "Radio City" Theatres

Home of Television a Major Development—Largest House in Group to Seat 7,000—Broadcasting Stations to Total 27

NEW FEATURES of theatre architecture, innovations in equipment, which will include latest advances in the broadcasting and receiving of televised pictures, are to be embodied in the four theatres to be built in the "Radio City" project to be built from 48th to 51st Sts., fronting Fifth Ave., and from Fifth Ave. across to a similar frontage on Sixth Ave., New York. The project, to be built by the Rockefeller interests, is to cost an estimated $250,000,000 and will be leased to RCA and its subsidiaries. It will be started in fall of this year and be completed in the fall of 1933.

On the site will arise a complete architectural unit that will include four theatres, devoted to sound pictures, musical comedy presentations, and to dramatic productions. A symphony hall is also under consideration. Twenty-seven broadcasting studios, some of which would be three stories in height will be built to accommodate the requirements of music, entertainment, education and information that would be radiated from this center. New office buildings in architectural harmony with the rest of the development will be built to house the various industries and services associated with the development of the electrical communication and entertainment.

The plan of construction considered by THE SHOWMAN to be of interest in that it embraces on a scale perhaps never before attempted in the industry methods of combining commercial business structures with theatres, is outlined herewith:

Fronting Fifth Ave. and forming the central structure on that side of the development will be an oval building of moderate height. Shops will be located on the first floor. The second floor will be occupied by a banking institution, and on the roof a restaurant will be built, with an outdoor promenade running around the entire building. This oval building will extend to a garden plaza that will be cut through the development and will run parallel with Fifth Avenue, from 48th to 51st Sts. The plaza, the width of which will be almost as large as the length of the average city block, will be a boulevard. Fountains, statuary and garden plots will intersperse its whole area.

60-Story Office Building

Over the entire development will tower a 60-story office building in which 27 broadcasting studios will be located, extending from the west side of the plaza through to Sixth Ave. From this central office building a corridor, about three stories in height, will run to the other office buildings from Fifth to Sixth Aves.

The streets surrounding the new development will be widened, to give the new structures fronting them more light and air, to provide better curb facilities for shops and buildings and to add to the beauty of the whole architectural unit.

Transportation arteries from various directions will lead to and from "Radio City," but the traffic problem will be reduced by underground bus terminals and by subterranean parking arrangements that will take care of thousands of cars and form underground boulevards for automobile traffic. In addition, plans are now being drawn for a parking tower to give additional facilities for motor parking. All deliveries within the radio metropolis will be effected from underground.

The Secret

"RADIO CITY," sponsored by the Rockefeller interests in association with the Radio Corporation of America and allied companies, will be the national home of television. Construction and engineering plans are progressing with that objective in view.

Details of what the development will look like are outlined in the accompanying article.

The significance of the new project from the standpoint of the new entertainment arts, it is explained by David Sarnoff, RCA president, lies in the greater facilities and services which the development makes possible.

"The public service," he says, "which the new arts envisioned in the era of electrical entertainment can render, it is becoming increasingly clear, will depend more and more upon the liaison they are able to maintain with the entertainment and educational arts. Technical development must go side by side with artistic development. Both are vitally necessary to each other. Research and technical progress in the communication arts would be largely vitiated if the artistic output carried did not keep pace with the needs of advancing intellectual progress. On the other hand, the entertainment and educational arts can only find their greatest expression through the vast public which the modern facilities of communication provide for the artist and the educator. The more intimate relationship between the radio on one hand, and the stage, the screen, the concert hall or the rostrum upon the other, the greater the progress we can expect in the entertainment and educational arts.

Preparing for Television

Broadcasting must look towards the day when both sound and sight will be transmitted through the medium of the air, it is pointed out by Merlin Hall Aylesworth, president of the National Broadcasting Co., which will operate the new studios in the Rockefeller development.

"Television, it is true, is still largely in the toddling stage," he states, "but the vast possibilities of sight added to sound in nation-wide broadcasting cannot be ignored in planning for the future. We are building our new studios, therefore, for tomorrow, as well as for today. We are taking into account in the development of our plans the fact that broadcasting, established upon a democratic basis in the United States, is not only a medium of mass entertainment but that it has added to the cultural and educational values of modern life. With the great theatrical and musical enterprises to be created in this development, the broadcasting center of the country will be joined in a vast artery of communication with the dramatic stage, with opera, with variety, with talking-motion pictures, with the symphony hall. The artist will be at the door of the broadcasting studio, and broadcasting facilities will be at the side of every artist whose performance deserves a wide audience.

"Radio broadcasting has become the recognized means for the syndication of entertainment, education and information upon a nationwide and on occasion, upon a worldwide scale. It has far from exhausted all the services that might be rendered through the medium of sound; it will have vastly greater opportunities when television emerges from the laboratory to give radio the new dimension of sight. The technical and artistic experience which the National Broadcasting Co., has gained in years of operation will be embodied in the 27 new broadcasting studios to be completed within the next two or three years. Some of these studios, to be two or three stories in height, will be concert halls in effect. In addition, however, every one of the four great theatres to be erected on this development will be equipped for broadcasting service.

"All the theatres, in effect, will be broadcasting studios; all will be equipped for the broadcasting of sound, and eventually, when technical progress has made sufficient headway, for the broadcasting of sight directly from the stage.

"Ten of the 27 broadcasting studios will be designed for photography and recording. The broadcasting building will be constructed so that radio fans may have the opportunity to see the artists at work.

"Thus, with the entertainment and cultural project now announced, broadcasting will have at its call new reservoirs of dramatic, musical and entertainment service."

Says R-K-O Looking Ahead

The four theatres to be erected within the new radio city will be leased and operated by R-K-O, according to the statement of Hiram S. Brown, president.

"With sound which has revolutionized the motion picture art, and with other technical developments in the offing the motion picture has become a relative by marriage to all the entertainment arts," Brown points out. "True, it has developed a technique and an artistry that is peculiarly its own, but it has at the same time widened enormously the opportunities for the stage, the opera and for other forms of entertainment.

"In leasing and operating a theatre devoted to variety, a second devoted to sound, a third devoted to musical comedy, and a fourth to dramatic productions, the Radio-Keith-Orpheum Corp. is providing itself with the facilities for the greatest possible development of its business. It proposes to use the technique of all the arts in the creation of its entertainment programs and it will obtain this first-hand under this new plan.

Largest to Seat Above 7,000

"Of the four theatres to be leased and operated by RKO, one will be a variety theatre with a seating capacity of over 7,000 that will introduce many new conceptions in variety entertainment—an entertainment program that will reflect all the forms of the entertainment and musical arts. Lighting effects made possible by recent electrical progress and a stage built upon an engineering principle that will make it visible from all parts of the house, will be among the new features.

"The second theatre which will have about 5,000 seats will be especially designed for sound motion pictures, and will set new standards, we believe, in this form of entertainment. Theatres built heretofore have been built upon the acoustical and visual principles of the older forms of motion picture entertainment, although sound has since been added to all the larger theatres. This time we shall create a beautiful theatre structure around the radio and electrical developments that have recently revolutionized the motion picture art. It will be a theatre built for the opportunities that sound has brought to the motion picture, and the possibilities that may flow from further technical developments.

"The third theatre will be especially designed for musical comedy productions. Sound has welded music to the screen. This theatre will provide us both with a source for the development of creative talent, and with a public experimental station that will guide our motion picture directors in the presentation of better entertainment for the screen.

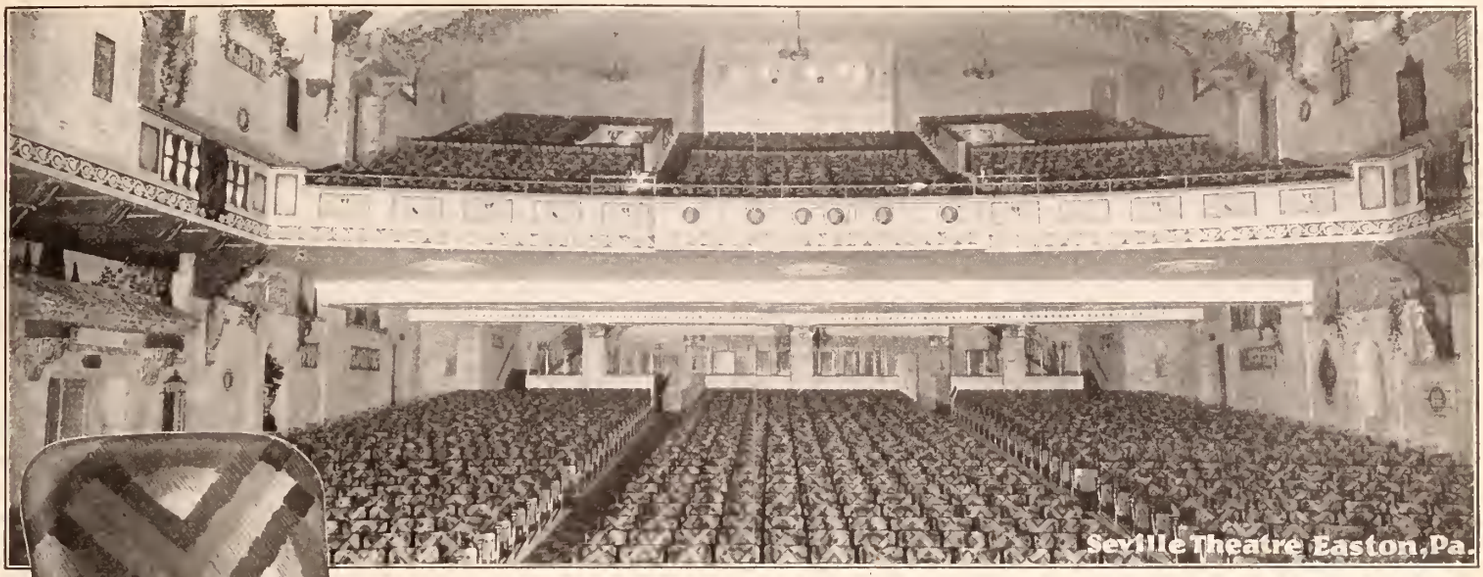
"Finally, we shall have a theatre devoted to drama: tie productions of a selective character for the same reasons that apply to musical comedy productions."

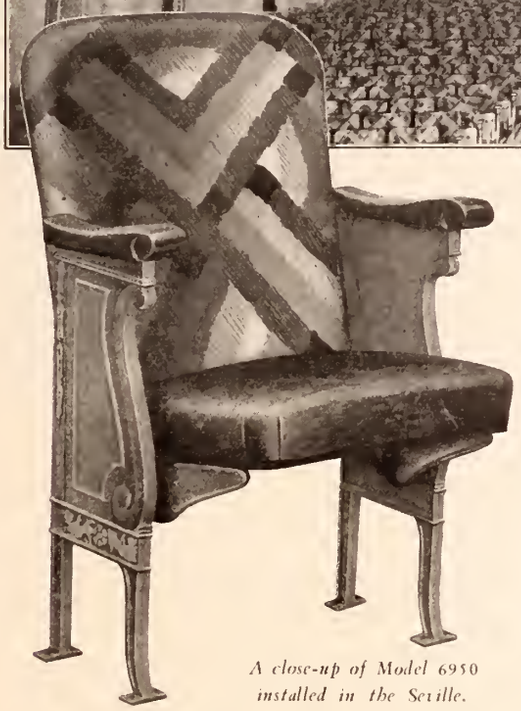
To House All Units

In addition to the theatres, more than 1,000,000 square feet of space will be leased in the various office structures to be erected in the new Radio City by RCA, R-K-O, the National Broadcasting Co., RCA Victor Corp., Radio Pictures, and RCA Photophone, Inc. RCA will have its executive offices in the 60 story central office building.

The architects appointed for this project are Reinhard & Hofmeister; Raymond Hood, Godley & Fouilhoux; and Corbett, Harrison & MacMurray.

While still officially unannounced, S. L. Rothafel ("Roxy") will manage the picture theatre in the group of four proposed.





A close-up of Model 6950 installed in the Seville.

As Thoroughly Modern as their Modernistic Coverings

The Steel Furniture Company theatre chairs installed in the Seville epitomize the very finest developments in modern theatre seating. Chock full of solid comfort, lending charm to an already beautiful interior through their colorful coverings and beautifully designed end standards, these chairs really do a great deal to enhance the pleasure of a visit to the Seville—and that, after all, is the factor that determines box office receipts in any theatre.

Noiseless, perfect-functioning, made of wrought steel which is a great deal stronger and lighter than cast iron, STEEL Furniture chairs are well nigh mechanically perfect. A wide variety of styles and coverings allows the opportunity for beautiful individual effects. Our Planning Department and that of our distributors, The National Theatre Supply Company, will be delighted to work with you.

Write for your free copy of "Modern Theatre Seating"

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY
COAST-TO-COAST DISTRIBUTORS
DESIGNING AND PLANNING SERVICE

STEEL Furniture Co.

GRAND RAPIDS MICHIGAN

Patents: Their Function and How To Handle Them by One Who Knows

The Showman Inaugurates a New Feature—Questions and Answers Column Gets Under Way with the August Edition

By RAY BELMONT WHITMAN

A New Department

WITH *The Showman* for July, Motion Picture News inaugurates a new department—devoted to patents.

Arrangements have been made with Ray Belmont Whitman, patent attorney of New York, to advise of the latest patented inventions in the motion picture field and to write frequent articles on the subject of patents and its allied fields of trade mark and designs. These articles will be written in the laymen's language.

Mr. Whitman was for many years the chief patent counsel and consulting engineer for a large American corporation and is the author of a widely circulated book on patents.

THE subject of patents is one about which we are all concerned, for practically every manufacturing company in this country has been founded directly or indirectly as the result of the monopoly obtained through patents for inventions.

Over 1,700,000 such patents have been issued in the past 100 years or more, and at the present time some 40,000 patents issue each year and an equal number of applications are filed which never issue into patents. In addition, probably another 100,000 inventions are conceived which, for one reason or another, never reach the application stage.

In these articles we will attempt to give some interesting and valuable information to the general reader on the subject of patents and inventions, and also on trade marks and designs.

The founders of the country were indeed wise men to encourage invention by putting into the Constitution in 1790 that provision which now gives to the patentee of a new invention an exclusive monopoly to prevent others from making, using and selling it, for the first seventeen years after the issue of the patent in return for its mere disclosure to the public and free use thereafter.

Our patent laws are the most liberal in the world. Nowhere else can a poor man with a good idea so easily acquire both fame and fortune as the result of protecting and marketing it.

There is now scarcely a town, village, or hamlet throughout our broad land but what has at least one prominent citizen living on Easy Street in a mansion purchased from the profits of a patented invention. In fact, some of our greatest fortunes have been made through the outright sale or royalty of these rights.

It has been well said that practically all of us are original enough to have conceived, sometime in our lives, at least one really valuable invention. The trouble usually is that we don't realize this and, therefore, take no steps to patent and market it.

The Real Nature of a Patent

In the beginning, it is important to correct an almost universal misconception which alone is responsible for many serious losses to the uninformed.

A patent does not, as many believe, give to its owner the right to make, use and sell the invention. It merely gives the right to *exclude others* from making, using and selling the invention as specifically covered in the claims of the patent.

The inventor who has conceived an invention, *providing no one else has previously been granted a patent on it,* has already the right to make it, use it, or sell it, as he chooses. This is his common law right. And everyone else, as well, has the same right. The Government, by enacting our patent laws, has sought to encourage invention by granting to every inventor who applies, an exclusive right for the first seventeen years to prevent others from making, using or selling the invention claimed. It, however, this right has been previously granted to another on any part of the invention, then the later inventor is just as much estopped from using the previous invention as is the rest of the public.

Most inventors, and indeed many otherwise intelligent manufacturers and purchasers of patents, fail to grasp this situation. As a result, they proceed on the basis that the patent, having been granted by the Government, gives them the right to *use* the invention. But as most patents are in the nature of improvements over older devices, it is frequently necessary for the inventor to employ also one or more of such older devices in order to make use of his own invention.

And, as it sometimes happens that some such former device or method is already covered by a patent to a prior inventor, the later inventor then finds himself in the unfortunate position of not being able to use himself what he can prevent others from using.

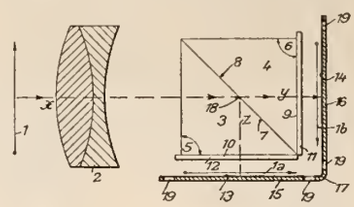
This very important point should always be kept in mind when dealing with patents. Later, under the heading "Infringement Searches," it will be explained how to determine whether or not a patent owner has the right to use the invention without risk of infringing any such prior patents of others.

Next month the Patent Editor will discuss who may obtain a patent, when it may be obtained, and on what, and will comment briefly on patent failures and patent successes, and try to point out why some men get rich and others stay poor in the field of invention.

Beginning with the next issue, also, Mr. Whitman will conduct a column under the heading "Questions and Answers." Everyone is invited to make use of this free consulting service. Address your questions to the Patent Editor, in care of Motion Picture News; write on one side of the paper only, and sign your full name and address. Only initials will be published, if requested.

Current pattents issued by the United States Patent Office include the following:

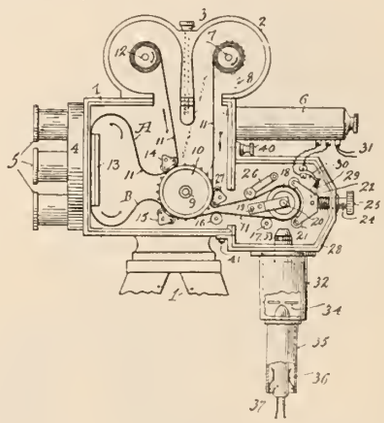
1,759,914. METHOD OF PRODUCING FILMS FOR COLOR CINEMATOGRAPHY. Alexander Pilny, Zurich, Switzerland. Filed Nov. 5, 1928, Serial No. 317,262, and in Germany Nov. 8, 1927. 7 Claims. (Cl. 88—16.4.)



1. A method of producing film strips for cinematography which comprises splitting a series of images rectangularly and projecting them onto longitudinal parallel portions of a film strip by folding the strip longitudinally at right angles to present said portions for receiving the partial images.

* * *

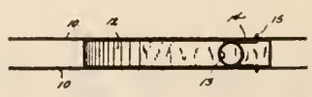
1,761,619. SOUND AND PICTURE RECORDING CAMERA. Lee de Forest, New York, N. Y., assignor, by Mesne assignments, to General Talking Pictures Corporation, a Corporation of Delaware. Filed Dec. 3, 1927. Serial No. 237,400. 10 Claims. (Cl. 88—16.2)



7. The combination with a standard motion picture camera and a sound recording attachment therefor, having a casing in communication with said camera through an opening, of means for passing the film from said camera through the opening into the sound recording attachment and back into the camera.

* * *

1,761,837. FILM FASTENER FOR REELS. William T. McCarthy, Brooklyn, N. Y. Filed Aug. 11, 1927. Serial No. 212,171. 7 Claims. (242—70.)



2. A fastener for a film wound on a reel, said fastener including means to engage the end of a film, and means including a pair of members to detachably engage the sides of the reel, said means being resilient to actuate said members into engagement with the reel.

(*Continued on page* 64)





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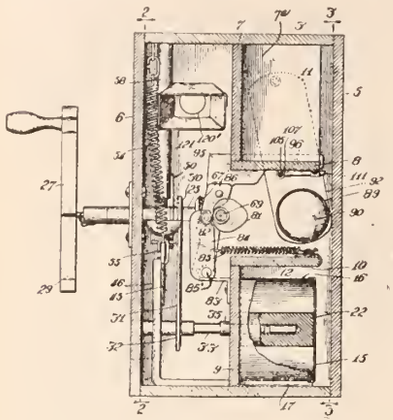
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NATURE'S REFRIGERATION

(*Continued from page 62*)

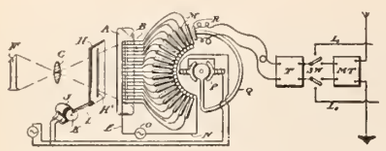
1,762,378. MOTION-PICTURE MACHINE. Franklin H. Avers, Portage, Wis. Filed Feb. 26, 1923. Serial No. 621,339. 14 Claims. (Cl. 88—16.)



2. In a camera having an exposure opening, a plurality of fixed lenses in alignment with and spaced transversely in said opening, a mechanism for intermittently advancing a film past said opening, a source of light, a rotary shutter shaft, a cam mounted on said shaft, and means operable by said cam for intermittently moving said source of light in predetermined timed relation with respect to the film feeding mechanism relatively of the film.

* * *

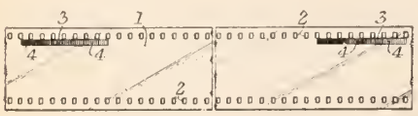
1,672,470. PICTURE-TRANSMISSION SYSTEM. Frederic C. Crowe, Erie, Pa., assignor of two-thirds to S. H. Cauley and C. L. Cauley, Erie, Pa. Filed Mar. 25, 1929. Serial No. 349,754. 12 Claims. (Cl. 178—6.)



1. In a picture transmission system, a plurality of light responsive elements arranged to form a light-sensitive area, means for projecting an image of a picture upon said light sensitive surface, movable means interposed between said image projecting means and said sensitive area for admitting only a line of said image to said sensitive area, and means for successively associating each of the elements influenced by said image line with an output circuit.

* * *

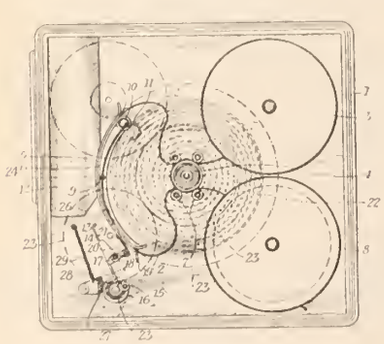
1,762,925. SOUND FILM WITH SENSITOMETRIC SCALE. Loyd A. Jones and Clifton M. Tuttle, Rochester, N. Y., assignors to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed May 1, 1929. Serial No. 359,634. 5 Claims. (Cl. 95—9.)



1. A band of sensitized film having thereon at intervals throughout its length latent images of sensitometric strips, and having a longitudinal series of exactly spaced perforations, each sensitometric strip image varying in exposure longitudinally of the band in an accurate dimensional relation to the perforations.

* * *

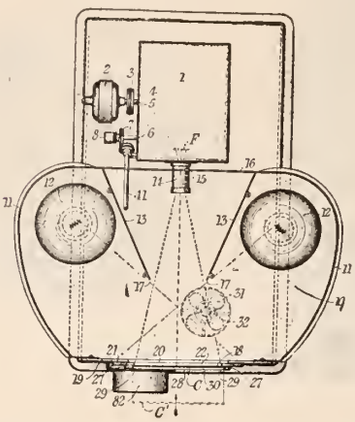
1,762,939. FILM-MOVING MECHANISM. Otto Wittel, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed June 10, 1925. Serial No. 36,291. 1 Claim. (Cl. 88—18.4.)



In a motion picture apparatus having a frame and a motor carried thereby, mechanism driven by said motor and including an arm with a claw, a link pivoted to said arm and to said frame, and means to reciprocate said arm, whereby the claw is moved through a closed path, members forming a guideway for a film strip, a portion of said path intersecting said guideway whereby the claw may engage and move a film, and a spring between the frame and the link and adapted to oppose and be tensioned by the movement of the link when the claw is being moved along its path outside of said guideway, and adapted to assist in the movement of the link and the mechanism connected thereto, when the claw is in the film engaging portion of its path, the force exerted by the spring alone being insufficient to move the film.

* * *

1,763,231. MOTION-PICTURE TITLE-MAKING MACHINE. Edwin C. Fritts, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 26, 1927. Serial No. 215,609. 17 Claims. (Cl. 88—16.)

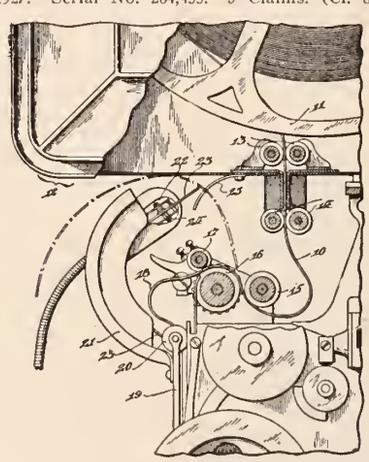


1. In a photographing machine, the combination with an enclosed chamber having an exposure opening therein, of means for evacuating air from the chamber, whereby a card to be photographed may be held against the exterior edges of the exposure opening, and a camera on that side of the opening toward which the card is held and focused on the plane of the opening for photographing that side of the card so held that faces the chamber.

6. In combination, a support for an object to be photographed, a motion picture camera positioned to photograph a card at the support, a film footage indicator, a measuring device mounted on the support and controllable by a card positioned thereon for controlling the operation of the film storage indicator.

* * *

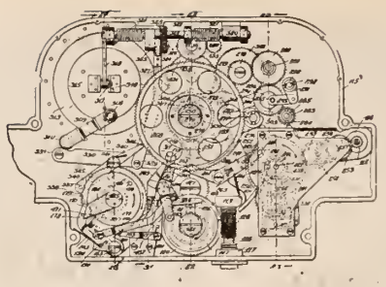
1,763,922. SAFETY DEVICE FOR MOTION-PICTURE-PROJECTING MACHINES. Joseph Ellis Cohen, Philadelphia, Pa., assignor to Sentry Safety Control Corporation, Philadelphia, Pa. Filed July 9, 1927. Serial No. 204,455. 3 Claims. (Cl. 88—17.)



3. Fire prevention apparatus for motion picture machines having a film loop guard whose upper end terminates short of the bottom of the upper magazine, a switch mounted on said guard and adapted to close an electric circuit for actuating a safety device to cut off the light rays from the film, an actuating plate for said switch, and a deflector plate secured to the bottom of the magazine and a short distance from the upper end of the loop guard for directing a broken film or excessively enlarged loop thereof against said actuating plate and preventing its passing over the actuating plate and loop guard.

* * *

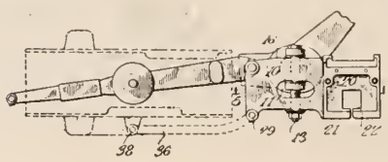
1,764,066. AUTOMATIC CAMERA. Benjamin Day Chamberlin, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Jan. 29, 1921, Serial No. 440,908. Renewed July 25, 1929. 51 Claims. (Cl. 88—17.)



5. In an aerial camera, the combination with a camera body having a lens disposed with its axis vertical, means at the top thereof for shifting sensitive material in the focal plane of said camera and a shutter, of a case mounted at one side of said body, mechanism therein for automatically and successfully operating the shifting means and shutter in timed relation to each other and a motor for driving said mechanism mounted on the body, and having a shaft extending into the case.

* * *

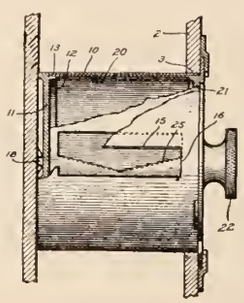
1,764,201. PEDESTAL LEVER FOR PICTURE-PROJECTION MACHINES. Augusto Dina, Jersey City, N. J., assignor to International Projector Corporation, New York, N. Y., a Corporation of Delaware. Filed May 31, 1928. Serial No. 281,873. 5 Claims. (Cl. 248—17.)



1. In a motion picture projecting machine, a supporting pedestal having a pair of arms, a pedestal lever having an elongated slot, means for pivotally mounting said lever on said pedestal whereby one of said arms extends into said slot, and the other of said arms extends externally of said lever, a projection head support carried by the front of said lever, and a downwardly extending flange formed at the rear thereof having means associated therewith for pivotally mounting the lamp house support thereon.

* * *

1,764,450. FILM-CAMERA APPARATUS. Charles F. Hindle, Ossining, N. Y., assignor to Cambridge Instrument Company, Inc., Ossining-on-Hudson, N. Y., a Corporation of New York. Filed Aug. 28, 1925. Serial No. 53,064. 5 Claims. (Cl. 242—71.)



1. In a camera, in which sensitized material may be exposed, and having an opening through which the sensitized material may be fed out of the camera, a cylindrical receptacle comprising an outer cylindrical casing and an inner cylindrical casing housed in the outer casing, the casings being each open at one end and closed at the other end, the closed ends being disposed at opposite ends of the receptacle, the casings being provided in their sides with longitudinally disposed registrable openings the walls of which constitute cutting blades, one of the casings having a locking member for locking the said one casing against rotation when the opening of the said one casing is alined with the camera opening, the other casing being rotatable with respect to the said one casing, to aline the opening of the said other casing with the camera opening, whereby the receptacle may be mounted adjacent to the camera with the registrable openings alined with the camera opening to permit the sensitized material to be fed, after exposure in the camera, into the receptacle through the registrable openings, the said other casing having means for locking the receptacle against detachment from its mounting when the registrable openings are alined with the camera opening and means for rotating the said other casing relatively to the said one casing to cause the cutting blades to move relatively past each other to sever the material and to close the registrable openings to render the receptacle light proof and to render the locking means ineffective so as to permit the inner and outer casings to become detached as a light-proof-unit receptacle with the severed material therein.

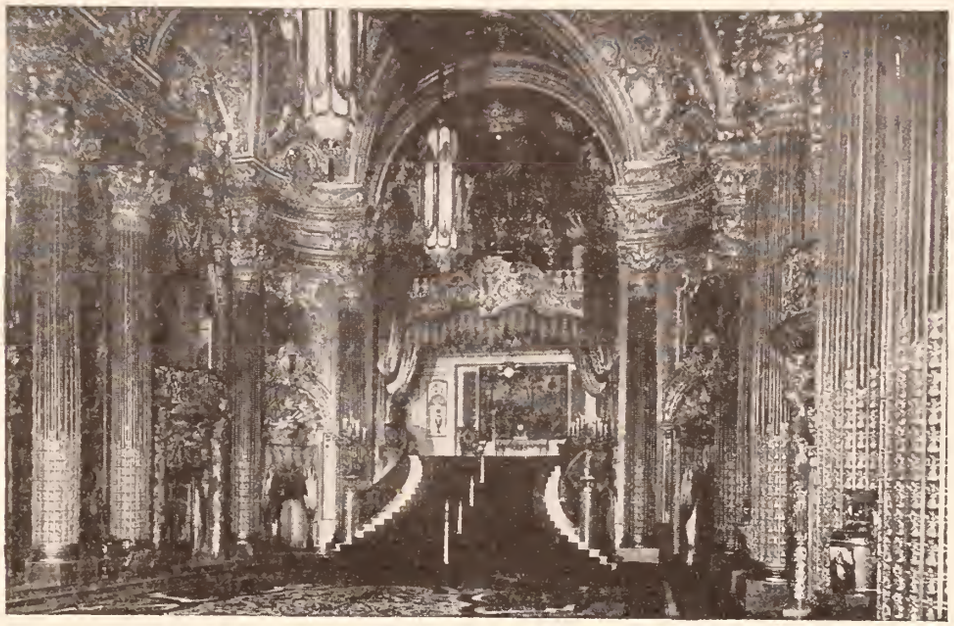
Fox Theatre

Architect—Thomas W. Lamb, N. Y.

Electrical Contractor—Alta Electric Company, San Francisco.

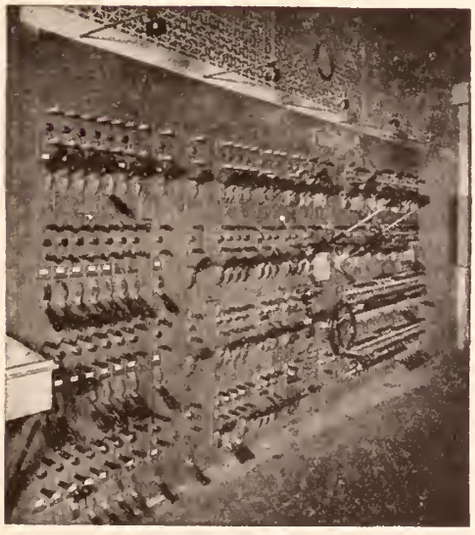
General Contractor—McDonald & Kahn, San Francisco.

Consulting Engineer—Chas. T. Phillips, San Francisco.



Painting with light

in San Francisco



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Science Pointing the Way to New Standards in Field of Exhibition

Equipment, Theatre Design, Lighting Constantly Undergoing Improvement, Progress Report of S. M. P. E. Indicates

THE possibilities for raising exhibition standards are far from exhausted. New developments, thrown into the lap of the industry by factories and laboratories in this country and abroad, offer the wide-awake showmen opportunity to reach out into the new fields by applying to his own problem improved types of projectors, screens, and lenses and by utilizing new theories in lighting and theatre design which are constantly springing to the fore.

Glenn E. Matthews, chairman of a committee of fourteen knows as the Committee on Progress of the Society of Motion Picture Engineers, makes it an obvious procedure to draw this conclusion from that portion of his report which dwells at length on exhibition and its attendant problems.

The report lists the source material from which the facts were gleaned, thereby opening the door to additional information by reference to the original. Included in the authorities mentioned there is frequent reference to *Motion Picture News* and *The Showman*.

As the first topic, "General Projection Equipment" is discussed. The text:

A—General Projection Equipment

Projectors and Projection.—Fox and Richardson[150] have commented on the projection equipment used for showing 70 mm. film. The projector is built more sturdily than older projectors and is equipped with a rotating shutter between the light source and the film aperture. Maintenance of uniform screen illumination is found to be a delicate job at the Roxy where 150 amperes are required for the long throw.[151]

An attachment weighing less than 100 pounds has been announced for installation on a universal projector base for the showing of a film 56 mm. wide, giving a picture ratio of 1:2 for projection on screen 24 feet wide.[152]

A new model Simplex projector,[153] as well as a new assembly for older models, was announced in 1929 which incorporates as a special feature a rear shutter between the lamp house and the gate. The shutter blades are set at a slight angle to create a current of air on the gate which is claimed to lower the temperature of the gate considerably, to reduce to a minimum the tendency for film buckle, and to lower the general fire hazard. Some other features of the new model as claimed are easy and rapid change-over from disc to sound-on-film, and means for maintaining accurate focus and centering of the picture.[154]

Hardy[155] applied the results of a consideration of the conservation of energy principle to a discussion of the optics of motion picture projectors. Jahn[156] has given interesting data on transformers for use with motion picture projectors. A cue meter, consisting of a dial attached by a flexible shaft to the shutter shaft on the projector, has found practical use and eliminates the need of a long written cue sheet. The dial is graduated in feet and is traversed by two hands, geared ten to one.[157] Descriptions have been given by Lasally[158] of two Berlin theatre projection rooms, in one of which are installed two non-intermittent projectors. A projector is available for projection of Ozophane film which is 0.02 mm. thick. It employs a claw pull-down movement and 750 runs were made successfully at a speed of 25 frames per second.[159]

Improvements in pressure, plates, claw pull-downs, change-over devices, automatic rewinds on the projector, take-up fittings, sprockets, comprise the essential features of many patents related to projection mechanisms.[160]

Progress in Exhibition

THE report of the Committee on Progress of the Society of Motion Picture Engineers concerns itself largely with developments, innovations and improvements in exhibitions. This section of the report, full text of which is published herewith, deals with the following:

A. General Projection Equipment.
   1. Projectors and Projection.
   2. Sound Picture Reproduction.
   3. Projector, Lenses, Shutters and Light Sources.
   4. Fire Protection.

B. Special Projection Methods.
   1. Portable Projectors.
   2. Stereoscopic Projection.
   3. Continuous or Non-intermittent Projection.

C. Theatre Design and Installation.
   1. Screens.
   2. Theatre Illumination.
   3. Theatre Acoustics and Construction.

Sound Picture Reproduction

During the winter of 1929-30, sound motion pictures became such an integral and vital part of regular theatre exhibition programs that their discussion is included at this point under general rather than special projection equipment, as in past reports. The problem of eqnipping many thousands of theatres for sound reproduction during the comparatively short period of a year and a half was a serious and gigantic task both from the engineering as well as the economic standpoint. The economic problem, according to Franklin[161] has been a particularly serious one for the small exhibitor, for, while the large houses could eliminate their symphony orchestras and introduce a saving, the small house had only a small investment in its orchestra in comparison with the cost of installation of reproduction equipment. A lowering of costs on such equipment alleviated this situation to a certain extent. In the meantime, many small exhibitors installed inferior low-priced equipment with a resulting lowering of the quality of sound reproduction and an inevitable falling-off of box office receipts. On the other hand, the steady improvement in sound reproduction quality noted in the better equipped theatres stimulated public appreciation and, according to a report by Hays, resulted during 1929 in an increased attendance of 15 per cent or 15,000,000 persons per week in the United States.[162]

The advent of the sound picture apparently offered the producers a plausible excuse for the removal of concert orchestras which many of them believed had been appreciated only by an aesthetic minority. Surprisingly few complaints from theatre goers and no noticeable loss of revenue apparently substantiated this opinion.

Schools for theatre projectionists have been established to acquaint them with the handling of sound equipment and elaborate servicing staffs have been formed for the assistance of the theatre. Numerous practical articles have been written on analysis of sound reproduction troubles, such as care of equipment, location of electrical supply generators relative to the loud speakers, causes of hum sounds in reproducers, acoustic nature of draperies and seats in the auditorium.[163]

A survey of the literature indicates that considerable attention has been paid to the problem of theatre acoustics during the early months of 1930 as the importance of this problem was fully realized. Of interest to the theatre patron is Marrisson's[164] method for estimating by ear, frequencies from approximately 50 to 400 cycles. Norris[165] has described an electrical instrument called an "acousticeter" for measuring sound intensities.

Use of Talkers Spreads

Sound picture projection apparatus is in active use on trans-Atlantic liners, in a Chicago hotel dining room, and even in railway cars. A successful showing on a Union Pacific trans-continental train was arranged during the fall of 1929.[166] A Delaware corporation has been formed to promote a fleet of specially designed railway coaches as the first unit of a projected nation-wide system of mobile sound theatres to present pictures in small villages.[167] The first theatre for the exclusive showing of sound newsreels opened early in November, 1929, running a continuous show from 10:00 a. m. to midnight.[168]

A description has been given of the Tobis projection equipment which is used in Germany and France.[169] The sound record is of variable density type. Loud speakers are mounted in sets of six on each side of the screen. Five of each set are of the electro-static and one of the electro-dynamic type. Various projectors available in Germany have been described by Fischer[170] and Pander.[171]

The adoption of a standard projection aperture for sound-on-film prints ot 0.600 by 0.800 inch is of importance as noted previously in this report. It was proposed by a joint committee of technicians and engineers and represents a forward step toward better screening of sound pictures. Microphone installations connected with the loud speakers on the stage have been made available for theatre managers' offices to permit the manager to give personal announcements about coming programs, sport events, and elections, as well as to assist in the prevention of panics in case of fire.[172]

Several articles have been written on that important subject of volume control, so vital to the interest of the theatre patron.[173] A special fader installation operated from the orchestra floor of a New York theatre has proven an effective means of controlling sound volume during the showing of the picture, "Rio Rita."[174]

The proper location of horns and other types of loud speakers is still somewhat of an open question.[175] Analyses of types of loud speakers have been made by Vogt,[176] and by Blattner and Bostwick.[177] An audible frequency selector has been designed for use in the projection room which it is claimed permits the projectionist to accentuate, attenuate, or eliminate certain frequencies delivered to the amplifier.[178]

Details have been published on the technical characteristics of all the sound reproducing equipment on the French market.[179] The only French process which is complete from the taking to the production end is that of Gaumont. Their projector, known as "L'Ideal Sonore," uses a selenium cell illuminated with a 220-watt lamps, for sound-on-film reproduction, and is also equipped with a synchronized disc for records. A special amplifier for the selenium cell is provided, located on the projector, and a three stage andio amplifier delivering a telephone power of 150 watts which may be located anywhere desired.

Dunoyer[180] has reviewed the characteristics of photo-electric cells with especial mention of a cell manufactured in France. Nason[181] has dealt with the design of audio frequency apparatus in a series of three articles. Electro-magnetic pickups were discussed by Crouse,[182] and Hatschek[183] treated the subject of amplifiers and hook-ups to minimize distortion.

Sound for the Deaf

Additional installations have been made in theatres to make sound pictures audible for deaf patrons. The equipment consists of a network tapping the sound energy in the reproducing system with a separate amplifier capable of supplying sufficient power for thirty headsets.[184]

The number of available types of turntable reproducers continued to increase monthly for each one of which certain meritorious claims were advanced.[185]

Various improvements in sound reproduction equipment have been patented[186] relating to synchronization of disk records with pictures, constant speed control of film projectors mechanisms, tension regulators. Two other patents are interesting because of their novelty: (*a*) Broadcast sounds are synchronized with cinematographic films, illustrating the subject broadcast and projected in one or more theatres, by the aid of duplicate strips, on which the speech and music are marked so the projectionist, by means of his copy strip and speed regulator, can adjust the projector to synchronize with the received sounds.[187] (*b*) Motion pictures have been reproduced on metal film, and projected by reflected light. The sound track is produced either photographically, mechanically, or magnetically.[188]

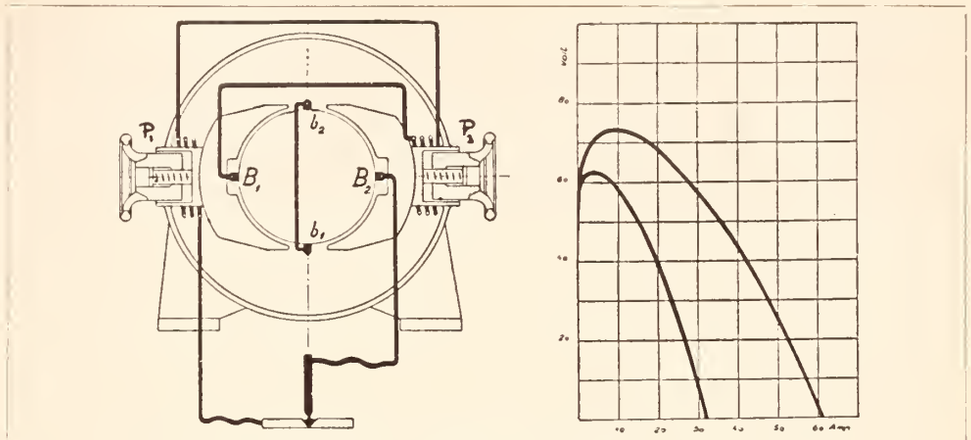


Diagram (left) of Rosenberg cross-field generator and curve (right) showing effect on voltage of increasing the amperage. Reproduced by courtesy of Dr. P. Schrott, Vienna, Austria.

Projector Lenses, Shutters

Improved efficiency has been claimed for a projector shutter which consists of three cut-out disks on separate shafts.[189] The center of the lens is uncovered first and covered last. A number of patents[190] have been issued both here and abroad on improvements in lenses and shutters.

The introduction of sound and color pictures has resulted in increased amperage for sscreen illumination with greater accompanying trouble from heat on the gate aperture. This excess heat causes the film to buckle and increases the fire hazard. To overcome these difficulties the manufacturers of the Simplex projector designed a rear shutter assembly for use on existing projectors which, it is claimed, effectively reduces the heat incident on the gate from a 170 ampere high intensity arc more than 65 per cent.[153]

A 500 watt lamp for general studio illumination and a projector incandescent lamp have been announced in France which are silvered on one-half of the bulb interior as a means of increasing their efficiency.[191] Naumann[192] studied the light distribution over the face of a condensing mirror in relation to each part of the picture area. In another paper the same author gave results of tests with a novel photographic set-up which indicated that the mirror arc under average working conditions gives unequal illumination of the center and edge of the film aperture.[193]

A unique generator known as the Rosenberg cross-field generator is being marketed by an Austrian firm located in Vienna. An arc, such as that in a projector, may be connected directly to the generator and the voltage and current are self regulating. Two of the four commutator brushes are short circuited. When the outer circuit is closed, a magnetic field and an armature field result in the same direction, but opposed, the former increasing slowly, the latter rapidly. The resulting field strength then becomes weaker, the potential at the brushes grows less, and the current is lowered.

A new high intensity arc was designed which is especially suitable for the projection of wide film.[194] Jay and Downes[195] presented a useful paper at the Toronto meeting on the characteristics of high intensity arcs. Only three patents dealing with projector light sources have been noted since the last report.[196]

Fire Protection

Ignition tests were conducted by the Los Angeles Bureau of Standards and Research on several different motion picture films; the lowest ignition temperature found was 250°F.[197] Cabourn[198] reviewed various methods for minimizing fire risks during projection. A non-inflammable substitute for nitrate film is considered the real solution. Alteration of projector design so that the shutter would operate between the lamp house and the gate is strongly advocated for reducing the heat reaching the film. This scheme is incorporated in the new projector design previously noted under the section on Projectors and Projection. In case of a film fire, one type of fire extinguisher releases a gas from outlets in the projector which smothers the fire.[199]

The importance of the question of fire prevention is indicated by the number of patents which have been issued dealing with automatic means for closing apertures, operating douses, disconnecting electrical lighting circuits, prevention of burning of the film in case of breakage, etc.[201]

B. Special Projection Equipment

Portable Projectors.—A new Sound-on-film portable projector equipment made by RCA was announced in October, 1929.[201] The projector and sound reproducer is housed in a metal cabinet 24 inches square and 12 inches wide mounted on four telescopic legs. The magazines are attached to the outside of the housing. The amplifier is housed in a separate metal cabinet and permits volume control in graded steps of 2 TU from zero to maximum volume. Accommodation is made in the amplifier for a second projector to permit smooth change-over. The speaker is an electro-dynamic moving coil cone type. The equipment takes about an hour to assemble.

Further details have ben made available on the portable sound equipment supplied by Western Electric.[202] The delivery and take-up reels are included on the same shaft inside

(*Continued on page* 78)

Sees Big Market for U. S. Equipment in Australia

(Continued from page 58)

tralia, but a promising start has been made. Several large colleges have purchased projecting machines, and efforts are being made by Harrington's (Ltd.), a large Sydney company, to stimulate interest among other educational institutions. The great popularity of motion pictures as entertainment in Australia induces the belief that the country should eventually devote more attention to education by means of the film.

At present, however, stills are more widely used than motion pictures for visual education, largely because of the lack of suitable educational pictures. Motion picture production of any kind has not been particularly successful in Australia, and aside from the "Know Australia" series of films, sponsored by the Australian branch of a large American film organization, little has been done in the direction of filming educational pictures. It is believed, however, that a demand for these films could be stimulated, and American producers of scientific, technical, or other instructive pictures would do well to keep in touch with developments. While the demand at first would probably be small, a carefully planned campaign of propaganda might stimulate more widespread interest.

Government departments which have under their supervision matters pertaining to education are Education Department, Bridge Street, Sydney, New South Wales; Education Department, Treasury Gardens, Melbourne, Victoria; Education Department, Flinders Street, Adelaide, South Australia; Public Instruction Department, Brisbane, Queensland; Education Department, St. George's Terrace, Perth, Western Australia; and Education Department, Public Buildings, Murray Street, Hobart, Tasmania.

Portable Projectors.—There is a fairly large field for portable motion picture projectors in Australia, and the market is considered to be open for the introduction of makes which have not yet been sold there.

No portable projectors are made in Australia, but German competition is keen. The main German make on the market is the Goertz. Some English machines are imported, but their competition is not considered serious. The machines having the largest sales are of American manufacture.

American projectors are well liked. There is, however, as in the case of the tariff generally a preferential tariff rate applying to projectors manufactured in the United Kingdom.

The most satisfactory way for an American exporter to sell in Australia is generally through appointing a resident agent. German competition is so keen that it is very difficult to sell to most importers direct by correspondence unless the product is already well known.

The oversea manufacturer of portable motion picture projectors grants a maximum of 50 per cent discount to his distributor. The latter grants not more than 33⅓ per cent discount to dealers.

Terms of credit are conventional and differ widely. It is understood that some manufacturers grant terms of 30 days after sight and that others require cash against documents. The terms depend upon the standing of the local importer, how well he is known to the exporter, etc. Many importers of American commodities in general in Australia pay by establishing a letter of credit in the United States.

The purchaser of a portable motion picture projector generally receives terms of 30 days.

Publix Engineer Quits

Dallas—W. N. Palmer, construction engineer for Publix here, has resigned and will engage in other business after having returned from a fishing trip.

Publix Patrons Now Can Make Own Voice Tests

In accordance with its policy of making lobby and foyer space pay for itself, Publix is installing Melograph outfits in 300 of its key houses throughout the country. The Melograph enables patrons, at a cost of 25 cents, to have their voices recorded on small discs. The customer speaks into a microphone, the recording being electrical. The record itself is 4¾ inches in diameter, of a very thin composition and is indestructible.

The Melograph was given a try-out at the Rivoli, New York, and within the first three weeks 25,000 patrons had visited the booth on the mezzanine, the stunt being given a strong plug on the screen. The company owning the device, a foreign concern, provides an attendant and there is no expense to the theatre, which collects half of the proceeds.

Theatre Sign Sold in Golf Course Hook-up

Watertown, N. Y.—Selling the sign of the theatre is one sure way of implanting institutional advertising, and Gus Lampe got a real break out of the stunt he arranged on a local golf course. At 300 yards from the tee, Lampe placed a sign for the Fox Olympic and the Fox Avon. Anyone who could hit the signs with a driven golf ball was given a free ticket to the theatres. The rarity of 300-yard drives held down the number of gratis tickets.



Stage Shows and Lighting Control
build up your Business

A Showman's profits depend on the public's appreciation of his show. You can outdo your competitor and get your full share of the profits by installing an FA Major System of Lighting Control for your Auditorium and Stage.

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ELECTRIC COMPANY
ST. LOUIS
Offices in twenty-five principal cities

MAJOR FA SYSTEM

Are Box Office Profits Slipping Through Your Fingers



THE

Projectionists' Round Table

By John F. Rider

(*Continued from page 56*)

basis for the discussion and comparison of resistance. Simon Ohm, a physicist, investigated the relation between current and voltage in electric circuits and the unit of resistance bears his name. It is the ohm. Expressed in a quantitative manner, the ohm is the unit of resistance offered to an unvarying electric current by a column of mercury weighing 14.4521 grams, having a uniform cross-section and of 106.3 centimeters in length at 0° centigrade.

The resistance of a conductor is expressed in ohms or a fraction of an ohm, depending upon the conductor. Just as the volt may be expressed in decimal values, so can resistance be expressed in decimal values of the ohm or in multiples of the ohm. However, in contrast to the volt, the prefix "milli" or "micro" to express a fraction or a decimal part of the unit value is seldom employed in conjunction with resistance. As a matter of fact the regular numerical value is applied to all values of resistance up to 5,000 ohms, as for example:

1 ohm =one ohm
1,000 ohms=one thousand ohms
3,000 ohms=three thousand ohms
5,000 ohms=five thousand ohms

The general method of stating resistance is to employ a fractional value of 1,000,000 ohms. This, of course, applies to values in excess of 5,000 ohms. For example, the prefix "meg" is applied to denote millions of ohms, thus,

1,000,000 ohms=1 megohm
2,000,000 ohms=2 megohms
3,530,000 ohms=3.53 megohms

and

100,000 ohms=.1 megohm
50,000 ohms=.05 megohm
10,000 ohms=.01 megohm

In rare cases values less than 5,000 ohms are quoted as being decimal values of a megohm, as for example

2,500 ohms=.0025 megohm
1,000 ohms=.001 megohm
500 ohms=.0005 megohm

As was indicated in the formula stated in this lesson, the letter R, represents resistance. When designated with a numerical value, the ohm is frequently indicated by means of the small Greek letter Omega. When applied to denote megohms the capital Greek letter Omega is used.

Ohm's Law

If the resistance of a circuit is that force which retards the flow of current in a D.C. circuit, there must be some relation between the voltage, current and resistance present in that circuit. This relation is known as Ohm's Law and employs letters to designate the three quantities mentioned. When expressed in the form of a formula it is

$$\text{Resistance } R = \frac{\text{Voltage } E}{\text{Current } I}$$

or

$$R = \frac{E}{I} \qquad (1)$$

From this relation are derived two others for voltage and current, viz:

$$E = R \times I \qquad (2)$$

or voltage is equal to the current times the resistance and

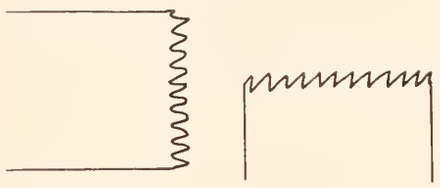
$$I = \frac{E}{R} \qquad (3)$$

or current is equal to the voltage derived by the resistance.

These three equations indicate a very definite relation between the three quantities. Referring to equation (1), the resistance varies inversely with current when the voltage is constant and is proportional to the voltage when the current is constant. Referring to equation (2), the voltage is proportional to either the resistance or the current when either one is constant. The current, as shown in equation (3), is proportional to the voltage with the resistance constant and is inversely proportional to the resistance with the voltage held constant.

Generally speaking, all electrical circuits possess resistance and it is possible, as will be shown later, to consider the components of electrical circuits by a study of the various elements which control the current flow within that circuit. Resistance in any circuit is represented by a vertial or a horizontal zigzag line, as shown in Figure 18. The two straight

FIG. 18



lines joining the extremities of the zigzag lines represent the connections thereto. The plane of the line representing the resistance is optional on the part of the illustrator.

Ohm's Law of Importance

Before closing the subject of the relation between current, voltage and resistance in this lesson, we take this opportunity to stress a few facts. First and foremost is the tremendous importance of a thorough understanding of Ohm's Law. It should be known frontwards and backwards. It is present in every electrical circuit. A study of current or voltage in any circuit is impossible without Ohm's Law.

Although we are still in the very elementary part of this course, we warn the reader that this relation is vital when considering A.C.; when studying the action of the vacuum, tube, when studying the action of amplifiers, the process of amplification and sundry other details. Too much time cannot be spent upon Ohm's Law. The greater the degree of comprehension the more readily will one understand what is taking place in an electrical circuit.

Resistance of Electrical Devices

Wire constitutes a large part of the devices employed in electrical systems. Carbon and graphite also find application and, in some cases, vaporized metals are also used. But whatever the device, all circuits possess resistance. Hence some current controlling influence is to be found in each and every system. If we can consider the simplest electrical circuit it would be a battery or even a single cell with a very short piece of wire connecting the two terminals, as in Figure 19.

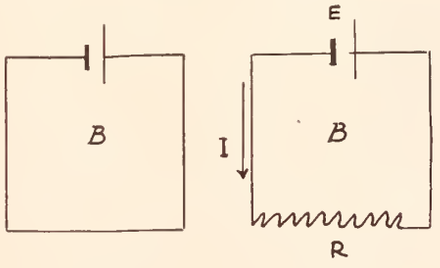


FIG. 19 FIG. 20

That piece of wire connecting the two terminals of the battery would allow the flow of current, yet it would not allow the flow of an infinite value of current, since as small as it may be, it still possesses the property of resistance and, as such, introduces a limiting agent upon the current flow. It is, therefore, possible to illustrate the electrical circuit shown in Figure 19 in the form shown in Figure 20, where R is the resistance of the circuit. Of course, R can be a special resistance present in the circuit, introduced to deliberately limit the current flow. If such a resistance were present in the circuit shown in Figure 19, that shown in Figure 20 would still remain as illustrated.

The three quantities present in Ohm's Law are present in Figure 20. E is the voltage of the battery, B; I is the current flowing through the circuit and R is the resistance of the circuit, or, if the reader so desires, the resistance of a resistor deliberately introduced into the system. If we allot arbitrary values for two of these three quantities, say for the voltage and the resistance, we can solve for the third. Suppose that the voltage is one volt and the resistance is 10 ohms. The current can be determined by means of equation (3) or

$$I = \frac{1}{10} = .1 \text{ ampere}$$

Suppose that the voltage is 100 volts and the resistance is 5 ohms. According to the formula the current will be 20 amperes.

Let us now imagine that the voltage remains at 100 volts, but that the resistance is changed to 10 ohms instead of the original 5 ohms. The new value of current will be 10 amperes. It is evident that if the voltage is held constant and the resistance doubled, the current will decrease to half its original value. Thus, with the voltage constant, the current varies inversely with the resistance.

Suppose that we do not know the value of the voltage, but know that the current is 10 amperes and the resistance is 10 ohms. According to equation (2)

$$E \times 10 \times 10 = 100 \text{ volts}$$

If we now reduce the resistance to 5 ohms and note that the current increases to 20 amperes the voltage E will be

$$E = 5 \times 20 = 100 \text{ volts.}$$

Let us now imagine that we do not know the resistance of the circuit, but know that the voltage is 100 volts and the current is 10 amperes. What is the resistance. According to equation (1)

$$R = \frac{100}{10} = 10 \text{ ohms.}$$

Suppose that a change ensues in the circuit and with the voltage held constant at 100 volts we note that the current has increased to 20 amperes. According to the formula for resistance, the circuit resistance has been lowered to 5 ohms. It is evident that with the voltage held constant the resistance varies inversely with the current.

The fact that the values of current or voltage or resistance are less than unity displays no influence or causes no change. The fact that one value is expressed in units does not mean that some other may not be expressed as a decimal. Thus if $E = 10$ volts and $R = 1{,}000$ ohms,

$$I = \frac{10}{1000} = .01 \text{ ampere or } 10 \text{ milliamperes}$$

As in the case of resistance and voltage, current values in many circuits are frequently less than unity and certain prefixes are applied to denote a decimal part of the unit value. Thus the prefix "milli" signifies a thousandth part and the prefix "micro" signifies a millionth part. Sometimes the term "milli" is abbreviated as "mil."

Photophone Offered With Film Reproducer Only

Sound-on-film reproducer only now may be purchased from RCA Photophone in its small house equipment. The sound-on-film reproducer is to cost $2,500. The combination film and disc reproducing equipment is priced at $2,995. There is to be no change in the equipment, according to Sydney E. Abel, general sales manager of the company.

Stage Shows in Film Theatres Out—Roxy

(Continued from page 51)

he continued, "every word that you write and speak will have a lot of meaning and sincerity about it. If you slash a lot of adjectives and try to bolster something up that you don't believe in yourself, you are doomed to failure. It never works. The truth fundamentally, and always the truth. You can't go wrong if you tell the truth."

No one can tell, said Roxy, what is the prevailing type of picture, taking occasion to rap the "follow-the-sheep" practice in production.

"I hope the producers won't rush pell-mell into the production of a certain kind of story that has proved its success on a previous occasion," he declared. "One producing company may build a picture, a gangster picture, that has been a success. Then, all producers try to run gangster pictures. It is a peculiar thing in the show business, gentlemen, but a thing may be a success on Monday and a flop on Wednesday. You never can tell. The psychology of the public is such that it moves so rapidly you can't just exactly tell what is the best type.

"Any picture that is well made, beautifully directed, with sincerity of purpose and thought, and that has the elements of interest, pictorially and otherwise, will be a success. It all depends on how well it is made and how cleverly it is presented to the public as to the nature of its success. It would be silly for me to come to you and tell you that this or that kind of picture is the greatest kind of a story you could give to the public.

"That brings me to another point. The axiom of the showman of yesterday was to give the public what it wanted. That is, to a great extent, the by-word of every showman of today. However, it can't be done for two very good reasons. The first is, you don't know what the public wants; and second, the public does not know what it wants.

"I would say this: that it is very difficult to get a new story; get a new angle, because the whole thing revolves upon this premise: it is how the story is told. Some people can tell a story and it won't be funny at all. Another fellow can tell it in his own way and you will holler your head off. That is true of production. It all depends on how it is treated. The elements of a good picture are: good story, good photography, well directed."

Color Called Great Problem

Color in pictures, Roxy feels, presents a great problem, pointing out that color "is again to pictures what sound is; it is almost identical. Of course you know that the color pictures, just like the sound pictures, are an illusion. There isn't any question about that. It is simply an illusion so cleverly done that you really don't know the difference until you hear the real thing. Color takes away some of the things you saw in the picture and brings in other things without any effort.

"Color, in my opinion, is all right if intelligently used. There is a great development coming in color. I would rather not say much about color. Some of us like to see pictures in color while others don't. It would not be fair, I think, to express an opinion on it, especiallly in its present stage. Let us see what happens. Sound is going through a great improvement, too."

Escalators, a New Idea for Theatres

(Continued from page 42)

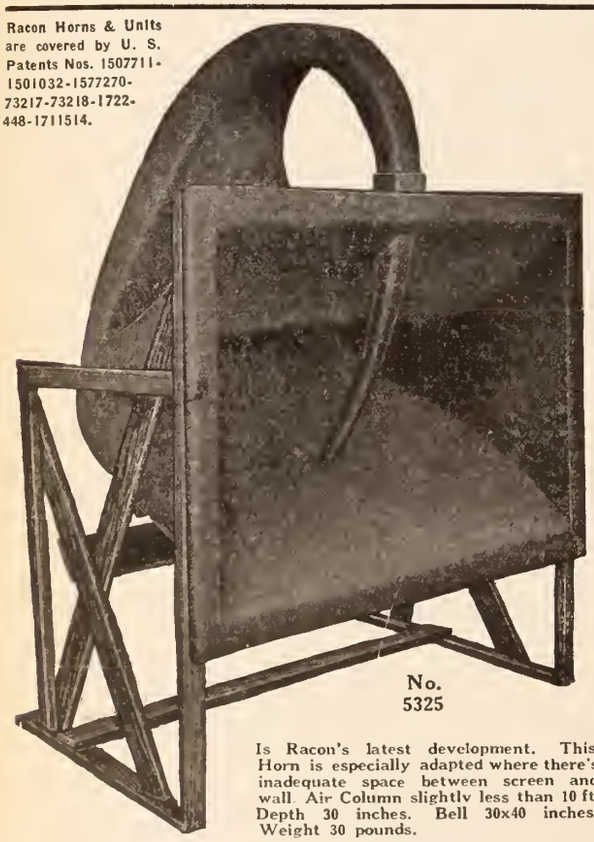
nated at night time. Attendants will always be in charge and it will be reserved for the use of patrons exclusively. Decorative fencing, offset by shrubbery, will surround it, as the parking space will front on a residential thoroughfare which it was necessary to re-zone for business purposes in order to make the project possible.

The deal for the Paramount site was but recently consummated. The initial lease consideration was $340,000. Final details of the plans for the theatre now are being worked out by the architects and construction will probably be begun this summer, with completion by the fall of 1931.

Install Address System

Sound Systems, New York, has installed a public address system at the Central Union Bus Terminal, New York. The device is an automatic announcer of the arrival and departure of buses. Sound Systems, incorporated May 29, synchronizes pictures, records radio broadcasting programs, and manufactures recording and reproducing equipment. The officers of the company are: Owen S. Lieburg, president; Clarence P. Wood, vice-president and consulting engineer; Stewart B. Moss, treasurer and general sales manager; J. Sidney Medd, secretary and chief designer, and Allan McDonough, engineer and draftsman.

Racon Horns & Units are covered by U. S. Patents Nos. 1507711-1501032-1577270-73217-73218-1722-448-1711514.



No. 5325

Is Racon's latest development. This Horn is especially adapted where there's inadequate space between screen and wall. Air Column slightly less than 10 ft. Depth 30 inches. Bell 30x40 inches. Weight 30 pounds.

Innumerable Theatres are equipped with RACON Speakers . . . . . Because

RACON

Products are Leaders in the industry

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music.

Yes, you'll find the same full, rich tones of musical reproduction and the same clearness and distinctness of speech that is only possible with RACON Horns and Units.

Patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.

These outstanding features of RACON products have made imitation and competition impossible.

Protect yourself against patent infringement suits by using RACON Horns and RACON Units as these are fully protected by patents.

Improve your Sound Equipment with RACON Speakers and Watch Results!

OUR LATEST CATALOG IS YOURS UPON THE ASKING



Racon Giant Electro-Dynamic Type Horn Unit

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York

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Projector Aid to End Fire Hazard?

A REAR Shutter Assembly, designed to eliminate fire hazard by reducing heat and to remove buckling of the film, is being placed on the market by International Projector Corporation for all booths equipped with Simplex machines.

The new assembly includes a number of features claimed by International to be exclusive with the Super Simplex, such as a new type gate framing device, a pilot lamp assembly and a shutter adjusting mechanism.

The advent of sound made it necessary to discard the old type of opaque screens in favor of perforated screens to pass through. It has been estimated that porous screens have reduced the light from one-quarter to one-half, thereby making it necessary to step up the amperage in order to secure the necessary brilliance on the screen.

This resulted in warpage and damage to the rear of the mechanism, tended to develop buckling of the film and a corresponding percentage of distortion on the sound track.

Elimination of these two defects has been a problem, but the increased fire hazard developed through use of the higher amperage has been far more serious.

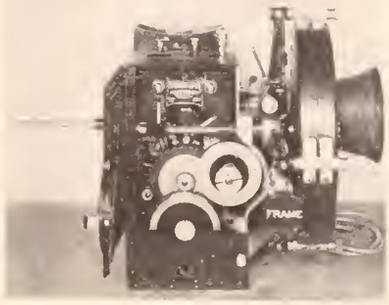
It has been realized that the film has never been adequately protected by cooling devices during its transit through the projector, but due to relatively lower amperages and various protective devices on the projector, the fire hazard has not been a particularly serious problem. With the introduction of sound, the greatly increased amperages increased the hazard to such an extent that fire authorities throughout the country have become very much interested in the matter. This may in the near future culminate in laws being passed, which will compel users of equipment to provide adequate means for cooling the film.

International claims the Super Simplex has anticipated this and now provides "a certain solution" for the fire hazard problem.

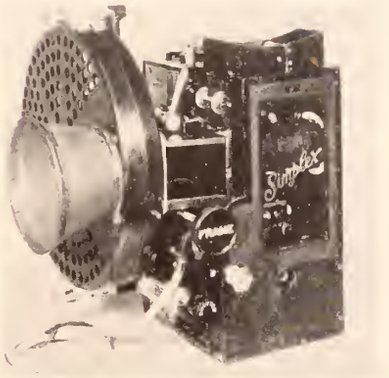
"Attempts have been made in various ways to reduce heat and eliminate buckling," said a company official, "but the results have never heretofore been satisfactory. The most successful efforts to cure this serious evil have been through the use of the rear shutter but practical difficulties were encountered which required long and careful study and much engineering skill to overcome. It is a great satisfaction to the International Projector Corporation to make this device available to users of regular Simplex equipment. The rear shutter assembly entirely meets the exacting demands of present-day projection by providing more light and at the same time reducing the heat at the aperture.

"Illumination is increased greatly, the percentage increase depending on the focal length and type of lens being used, and the heat at the aperture plate is reduced between fifty and seventy-five per cent. This remarkable improvement is due to interposing the new shutter assembly between the arc lamp and the film thereby making it unnecessary to use heat plates or shields in proximity to the film. The blades of the shutter in their new position immediately eliminate fifty per cent of the heat from the arc and, in addition thereto, further large decrease in heat is obtained by using this shutter to create a partial vacuum at the aperture and set up an air disturbance in the beam of light which accomplishes the desired result.

"The air current set up by the shutter will positively keep the film cool and therefore prevent buckling. The width of the near shutter blade no longer depends on the size of the lens so that a shutter using a ninety degree effective blade can be used with a lens of any diameter, while with the old type shutter a minimum of one hundred and two degrees was necessary."



New Rear Shutter Assembly, showing assembly bracket attached to Simplex mechanism.



Regular Simplex projector with new Rear Shutter Assembly attached.

Television Films on Regular-Size Screen

London—Demonstrations of televised pictures on a regular-size picture screen are planned by the Baird Television Co., which is said to have a new process enabling projection of a screen image as brilliant as pictures seen on ordinary television apparatus.

Handling C & W Projector

Sydney—Greater Australasian Films, cinemachinery division, has taken over the distribution of the Cummings & Wilson projection machine for Australia and the Far East. A price of $560 has been set for the mechanism, top arm, and magazine. It is reported that there are 440 of the C & W machines already in use in Australia out of a total of about 2,000 of all makes.

Offer Hearing Device Stock

Hearing Devices Corp., which manufactures and distributes the Theatrephone, device used to enable the deaf to hear talking pictures, is issuing $200,000 of preferred and common stock. The stock is sold in $50 units.

Armstrong Offers Masking Device

San Francisco—Armstrong Studios has completed development of a complete, flexible sound screen unit, electrically controlled from the booth. It consists of an all-steel frame with maskings, enabling the projectionist to change the size of the screen from standard to Movietone, Grandeur or Magnascope size by push button control. It can be counter-weighed and taken away, the same as an ordinary curtain.

Maskings are made in black velour operating on a slot and lift arrangement and can be changed to any desired size, through use of preset contractors. The entire operation is handled by chain drive over sprockets, eliminating possibility of slipping of cables or ropes over pulleys, a drawback of some devices of the kind.

The steel frame is built with sufficient bracing to permit installation of new type shallow horns which fly with the screen, and clear the stage with one operation.

New Amplifier Marketed By Amplion Corp. of Am.

Amplion Type PA50-P power amplifier has been placed on the market by the Amplion Corp. of America, New York.

The technical details of the invention will not be disclosed until patents have been granted. However, it is said, it now is possible to modulate two 50-watt power tubes with one type-224 screen grid tube. The 224 tube operates directly from a standard phonograph pick-up. The Amplion amplifier utilizes two stages. A 224 tube is used in the first stage and two 545 tubes (50 watts each) are used in the output stage. Two half-wave 566 rectifiers are required. If it is desired to use smaller power tubes, 511's may be substituted for the 545's by changing a few registers.

This two-stage amplifier has a gain of 65 T.U.'s, it is said. The two 50-watt tubes are driven at their full wattage capacity by the 224. The latter, when in operation, is excited by the standard phonograph pick-up.

Australian Device Will Be Offered by New Firm

Washington—Marketing of the Magna-Cousta reproducing equipment under a flexible four-year leasing plan is being undertaken at Sydney, Australia, by a company being formed for the purpose, state advices to the Dept. of Commerce.

The machines will be sold under a leasing system aimed to fit the buyer's financial situation, extending terms over four years without interest. If a buyer can not afford standard rates, they will be altered so that payment can be made as a running expense rather than heavily taxing the purchaser's finances.

One feature of the unit is a clutch system of bringing the biograph into line with the movietone and the power. The tendency for film buckle and wear is lessened by a full-elliptic gate, it is said. Only four valves are used in the equipment.

Pyroloid Adds To Athol Plant

Athol, Mass.—Pyroloid, which is specializing in dresser ware for distribution in theatre contests, is adding a new unit to its factory here to take care of the increased business which followed its advent into the theatre field. All types of theatres now are featuring Pyroloid contests, it is stated. Jack Bullwinkel is New England representative and E. D. Deutsch of the Import Film Co., Cleveland, is distributor through the Mississippi Valley. Pyroloid campaigns are from 26 to 36 weeks in length.

Richmond.—A. O. Budina, formerly with John Eberson, and O. E. Hempel are opening an architects' and engineering office here.

Sentry Now Handling Home Talker Device

Philadelphia—Sentry Safety Control has taken over distribution of Sentrola, home talking device. The equipment was demonstrated at the radio show held in June at Atlantic City. Volume production is planned. The apparatus can be attached to any radio set, Sentry declares.

Minnesota Supply Firm Moves

Minneapolis—Northern Theatre Supply Co, and the Synchrotone Co. has removed headquarters to Minneapolis from Duluth. Safety Projector Co., manufacturer of Zenith projectors and Zenith sound equipment, is remaining at Duluth. Northern Theatre Supply was founded nine years ago by S. J. Segal. Two years ago he formed the Synchrotone Co. Segal is general manager at headquarters here.

Add to House As Demanded

(*Continued from page 39*)

type are also to be found on the mezzanine foyer.

The architects have achieved something distinct in their design of the theatre's name sign above the marquee. Its height from base to tip is 80 feet. It is V-shaped, angling back to the wall line of the building on two sides against large stone pylons with ornamental decorations. The sign proper is painted to harmonize with the color of these stone pylons at the sides. It is illuminated by both bulbs and neon tubing. The marquee, likewise, is painted to harmonize with the building. Thus, both marquee and perpendicular street sign are included in the main facade as one integral part of the building.

Facade Called Inexpensive

The architects state that it has been shown by the Gateway that a great saving in cost can be effected by this facade design. Moreover, they state that inasmuch as the large vertical street sign plays such an important part in the theatre's function, they endeavored to make of it a feature, and in so doing subordinated every architectural element thereto.

The canopy contains myriad lights which, because of the theatre's location, provide both a colorful and spectacular display which can be seen at night for miles around.

Special precaution was taken in planning the Gateway in both shape and proportions so as to obtain the best possible sound reproduction. The results are manifested in the opinions of sound experts here who declare the acoustics of the house to be on a par with that of any theatre in the city.

The latest supplementary equipment has been installed throughout the house. Heating is by the down-feed system of ventilation, by which air is forced at the top and rear to find outlets at the lower portions of the auditorium, foyers and lobbies. The latest type cooling system has also been installed and is in operation.

Chenille Rugs Standing Cited

Amsterdam, N. Y.—Chenille construction in rugs is holding up in theatre popularity, despite the competition of broadloom production in all other types of weaves, according to the Mohawk Carpet Mills.

Introduced into the United States as late as 1909 and not getting into quantity production until about 1916, the chenille weave is being used in a number of theatres. The United States biennial census of manufactures for 1921 gave a national production of 397,000 square yards and a total value of $3,000,000. This production increased in 1923 to 552,000 square yards, in 1925 to 437,000 square yards and 1927 to 456,000. The census for 1929, which is to be made public some time this summer is expected by the Mohawk firm to show a marked increase over the 1927 figure.

New orders placed show an increase in the use of color and a wider acceptance of design motifs.

HUB

Hub Cyclorama Gives Stage Perspective and Depth

No modern stage is complete without cyclorama lighting—and Hub Cyclorama is both highly efficient and readily adaptable. By its use back stage perspective and depth can be secured.

The Hub Cyclorama is designed so that the light units are evenly spaced over the entire area for each color used. A complement of five colors can be used with individual units of 500 watts each.

Theatre executives interested in improving their stage lighting equipment should avail themselves of the Hub Service which is placed at their disposal without any obligation on their part.

The Cyclorama is only one of the many Hub items which can be used to advantage in any motion picture theatre.

Our complete Line is described in our comprehensive new catalogue. Write now for your free copy.

HUB ELECTRIC COMPANY

Sound Reproduction Equipment
Stage Switchboards
Footlights
Borderlights
Stage Pockets
Emergency and Exit Lighting Units
Cove Lighting

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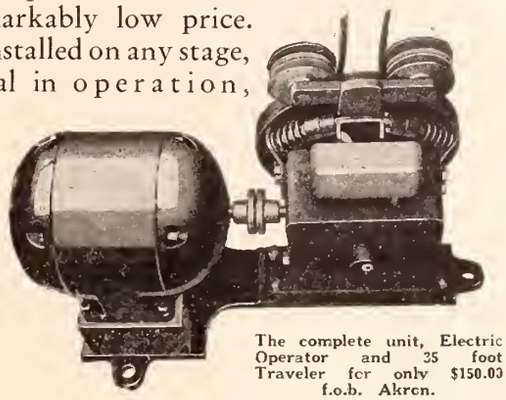
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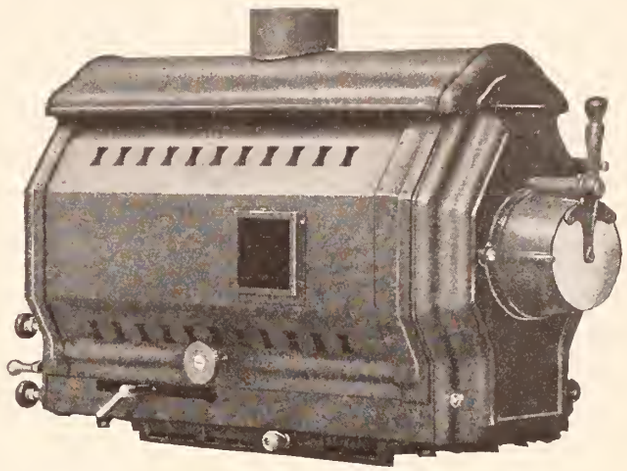
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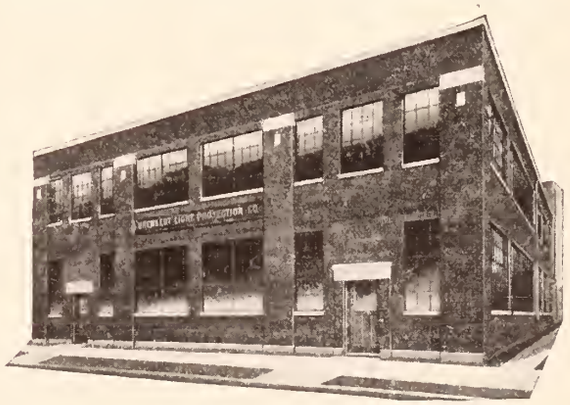
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BRENKERT LIGHT PROJECTION CO.
St. Aubin at East Grand Blvd.
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New Enterprise Projector Ready

CHICAGO—A projector for both sound-on-film and disc, complete in itself, has been developed by the Enterprise Optical Manufacturing Co.

This new projection machine is placed on the market fully equipped for use with either reproducing method. It requires no further assembly of separate units or additional accessories. Complete in itself, it is ready for use at any time.



O. F. Spahr

"Good sound and good projection must go hand in hand," declares O. F. Spahr of the manufacturing company, in announcing the new projector. "Any betterment of the one is offset in the event a comparable improvement does not take place in the other. It was with this belief, and on this principle, that the Enterprise Optical Manufacturing Co. undertook to develop a projection unit which would be suitable for all modern projection and sound reproduction requirements in itself. In this way, the maximum benefit of sound and projection improvements are linked together and incorporated in a single projection machine having a dual use."

For Large or Small Houses

The new Motiograph equipment is of such design and dimensions that it can be installed in large and small theatres, the assembly requiring no more floor space than the regular standard projection equipment. In the design, special care has been taken to eliminate noise and produce a smooth running unit. The base of the projector rests on rubber cushions. It houses a one-third h.p. motor operated by an automatic push-button type switch having a lag of approximately two seconds.

The turntables are mounted on a base under the lamp house in a manner which, according to the manufacturers, eliminates any transmission of machine noise through the loud speakers. The reproduction of needle scratch has been reduced to a minimum without the aid of filters.

A new feature of the equipment is the type of disc weight used. It operates by means of a button on the top of the weight which is depressed when it is applied to the turntable spindle and which has an automatic locking feature.

All power for the motor is transmitted by means of a chain drive through a jack shaft on the front of the base. This jack shaft transmits power to the projector and sound-on-film unit.

It is possible to tilt the machine through twenty-eight degrees without altering any of the power-driving units, the manufacturer says, which permits it to be adapted for any degree of projection angle without mechanical alterations. A hand-wheel coupled through bevel gears permits this function and provisions are made so as to lock equipment into place after the proper angle is obtained.

At the end of jack shaft there is mounted another hand wheel which is knurled and permits the operator to frame and time mechanism without reaching around to the opposite side. All wiring for sound and power are brought through the base and terminate on accessible terminals and fuse blocks.

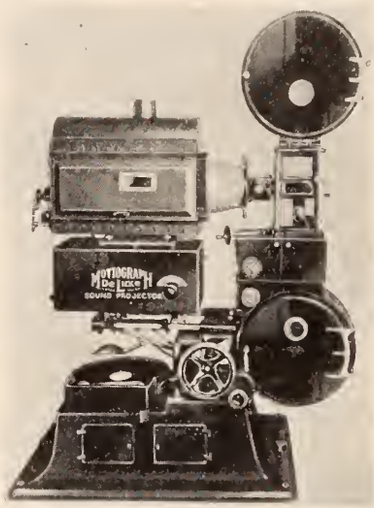
Some of the Features

The sound box mounts directly under the projector head, and is driven by means of chain through a twenty-two pound flywheel filter. The mechanism for film travel through sound box over the aperture block is continuous at ninety feet per minute. The film travels over a series of sprockets and the aperture block. A gravity tension roller is used so as to permit the proper tension on film as it travels over block. Accurately adjusted end rollers permit the film at all times to be in the proper position for sound track register.

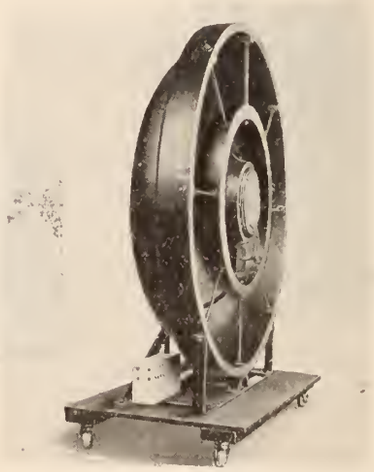
The P. E. cell is mounted and housed in a specially designed case so wired and arranged that the so-called "surface noise," sputtering, crackling, etc., are reduced to a minimum. Another feature is the sound lens unit assembly. It consists of a common barrel mounting approximately ¾" x 3"—into which is incorporated the lens system in conjunction with a ground glass prism. This arrangement is claimed by the makers as an exclusive feature of their sound-on-film unit.

According to Enterprise it permits the use of low amperage, low voltage exciter lamps, and permits them to be worked below their specified ratings and transmits at least 300 per cent more light flux and is not critical in adjustment as it cannot become clogged up with dust, dirt or grease. It projects a rectangular beam instead of forming a slit beam by the mechanical means of cut-off.

The exciter lamp unit is so arranged that any position of adjustment is possible for good optical alignment of filament with sound lens. Two exciter lamps are provided, one being used while the other is in reserve, pre-focussed.



A complete unit consisting of Motiograph projector, sound-on-film and sound-on-disc combined in one. No attachments



Operadio speaker which is standard equipment with new Motiograph sound projector unit.

Tied In With Model "H"

The Motiograph De Luxe Sound Equipment comes equipped with the latest type Motiograph projector mechanism, known as the Model "H" which uses the rear type, horizontal-cylindrical shutter. It is claimed for this shutter that it is of efficient and economical design and a marked improvement in the aid of good projection over that of the rotating, front-type of disc shutter heretofore used. It is designed to keep the film cool and clean, keep the aperture cool and free from dirt and fuzz; it is said to reduce the heat on film 62½ per cent, and to increase the light value of projection 15 per cent plus.

The amplifier equipment is of a recent development, described as employing less tubes than heretofore thought possible to obtain sufficient power output. In designing the amplifying equipment a circuit was developed reputedly capable of reproducing with a high degree of fidelity all frequencies from 60 cycles to 10,000 with 20 watts of undistorted quality output.

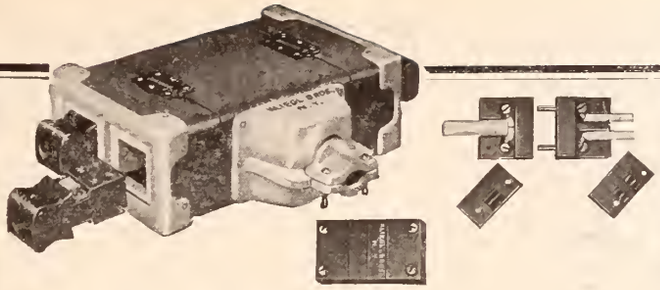
Only four stages of amplification are employed for the reproduction of sound-on-film, and two stages for disc reproduction. The amplifier is of rack design and assembly.

The Operadio speaker used is of the latest design, of uni-directional features, and is approximately 5' 6" high by 18" deep, and is of a bowl shape. It takes up a minimum space behind screen and has incorporated in it features of both the dynamic and horn type speakers, according to Enterprise officials.

Building To Aid Seating Company

Chicago—Resumption of theatre building and re-equipping is expected to reflect favorably in business of American Seating Co., during the remainder of 1930 and in 1931. The company now is declared operating at a profit, although the second quarter net is not expected to overcome the loss of $108,460 suffered during the first quarter. This compares with profit of $41,645 in the corresponding quarter of 1929. Regular quarterly dividend due July 1 was omitted.

The company's first quarter loss is attributed directly to the curtailment of theatre building activity during 1929, due to mergers in the industry. Twenty-three per cent of the company's business is theatre, lodge and auditorium seating furniture, 45 per cent school and church furniture and supplies; church seating, 18.5 per cent, and miscellaneous seating furniture 13.5 per cent.



BETWEEN SCENES
—*when seconds count!*

ELECTRICAL CONNECTIONS to stage lamps and other lighting equipment must be made with the utmost speed—yet safely and securely—then it is that Kliegl Plugging Boxes and Kliegl Pin-Plug Connectors prove their worth. For thirty years Kliegl Brothers have been foremost in the development and manufacture of electrical fittings for the stage, and today their products are everywhere recognized as standard of perfection. Use them in your theatre.

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» » LENSES « «



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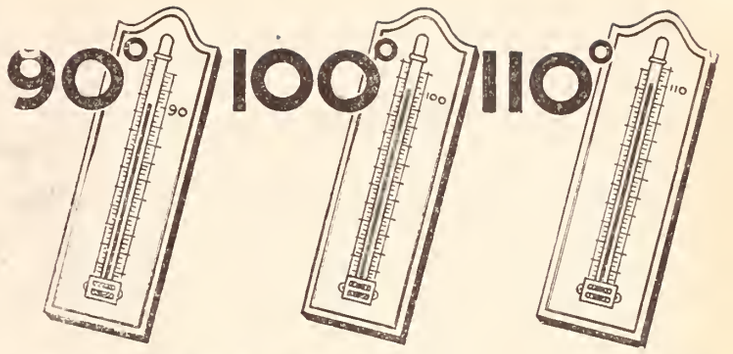
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Used in more than 4,000 theatres. Find out all about this proved, low-cost system. Write for detailed information and this book, "Cool Breezes for Hot Weather Profits."



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Don't Use Wrong Lamps, Warning

Outlet voltage tests made with a socket voltmeter, which can be obtained from any power company, are suggested by A. D. Bell, General Electric lighting engineer, as a means for determining whether outlets are delivering proper current voltage for the wattage of lamp required.

Bell stresses the importance of using lamps of the proper voltage, stating the use of the wrong type causes loss of efficiency and is extravagant. Voltmeters now are available, he says, which will record average voltage delivered over a period of hours, noting all fluctuations and denoting the proper lamp required for maximum efficiency.

Even though a power company may deliver the voltage the theatre orders, inability of the house's wiring circuit to carry the load to which it is subject may cause several volts' drop in delivering the current to outlets, according to Bell. In the older houses, particularly, difficulty along these lines is experienced.

A constant ratio of 1 to 3 exists between the percentage of voltage lost and percentage of illumination decrease, Bell states. Thus, where there is a drop of one per cent in voltage, there will be a three per cent drop in lamp efficiency and a resultant three per cent drop in illumination.

This, he warns, often leads a theatre manager to order lamps of higher wattage than are required, wasting current and money.



Atlantic City, N. J.—One of the features of the "Hollywood Motion Picture Exhibit" on the Steel Pier is a permanent display of the Brooks Costume Company, consisting of original costumes made for stars. The idea suggests duplication by showmen either through store tie-ups or by utilizing their theatre lobby space.

Ear Phones for Deaf In West Coast Houses

Los Angeles.—Six hundred ninety-four ear phones for the use of deaf patrons will be installed in 64 theatres of the Fox West Coast chain, according to Harold B. Franklin.

Sound Trailer's Spot After News

Atlanta—Sound trailers of special entertainment value should follow the newsreel on the program, in the opinion of Emmett Rogers, district manager of Publix. Trailers on other subjects should follow the last subject on the program, he says.

"I have noticed many instances of sound trailers containing revue scenes which preceded singing and dancing shorts," he declares. "Such trailers have a tendency to be hurtful to this type of unit when placed in close proximity, and probably can best be used at the end of the program.

"If the talking trailer has little entertainment value, judgment should be used as to whether or not it should be utilized following the news.

"In every possible instance, particularly in houses with effect machines, special treatment should be given to the sound trailers. We want to keep the shows moving in proper sequence and without any draggy spots, if it is within our province to eliminate them."

65 Per Cent Boost in Sound Sales Claimed

Philadelphia.—Increase of 65 per cent. in sales is reported by Universal Sound System, subsidiary of Sentry Safety Control. The report, made by President Joseph E. Cohen, covers the last six months.

—Keep the Lobby Crowds Amused—

THERE is nothing like good reproduction of music to keep the waiting crowds in theatres in good humor and in the right frame of mind to enjoy the show. This is a vital point as the waiters, when too weary, fail to appreciate the picture and then, also fail to boost it.



Model E

Owners and Managers Enthusiastic

H. Kapalin, Managing Director of the Century Publix Theatre, Minneapolis, says: "We wish to express our approval of the installation of your Model A Reproducer in our music sales department and the very attractive speakers in our rest rooms and lobby. It has not only increased our music sales, but has also added a great deal of life in our lobby."

G. E. Greene, Managing Director Minnesota Publix Theatre, Minneapolis, writes: "Since your Model A instrument has been installed in our Music Sales Department, we have received no end of compliments regarding the atmosphere of warmth they have created and as to the beauty and quality of tone reproduction."



The Speaker of the Year with No. 9 Horn



Model A

Write for Full Information and Address of Nearest Sales Office

WRIGHT-DECOSTER, INC., 2229 University Avenue, St. Paul, Minn.

Export Dept.-M. SIMONS & SON CO., 25 Warren St., New York City. Cable Address: Simontrice, New York

How Can You Get Proper Lighting? Two Experts Diagnose the Method

(Continued from page 55)

proven to be a commercial success. The Empire style of architecture, the entire decorative scheme, and especially the unusual lighting effects reflect great credit upon the owner and designer. The noteworthy lighting installation is the result of the splendid co-operative spirit among the parties involved, including the contractor, fixture representative, architect, and the lighting bureau of the local power company.

The exterior of the building is well illuminated by the various accepted methods, and is an attractive spectacle to the passing crowd. The electrical sign is a double faced, 5-kilowatt, flashing type using daylight lamps in the exposed letters. Surmounting the sign is a large red ball having a revolving effect. Underneath the marquee are 500 twenty-five-watt lights. The terra cotta niches on the facade are illuminated by 500-watt floodlights mounted on the roof of the marquee.

Crystal Fixture for Foyer and Lounge

The foyer is illuminated by a large crystal fixture 60 inches in diameter, having 30 forty-watt flame type lamps inside and 36 candelabra lights in ten units of three fifteen-watt lamps each mounted around the outer frame.

The first pond is wired for color lighting under the surface of the pool. The wall of the pool is lighted in four colors with twelve, fifty-watt lamps in mirrored glass reflectors, three to each color.

The mezzanine or lounge of the main foyer is illuminated by three eighteen-inch crystal fixtures, each using ten flame-type lamps. These fixtures are supplemented by seven three-light wall brackets which harmonize with the decorative scheme of the foyer. Illuminated directional signs of the silhouette type, appropriately located, are connected to the emergency circuits as well as to the regular service. Exit lights of unique design are also connected to the emergency circuits and greatly assist the patrons of the theatre in quickly locating the place of exit from the building. The softly tinted light harmonizing with the decorations has created in the lounge area an extremely restful atmosphere where patrons can relax with comfort and pleasure.

Harmonizing with Auditorium Design

In designing the auditorium, a definite plan was followed in anticipation of the lighting effects. A huge crystal luminaire is suspended from the center of the main dome, and is the predominating feature in this immense auditorium. It is of such design as to harmonize beautifully with the artist's scheme of ornaments. This luminaire, of course, is of the direct lighting type, and the sparkle from the crystals presents a very pleasing contrast to the ceiling of the dome which is softly illuminated by indirect lighting in the coves. The objectionable glare usually produced by the use of direct lighting luminaries is avoided in this case by the use of small lamps, and all of the colors used are of pastel shades. Thus, the producing of an effect without calling attention to the cause, which is essential in a theatre, has been very successfully carried out.

Supplementing the illustration provided by this fixture is the cove lighting over the balcony, wired on 25 circuits for four colors, using 1,000 twenty-five watt lamps. The dome area around the center fixture also has cove lighting, with 25 circuits using fifty-watt lamps in four colors. The proscenium coves use 100 fifty-watt lamps arranged in four colors and the footlights use the same number in similar arrangement. Silver mirrored glass reflectors with heat resisting color lenses are used in all the coves.

On each side of the auditorium are three mural paintings recessed in the wall panels. From the top of each recess is suspended a crystal luminaire 14 inches in diameter, using 16 small lamps of the four colors. Indirect lighting in colors is provided in these recesses by small lamps in reflectors, concealed in the bottom of the recess. Below the mural, the background of the recess is a paneled window of opal glass. These windows are illuminated from behind by small lamps, silhouetting the artificial vines which appear to be climbing up the panels.

Located at intervals on the walls of the auditorium are 22 three-light brackets, using 15-watt flame-type lamps. These are connected to the emergency circuits as well as the regular service. Supplementary lighting has been provided in conjunction with the ventilators on the ceiling under and over the balcony. Crystal baskets with twenty-four 50-watt lights camouflage the ventilation openings and provide the four color combinations.

Design Overcomes Glare

Crystal fixtures often produce objectionable glare, but in this installation it has been overcome in the design of the luminaires. The glitter of the crystals merges into the architectural treatment of the ceiling, and the cove lighting in the dome supplies the proper contrast in color. The usual aisle light located at every other row helps the ushers to quickly seat the patrons. These might seem small and unimportant details, but they are really paying dividends to the owner of the theatre, because the patrons appreciate them.

Throughout the entire scheme, an effort has been made to provide lighting for safety as well as beauty. The auditorium can be lighted with a low intensity, desirable when showing pictures, yet it can be instantly flooded with a relatively high intensity of illumination when desirable. In case of an explosion, fire, or other mishap, the audience can, with the aid of adequate lighting, see the proximity of the dangers, and chances for panic or accident are reduced. Contrary to past impressions, it is possible today to provide sufficient illumination to allow for reading programs and finding seats in the theatre without affecting the appearance of the screen projections.

Wiring Installation and Operation

The wiring for all the cove lighting employed a well known standardized wiring device. The use of this wiring device, in place of the customary conduit, saved considerable labor and expense and has provided an installation which is readily serviced.

The control board in the operator's room is complete in every detail and is supplemented by a similar control in the manager's office, both operating the main switchboard by the remote control system. Individual control of each of the four colors in all the coves, alcoves, fixtures, brackets, and wall panels is thus available at two points in the theatre. This general tie-in of circuits gives the most flexible and co-ordinated control possible. The operator's room is illuminated by four 300-watt semi-indirect fixtures, giving an average intensity of fifteen foot-candles.

The main service to the theatre is three-wire, 2,300 volts, No. O lead cable. From the customer's transformer vault, there is 1,500,000 circular mill wire service to the main distribution point and from here a 500,000 circular mill service is run to the main control point in the operator's room. There are in all 250 branch lighting circuits with about 180 of these for the main board alone. The motors for the dimmers are located above the board and the dimmers are located just below the floor.

The cove lighting is maintained from the top of the cove by means of removable sections which allow room for cleaning and relamping.

The wiring and lighting equipment in this theatre represents an investment of about $40,000 or approximately eight per cent of the total cost of the theatre. Motors and their installations, other than those required for the lighting equipment, are not included in this figure. This percentage of total cost is a good standard for electrical work on such jobs, as it includes a reasonable profit and at the same time it assures a satisfactory installation throughout.

The excellent lighting results obtained in the Byrd theatre just described are due entirely to co-ordinated efforts of the architect, the contractor on the job, lighting equipment salesmen, and the electric service company. Every step in the construction, preliminary lighting sketches, accepted designs and installation, is a direct result of this finely co-ordinated effort.

If the lighting men would but get the architect's point of view, they could more easily formulate their own ideas in harmony with those of the architect, as in this case. The lighting man must ably represent the company he works for, see to it that the architect is relieved of unnecessary details and in this way gain his personal interest and complete confidence. With such a procedure much less trouble will be encountered in obtaining the co-operation of the architect and better lighting progress will result.

Exhibition Rise Due to Science

(Continued from page 67)

the projector case. A 60 foot throw is possible, giving a picture 7 feet by 8 feet in size.

The second and last instalment of the S.M.P.E. report will appear in THE SHOWMAN *for August.*

* * *

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[203] Dahlgreen, R.: Filmtechnik, 5 (Oct. 12, 1929), p. 441.

Steel Furniture to Sell 40 Theatre Seat Models

A new line of theatre chairs announced by the Steel Furniture Co., of Grand Rapids, Mich., comprises a total of 40 models and features a wide variety of formal designs including the modernistic as carried out in aisle standards and covering fabrics.

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Cutler-Hammer Buy as Step Toward Expansion

Milwaukee—The Cutler-Hammer Corporation, manufacturers of electrical control equipment, has acquired the common stock of Schweitzer and Conrad, Inc., Chicago, manufacturers of high voltage equipment. According to B. F. Worden, president of Cutler-Hammer and now president of the Chicago company as well, Schweitzer and Conrad will continue to sell and manufacture under their own name with no change in the organization or personnel.

E. O. Schweitzer and N. J. Conrad will be retained as consulting engineers and, it is understood, direct the entrance of Cutler-Hammer into the high voltage equipment field.

Installed by Frank Adams

The $45,000 switchboard, one of the back stage wonders of the new Pantages Theatre in Hollywood, was manufactured by the Frank Adams Electric Company of St. Louis.

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Manila—Installation of clocks in all local theatres is expected to be undertaken by local exhibitors to forestall an ordinance making such a step compulsory.

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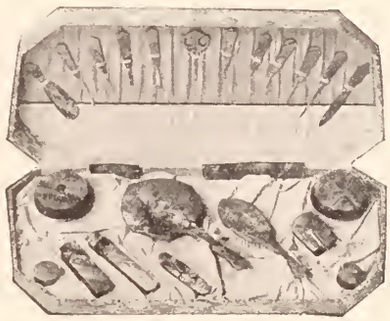
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Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
(24) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
(24A) Theatre advertising signs, marquise designs illustrated

THEATRE POSTER AND DISPLAY DEVICES
(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(26) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) **ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING**
(27) **AMPLIFIER UNITS**
(28) **HORNS AND SPEAKERS**
(29) **HORN TOWERS**
(30) **NON-SYNCHRONOUS DISC REPRODUCERS**
(31) **PICK-UPS**
(32) **RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS**
(33) **RECORD CUEING SERVICES**
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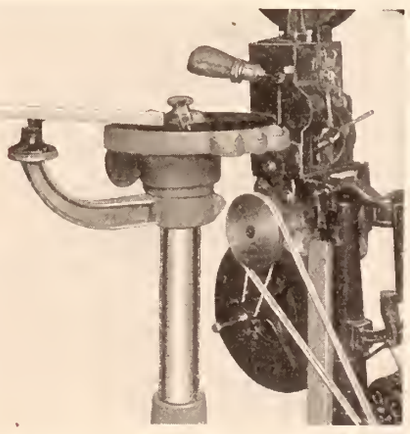
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Advertisers' Index

for

The Showman

Section for July 12

The following list of advertisers in The Showman Section has been prepared for the convenience of readers, and while care has been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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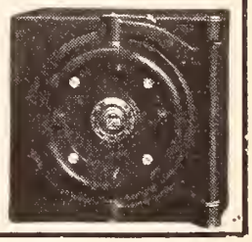
He has made another successful raid upon a moving picture theatre. The money he is spending upon Wine, Women and Automobiles belongs to the owner of a theatre in a town a hundred miles away.

Will he be spending your money next week? Not if you install a York Burglary Chest.

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A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

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Electricity had wrought another miracle. Architects made contribution. Sound to be understood, must carry without reverberation, without echo.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring. New, acoustically correct chairs paid for themselves in attracting capacity crowds.

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That correct seating has a direct bearing on the number of people that patronize your theatre regularly is no longer disputed. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your free disposal.



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Page "6-Syllable Simmons"

How many exhibitors over in Johnny Bull's sticks booked the picture which prompted this comment in a recent issue of a British trade paper?:

"While the screen story lacks verisimilitude, it sedulously avoids the banal, and the star injects aplomb, for she is a trick little packet."

Old Time Hurts Milwaukee B. O. But Exhibs Stick

Milwaukee — The fact that Milwaukee theatres are operating on standard time, while practically all business and industrial concerns are running on daylight saving time, is not helping the box-office receipts any.

Practically all of the downtown theatres as well as the deluxe neighborhood houses offer lower price rates during certain periods of the day. In the case of the downtown theatres, a lower price scale prevails before 1 o'clock, which to 90 per cent of the citizens means 2 o'clock. Consequently many people who were unable to avail themselves of the lower prices before 1 o'clock under standard time, are now able to do so on daylight savings.

Deluxe neighborhood houses, opening at 6:30 in the evening, offer a reduced price to people attending between 6:30 and 7 o'clock. Here the difference is more keenly felt, because patrons observing daylight saving time can now get into the theatre at reduced prices until 8 o'clock. This means a considerable loss in revenue at the box-office.

Despite this fact all theatres are firm in their stand concerning operating on standard time. A number of the houses are using trailers announcing that they are operating on standard time "in accordance with the laws of Wisconsin," while many others have placards in their lobbies stating this fact.

Orpheum, Seattle, Drops a Show and Policy with It

Seattle—Radio-Keith-Orpheum's local New Orpheum, already the butt of many jokes among Pacific Northwest theatre and film men because of the rapidity with which the house has changed prices and operating policies during the two years it has been open, changed policy again this week.

Manager Ellis C. Bostick, newly appointed, has just announced discontinuance of the four-a-day vaudeville policy in vogue for the last few months. The house will revert to a three-a-day stage show program, opening at 12:30 P. M. instead of 11:30 A. M.

Added cost of the four-a-day policy because of overtime salaries for musicians, stagehands, operators, not offset by added revenue, is said to be the reason for the change.

Stage Shows Get Cold Shoulder in Publix Theatres

San Antonio—Publix officials are visibly disappointed at the reception given in Texas Publix houses to the stage shows recently resumed for the purpose of building up business. Their expectations that flesh-and-blood attractions would draw the old-time crowds have been dashed. As a result, it is predicted, they will be withdrawn after a thorough try-out.

A curious angle to the situation is the fact that although several managers desired to exploit the return of the shows, they were forbidden to do so by headquarters. There was an entire absence of ballyhoo marking the return.

Business has increased somewhat in the Houston, San Antonio and Dallas houses selected for the resumption of stage shows, but the increase for the first two weeks is far below that anticipated. No box-office figures are available—they being taboo in the South—but the increased attendance is slight, probably no more than 10 or 15 per cent.

Texas theatre managers are of the firm conviction that it is the feature picture solely that draws crowds into theatres. While flesh-and-blood entertainment is welcomed, it has no great box-office value, unless the show contains a name star.

Business depression and lack of outstanding pictures, as well as stars, are the primary causes of the present slump, in the opinion of managers. Added to this are the hundreds of miniature golf courses already in existence and the great outdoors which during the summer months lures thousands of Texans, not only at night but principally Saturdays and Sundays—the two big days in the show game.

On top of all this, Texas league teams in a short time will be playing night baseball—some teams already are.

"Hell's Angels" in Two Towns at $1

Hollywood—"Hell's Angels" opens an extended run at the Warfield, San Francisco, on July 18, with picture set for opening at the Fox, Seattle, on August 7.

Sid Grauman completed the arrangements and both houses change regulation policy of top price grind to twice daily at $1 top. The regulation Grauman prologue will not go into either spot, Grauman figuring the picture big enough to get by without the stage show in the particular cities.

"Hell's Angels" is reported already set for a Chicago booking in a Loop house towards the end of August, with Grauman figuring to premiere in New York early in September with both picture and prologue at $2 top.

Names Is Names

Screen credit is given in the sound short, "Creatore and His Band," to "William Fox, sound engineer."

Fooled

Oklahoma City—Decision of the city board of censors to pass "Ingagi" without any mention of objectionable material surprised many showmen in this town, who expected plenty of scissor-work when civic authorities took a look at the gorilla rape of the negress.

Federal Officials Yawn as 'Foul Go' Runs in Seattle

Seattle—Pictures of the recent Sharkey-Schmeling tussle in New York were being shown here this week at John Danz's downtown Winter Garden without interference by city, state or federal authorities. The films were widely advertised and attracted good patronage.

The city has no ban against the screening of fight pictures, but it surprised a great many local film and theatre men to find that the federal forces did not object to the films being transported across state borders to get into Washington.

Perhaps it was the fact that the Winter Garden was formerly operated by Frank Edwards, present mayor of Seattle. Or, again, maybe the federal forces didn't consider the Sharkey-Schmeling "go" a real prize fight!

Business Depression Kicks "All Quiet" in Cincinnati

Cincinnati—"All Quiet on the Western Front," which opened at the Shubert for an indefinite run, and which at the outset seemed destined to break attendance records, making an extra showing necessary at the end of the first week, suffered a sudden reversal of trend during the third week, and folded. Gross for the second week ran around $6,500, which was about one-half of first week's takings, with final seven days falling considerably short of this figure.

Hottest weather of the season, with no cooling system in this 2,200-seat house, was a contributing factor to the decline, although failure of two prominent local banks, resulting in temporary but heavy runs on other similar institutions here, together with opposition of amusement parks during torrid spell, accelerated the nose dive at the Shubert. Picture was playing at $2 top, with admissions scaled down to 50 cents. Other theatres, excepting those having cooling systems installed, reported some slowing down in business during same period, although not to an alarming extent.

Schram and Schultz Open Cleveland Branch

Cleveland—Local list of independent exchanges has been augmented by formation of Selected Pictures Co., organized by Fred Schram and Nate Schultz as a subsidiary branch of Ivanhoe Film Exchange. The new company will distribute state right releases in Ohio and Kentucky.

Opinions On Pictures

Whoopee

(United Artists — All Talker)

Big Hit Rating

(Reviewed by Walter R. Greene)

SAMUEL Goldwyn, Eddie Cantor, Flo Ziegfeld, gorgeous scenery, beautiful girls, eye-appealing settings in Technicolor, tuneful music, brief but standout dance ensembles, clever comedy executed by Cantor—put them all together in a fast-tempo picture and you make "Whoopee"!

There is no question that "Whoopee" will hit heavy when it finally reaches the theatres. It's a cinch for $2 scales in the big centers and should turn in substantial runs and business in those spots. At top prices in the extended runs and regulation houses, Cantor is going to tear them right out of the seats—and the settings and music will make the natives open their eyes wide.

Caught in first preview form at San Diego, Calif., "Whoopee" was pretty nearly down to release footage, running a total of 95 minutes. From the looks of things, the picture was very close to final cut, with very few draggy moments apparent. The San Diego audience is the average of towns and cities of from 10,000 to 500,000 population. How they took it can best be explained that this reviewer "clocked" 22 general laughs in the first reel—and then stopped counting, figuring it would be too much arm exercise to chalk up the entire picture.

"Whoopee" cannot be classed with the general run of filmusical comedies that seemed to be on the downgrade with audiences generally. It's a standout comedy with laughs toppling over each other continually and brief respites given the audiences to recover for the next spasm via brief effective songs or dance ensembles. Cantor is in front of the camera over 75 per cent of the time, and never misses a chance for laughs.

The picture opens with a most effective shot of cowgirls and cowboys in colorful costumes riding across the desert towards the camera. This laps into courtyard of rancho, with boys and girls doing fast dance number; made more effective by unusual camera angle shots from sides and overhead.

Soon after, Cantor makes his entrance as the anemic and medicine-consuming invalid who is continually being given up by the medics. After his opening comedy routine, Eddie exits to the courtyard to sing a brief ditty, and walk off to the wedding with the bridesmaids. After brief footage for introduction of other characters who are to carry the story thread, Cantor comes on again to be persuaded into a fake elopement with the bride, who wants to escape the marriage because of her love for the half breed Indian.

The pair start out in a Ford and run out of gas on the narrow mountain road, giving Cantor an opportunity to get over more laughs through his attempts to discover the trouble. A Lincoln comes down the trail, with Cantor continuing his clowning for additional roars, finally holding up the party for enough gas to get him on his way.

Then Cantor and the girl bump over the desert to a palatial rancho, and the two are induced into service by the caretaker to help prepare for the arrival of the owner and his expected guests. Cantor assumes the post of cook—more gags and laughs.

The owner and his party arrive—the same crew that Cantor had held up on the mountain road. Soon afterward, the sheriff and his crowd turn up looking for Cantor and the girl. Eddie gets into an argument on operations with the millionaire owner and duplicates the operation sequence of the stage show that keeps up a continual roar for nearly five minutes. Then, to avoid detection, Cantor dives into the gas oven, and comes out soon after in blackface via the stove explosion.

He finally escapes and goes to the Indian camp, donning a brave's outfit at that location for more comedy. Finale at this point after tableaux, with Cantor agreeing to marry his nurse who has been chasing him through the entire picture.

"Whoopee" is not a filmusical comedy as the screen has previously known this type of entertainment. It is strictly a comedy with plenty of gags and laugh situations and sequences—with a slight auxiliary story to hold things together logically, plus only six songs and about three ensemble dances. Of the song numbers, three are comedy renditions by Cantor himself: "Making Whoopee," "The Girl Friend of a Boy Friend of Mine" and "My Baby Just Cares for Me."

Nothing to equal the dance ensembles has so far been seen in pictures. Instead of using large numbers to put these across, a group of only 24 girls was used, and the various dances were kept to minimum footage. The 24 girls were said to have been selected from about 700 of the best lookers in Hollywood and New York, and they sure are the last word in pulchritude.

Goldwyn went for the bankroll in presenting the finale, an Indian tableau that perhaps surpasses anything yet produced on the screen.

Eddie Cantor carries practically the entire picture on his own shoulders and makes an excellent job of it. The balance of the cast is unknown to picture audiences, but nevertheless is satisfactory. Ethel Shutta is a particular standout as the comedienne opposite Cantor; while Paul Gregory scores with his singing of the love theme song. Chief Caupolican, noted Indian singer, renders "The Song of the Setting Sun" effectively at the finale.

Thornton Freeland turned in an excellent job on the directorial end.

Technicolor, used entirely, was good and poor in spots. As print seen was first positive, it is likely that general release prints will be brought up evenly through proper color processing.

Newsreel and cartoon sufficient.

Produced by Samuel Goldwyn and Florenz Ziegfeld. Released by United Artists. From the musical comedy by William Anthony McGuire. Screen adaptation by William Conselman. Directer by Thornton Freeland. Photography by Lee Garmes, Ray Renahan and Gregg Toland. Music by Walter Donaldson. Lyrics by Gus Kahn. Busby Berkeley, dance director. Length, about 8,550 feet. Running time at preview, 95 minutes. Release date, Sept. 7.

THE CAST

Henry Williams	Eddie Cantor
Sally Morgan	Eleanor Hunt
Wanenis	Paul Gregory
Sheriff Bob Wells	John Rutherford
Mary Custer	Ethel Shutta
Jerome Underwood	Spencer Charters
Chester Underwood	Albert Hackett
Black Eagle	Chief Caupolican
Andy McNabb	Will H. Philbrick
Judd Morgan	Walter Law
Harriett Underwood	Marilyn Morgan

Doesn't Hold Up

Thomas H. Ince's "Civilization" has been dusted from the shelf and, with a synchronized score and several song interludes applied, again goes into distribution via the American Trading Association.

The picture reveals its age at every turn. Lighting and photography are very patently of the vintage of 1916 and the acting seems quaint and very ham-like as compared with the standards of today.

Scored by Chromotone and analyzed on the basis of what a projection room showing revealed, the musical score is mediocre and indifferently handled.

"Civilization," in its new form, can't hold up against 1930 product.

KANN

Grumpy

(Paramount—All Talker)

Delightful Comedy Drama

(Reviewed by Bill Crouch)

THIS talker is one of those sincere and delightful pictures that are sometimes made from a stage play. It is done in an exceedingly light manner and will provide clever entertainment for all audiences.

"Grumpy" is played by Cyril Maude, whose 1,600 performances as this character on the stage seem to make him live the part of the grouchy, yet lovable, "Grumpy" Hullivant.

The story deals with the robbery of a large and valuable diamond from Phillips Holmes, who is much in love with Frances Dade, Maude's grand-daughter. The failure of Holmes to deliver the diamond to its owners will cost him his job and prevent him from marrying Frances. The diamond is stolen by Paul Cavanaugh, a house guest at the Hullivant home, and it is only through the detective work of Maude, who was formerly with the secret service, that the stone is recovered. In the romantic lead Holmes does splendidly. Paul Cavanaugh, Frances Dade and Doris Luray are capable in their parts while Holliwell Hobbes as the butler does a nice bit of work.

Ably directed by Cyril Gardner and George Cukor, this melodramatic comedy will meet with great approval if the public can be attracted by Maude's name as star.

Musical and novelty shorts will go well here.

Produced and distributed by Paramount Publix. Story by Horace Hodges and Thomas Wigney Percyval. Adaptation and dialogue by Doris Anderson. Edited by Jane Loring. Photographed by David Abel. Directed by George Cukor and Cyril Gardner. Length, 5,940 feet. Running time, 66 minutes. Release date, Aug. 23.

THE CAST

"Grumpy" Hullivant	Cyril Maude
Ernest Heron	Phillips Holmes
Jarvis	Paul Cavanaugh
Virginia	Frances Dade
Huddock	Halliwell Hobbes
Susan	Doris Luray
Keble	Olaf Hytten
Berei	Paul Lucas
Merridew	Robert Bolder
Dawson	Colin Kenny

Lost Gods

(Talking Picture Epics—Synchronized)

Interesting

(Reviewed by Robert Hage)

ANOTHER of those travel pictures of little-known parts of the world and made by the archaeologist and explorer, Count Byron Khun de Prorak, director of the Franco-American expedition in Libya. It was produced under the auspices of the Algiers Museum.

The production shows in minute detail the search for tombs of the headline figures of centuries ago, especially that of the Queen of the Sahara from whom the white races in that section sprang. The motor caravan is pictured traveling from place to place, at each spot managing to find relics of the ancient past, including skeletons and the handiwork of dead civilizations. Magnificent ruins are uncovered, demonstrating that the old boys weren't so slow after all.

As entertainment it is slow and draggy, but it will impart a kick to those interested in archaeology. Count Prorak delivers a synchronized lecture, with a background of oriental music, describing the work of the expedition.

Use plenty of comedy and musical relief in the line of shorts.

Distributed by Talking Pictures Epics, Inc. Produced under the auspices of the Algiers Museum. Synchronized lecture by Count Byron Khun de Prorak. Music score arranged from original oriental melodies by Sven and Eugene Von Hallberg. Running time, 53 minutes.

Opinions On Pictures

For the Defense

(Paramount—All Talker)

Gangsters and Underworld Again

(Reviewed by Don Ashbaugh)

IT SEEMS that Paramount is finding it extremely difficult to get William Powell away from the underworld atmosphere in his stories. This time they partially succeed, however, with Powell in the role of an attorney for gangsters and racketeers.

Audiences unsurfeited with the over-abundance of crime pictures will get somewhat of a kick out of "For the Defense"—mainly on account of its rather interesting story and several good performances among members of the cast. All in all, it's another underworld melodrama that rates slightly better than general program calibre.

Powell is cast as an attorney who has achieved a reputation for seldom losing his cases; with the result that his clients are mostly of the underworld class. The more reputable lawyers are hot on Powell's trail in an attempt to get something on him, as is the district attorney who does not relish continual defeats at the clever attorney's hands.

The lawyer is in love with Kay Francis, an actress, but does not wish to marry her because he feels she does not love him. The girl, in turn, is loved by the scion of a wealthy family who presses her for an answer to his proposal. While the pair are riding, they hit another car and kill a man. Kay was driving, and her companion, although somewhat intoxicated, makes her leave and takes the blame himself.

Eventually Powell is called in as the defense attorney. Neither the boy nor Miss Francis want him to know of their ride together on the fateful trip, for fear of hurting him. Powell realizes the boy is holding back something in his testimony, and it looks like a conviction will be returned. In the end, the attorney resorts to jury bribing—with the trailing detective getting the goods on him most convincingly.

Miss Francis tells her story to Powell then, but he refuses to believe it. Then the sharp attorney thwarts her attempts to get him out of the situation by pleading guilty and accepting sentence willingly—knowing the girl will be waiting for him when he comes out.

There are some dramatic highspots that sustain interest, but the picture fails to rise above general program classification. The combination of Powell and a capable cast does much to heighten interest.

Good comedies and musical shorts will round out this one nicely.

Produced and released by Paramount. Suggested by story by Charles Furthmann. Adaptation and dialogue by Oliver H. P. Garrett. Directed by John Cromwell. Photographed by Charles Lang. Length, 5,670 feet. Running time, 63 mins. Release date, July 26, 1930.

THE CAST

William Foster	William Powell
Irene Manners	Kay Francis
Defoe	Scott Kolk
Stone	William B. Davidson
McGann	John Elliott
Daly	Thomas E. Jackson
Miller	Harry Walker
Parrott	James Finlayson
Joe	Charles West
Charlie	Charles Sullivan
Eddie Withers	Ernest E. Adams
Judge Evans	Bertram Norburgh

MAN FROM WYOMING" is another

(Paramount—All Talker)

Another War Drama

(Reviewed by Bill Crouch)

"A MAN FROM WYOMING" is another war picture that, although greatly handicapped by an incongruous story, becomes fair screen entertainment, mainly through capable performances and good direction. Geared to hit normal business in the regular program week runs and succeeding split weeks.

Although the picture has numerous battle scenes, deftly portrayed, they lack the stark realism and horror of war scenes as shown in recent pictures. They are, nevertheless, forceful.

Gary Cooper, as a captain in the U. S. Army Engineers, gives a fine performance. He leaves the building of dams and bridges in far-off Wyoming and with his pal, Regis Toomey, joins the army. June Collyer as the much-petted and pampered society girl is a member of the Welfare Corps. Dissatisfied with the lack of excitement in this branch of service, she goes to the front. Here she finds plenty of excitement—and Cooper, who, after making the girl hike to the back lines on a forced march that was exhausting to the men, decides that June is a thoroughbred. At the rest camp they see a great deal of each other, fall in love, and secretly marry.

Cooper is called back to the front and June goes to rejoin her company. As she is awaiting court-martial for her absence, she reads in the paper of Cooper's death. Broken-hearted and ousted from the service, she opens up the family chateau and in order to forget her misery, entertains the men from a nearby hospital. This entertainment consists of one wild party after the other.

Cooper, alive but injured, is taken to the base hospital for treatment. There he hears of June's wild activities and decides to learn why she had seemingly forgotten him. He goes to her and she is much surprised at his appearance. He tells her that the life she leads is not his kind and that if she is not content to live on his $300 a month salary they should part. She rebels at this, saying he can live off her fortune, but he refuses to do so. They part and Cooper leaves for the front.

Toomey, finding out what has happened, goes to June and tells her what kind of a girl he thinks she is for throwing Cooper over. She sees the light and goes in search of Cooper. Finding him, they make up and all ends well.

Toomey and Miss Collyer handle their parts well, but it is Cooper's work that carries the talker over many rough spots in the story.

Cartoons and musicals needed here.

Produced and distributed by Paramount Publix. Directed by Rowland V. Lee. Story by Joseph Moncure March and Lew Lipton. Screen play by John V. A. Weaver and Albert Shelly Levine. Edited by Robert Bassler. Photographed by Harry Fischbeck. Length, 6,120 feet. Running time, 68 minutes. Release date, July 12.

THE CAST

Jim Baker	Gary Cooper
Patricia Hunter	June Collyer
Jersey	Regis Toomey
General Hunter	E. H. Calvert
Major in Nice	Wm. B. Davidson
Inspector	Mary Foy
Sergeant	Ed Deering
Lt. Dick Lee	Morgan Farley
French Mayor	Emil Chautard
Orderly	Ben Hall
Captain in Dugout	Parker McConnell

Those Who Dance

(Warners—All Talker)

Fair Crook Drama

(Reviewed by Charles F. Hynes)

THE work of William Boyd stands out head and shoulders above the rest of the cast, although this picture boasts a good line-up of players. This is the stage William Boyd, who made a big hit in "What Price Glory," playing the Sergeant Quirt role which Edmund Loew did on the screen. Boyd is a gang leader and he surely makes a hard-boiled racketeer.

During a robbery Boyd kills a policeman and frames a youthful member of his gang, who is sentenced to the chair. The kid's sister goes to live with Boyd and his girl, and when the latter, for revenge, tells her Boyd is the real killer, she enlists the aid of the police. The murdered policeman's brother is assigned to the case, and he poses as an out-of-town gangster and sweetheart of the condemned youth's sister. He finally gets the goods on the gangster, is rescued from death by the girl and rounds up the gang, to save the condemned youth from the chair.

Betty Compson is featured, but she hasn't a great deal to do as the gangster's girl, Lila Lee's part as the sister being considerably more important. William Janney is good as the framed youth and Monte Blue is fair as the policeman posing as a gangster. De Witt Jennings is the always reliable police inspector and Wilfred Lucas and Cornelius Keefe do good work.

Lila Lee and Betty Compson are featured in the billing, but the Beacon, New York, featured Boyd and Compson. Boyd certainly is entitled to top billing, particularly where he is known for his stage work, and always avoiding confusion with the veteran film star, William Boyd.

Musical shorts and comedy will balance well with this.

Produced and distributed by Warners. Based on story by George Kibbe Turner. Directed by William Beaudine. Scenario and dialogue by Joseph Jackson. Photographed by Sid Hickox. Length, 6,876 feet. Running time, 76 mins. Release date, April 19, 1930.

THE CAST

Dan Hogan	Monte Blue
Nora Brady	Lila Lee
"Diamond Joe" Jennings	William Boyd
Kitty	Betty Compson
Tim Brady	William Janney
"Big Ben" Benson	Wilfred Lucas
Pat Hogan	Cornelius Keefe
Captain O'Brien	De Witt Jennings

Inside the Lines

(RKO—All Talker)

Exciting Melodrama

(Reviewed by Charles F. Hynes)

BETTY COMPSON and Ralph Forbes in a drama of the war, laid against the colorful background of Gibraltar. Both are in the employ of the British secret service, but this is not revealed until the final fadeout. There is plenty of suspense, meanwhile. Betty apparently is in the employ of the German government, and is despatched by the Kaiser's service to Gibraltar, where she poses as the friend of the general's wife, in order to obtain information which will result in the destruction of the British fleet. In Germany before the war, she had met and fallen in love with Forbes, but disappeared when war was declared. He appears on the scene at Gibraltar as a British officer and also seems to be a German spy. He tries to keep her from stealing the key, feigns suicide when he sees the real German spy behind a curtain and kills the latter while he is trying to pull the switch which will blow up the fleet.

Miss Compson gives a fine performance and gets an opportunity to demonstrate her ability as a violinist. She is a smooth operator and makes her difficult characterization ring true. Forbes also is good. Montagu Love as the general is a forceful personality, Reginald Sherland as Archie furnishes some fair comedy and Betty Carter as Lady Crandall is good. All in all, it's a well balanced cast, making the picture a considerably better-than-ordinary program attraction. Roy Pomeroy did a good job of directing.

Save for a few long shots of the fleet, there is no war stuff, so the usual battle unpleasantries are missing. Stress this in advertising, also the angle of mystery as to the real identity of the principals.

Musical shorts and comedy with this.

Produced and distributed by Radio. From the play by Earl Derr Biggers. Directed and adapted by Roy Pomeroy. Dialogue by John Farrow. Photographed by Nick Musuraca. Length, not set. Running time, 75 mins. Release date, July 20, 1930.

THE CAST

Jane	Betty Compson
Woodhouse	Ralph Forbes
Governor of Gibraltar	Montagu Love
Amahdi	Mischa Auer
Capper	Ivan Simpson
Lady Crandall	Betty Carter
Major Bishop	Evan Thomas
Archie	Reginald Sharland
Chief Secret Service	William von Brincken

Opinions On Pictures

The Little Accident

(Universal—All Talker)

Plenty Good

(Reviewed by Walter R. Greene)

THERE is no question of the box-office potentialities of "The Little Accident." It has been capably transferred to the screen to provide a wealth of genuine entertainment and plenty of laughs. Hitting a fast tempo at the very start, the picture maintains the pace right through to the finish—with comedy lines and sequences niccly spotted to get just about everything possible out of the farce.

"The Little Accident" rates attention from the largest de luxe week run houses for openings in the key cities. Subsequent split weeks will take care of themselves through word-of-mouth advertising. It's just one of those wholesome laugh pictures with chances of holding over for two or three weeks in the extended runs.

Story opens with Fairbanks, Jr., preparing for his wedding day. A mysterious letter arrives, asking him to come to a maternity hospital in Chicago. Doug then remembers a previous love affair and marriage which was annulled immediately after. Arriving at the hospital, the youth is subjected to a physical examination without knowing what it's all about.

Then he is told the former wife has a boy, and the youngster will be given out for legal adoption. Doug wants to see the baby, and is assigned to a chair in the reception room. There he finds Slim Summerville, a nervous and expectant father; and Henry Armetta, who is waiting to take his wife and child home. The situation of Summerville waiting for his first child, in contrast to the matter-of-fact father of six, Armetta—develops round after round of laughs.

Finally Fairbanks sees his own youngster—four weeks old—and decides it is wrong to allow the kid to be given out for adoption. Then he meets Anita Page as she is leaving the hospital, and tells her the youngster needs them. She remains firm, and finally departs. Through a ruse, the young father is able to kidnap his own child from the hospital, and secures an apartment to take care of it himself. Zasu Pitts does her best to housekeep and assist with the child's care.

They get into trouble in trying to figure out the baby's diet, and Zasu calls the hospital, asking for advice and giving Fairbanks' name and phone number. Then he is downcast—they will take the child away from him as he has no wife. Then Zasu offers to marry him, and he agrees that's the only way out.

Soon Anita Page arrives in a rage to regain her child. Argument between the young father and mother starts, with both obstinate. Then Sally Blane, Doug's intended bride, comes in to complicate matters. Doug finds himself with three women on his hand—but Zasu leaves in disappointment. Then Sally Blane departs, announcing to Fairbanks her engagement to Roscoe Karns. Albert Gran, Doug's father, puts in an appearance and gives his son and Anita the parental blessing. Finale brings the two together with resolve to start over again with the baby as the bond of affection.

Deft handling of the story itself and the various comedy situations, in both treatment and direction, has resulted in one of the outstanding farce comedies of the season. Douglas Fairbanks, Jr., carries the major burden of the picture on his own shoulders, and turns in a remarkable characterization. Next in linc are Slim Summerville and Henry Armetta, both of whom score heavily in thc hospital sequences. Roscoe Karns is capable and good for many laughs as the best man "fixer" for the young husband, while Anita Page and Sally Blane are acceptable in rather limited parts.

Musical shorts ond cortoons would fit well here.

Produced and released by Universal. From play by Floyd Dell and Thomas Mitchell. Scenario by Gladys Lehman. Associate producer, Albert De Mond. Directed by William James Craft. Photography by Roy Overbaugh. Running time, about 75 minutes. Length and release date not set.

THE CAST

Norman	Douglas Fairbanks, Jr.
Isabel	Anita Page
Madge	Sally Blane
Monica	Zasu Pitts
Doris	Joan Marsh
Gilbert	Roscoe Karns
Hicks	Slim Summerville
Rudolpho	Henry Armetta
Mrs. Overbeck	Myrtle Stedman
Mr. Overbeck	Albert Gran
Dr. Zernecke	Nora Cecil
Miss Hemingway	Bertha Mann
Miss Clarke	Gertrude Short
Mrs. Van Dine	Dot Farley

Last of the Duanes

(Fox—All Talker)

Good Western

(Reviewed by Don Ashbaugh)

"THE LAST OF THE DUANES" is just about the wooliest rough-riding, gun-barking western that has been released for some months past. It has all the elements of the good old Hart and Mix features wrapped into one package.

In figuring the box-office angle, the picture shapes up as a good western of program calibre that is rather light for the week runs, but an ideal attraction for the split weeks and daily changes where westerns and George O'Brien are favorites.

The outstanding feature of "The Last of the Duanes" is the marvelous scenic shots that were obtained in and around the Grand Canyon. The full scope of the startling vistas of the great gorge are caught in many of the backgrounds.

The story concerns a cowboy who returns home to find his father murdered by a shot in the back. He discovers the murderer—kills him—and becomes an outlaw. In the course of events, he is charged with various crimes, but always manages to elude the law.

Then he falls in with a gang of desperadoes, and finds a beautiful girl in the clutches of the gang leader. After several sequences developing thc story in the gang headquarters, the young bandit and the girl escape to the parson's home for the final clinch.

George O'Brien, as the young cowboy and bandit hero, looks and acts like a real he-man. His portrayal was excellent. Walter McGrail was satisfactory as the bandit leader, while Frank Campeau was acceptable as the tender-hearted outlaw. The girl, Lucille Brown, looked innocent and helpless enough as the heroine.

Good comedies needed to help this one along.

Produced and released by Fox. From story by Zane Grey. Adaptation and dialogue by Ernest Pascal. Directed by Alfred Werker. Photography by Daniel Clark. Length not set. Release date, Aug. 31, 1930.

THE CAST

Buck Duane	George O'Brien
Ruth Garrett	Lucile Brown
Lola	Myrna Loy
Bland	Walter McGrail
Euchre	James Bradbury, Jr.
Bossamer	Nat Pendleton
Mrs. Duane	Blanche Frederici
Luke Stevens	Frank Campeau
Morgan	James Mason
Mr. Garrett	Lloyd Ingraham
Capt. of the Rangers	Willard Robertson

The Lone Rider

(Columbia—All Talker)

Worth a Play

(Reviewed by J. P. Cunningham)

IF WESTERN program attractions were produced with as much intelligent and high regard for the picturegoer's sense of entertainment value as this, many booking problems would be solved. In other words, this is a near-perfect Western of the program species. And as such, you'll agree that it's a rarity on a market flooded to the gills with cheap and sappy Western bunk.

The production is a splendid example of what effective fast-action sound and camera work can do, working hand in hand to enhance the entertainment qualities of an outdoor shoot 'em up yarn of the plains. And whoever picked the locations should be kept on the payroll permanently. They are not only beautiful but refreshingly different from the stock hill-and-valley locale found in too many outdoor adventure yarns.

Buck Jones, unquestionably, knows his saddle. Of course, the whole show is his, but Buck, at his best as he is here, will never be called a "camera hog" by lovers of Westerns. His performance is right, and the cast headed by Vera Reynolds give him good support from opening shot to "finis." They all work very hard to put over the thrills and horsemanship display which Director King injected at opportune spots.

The story is not new, but Buck's fans probably won't mind that. It concerns the decision of a crack shot in a gang of bad hombres to ditch the gang—all "rats"—and go it alone. On his first stage stickup, he encounters the pretty daughter of a judge from the neighboring town. As usual, she supplies the love interest to spur Jim on to "greater things in life," and he becomes the head of Gold City's vigilante committee which swears vengeance on outlaws.

Jim's old gang hear of a gold delivery to the town bank, make the break and force Jim to disappear. Naturally, the girl's father, knowing of his past, immediately fastens blame for the safe cracking job on him. But Jim, by tough fighting, shows 'em who the bad boys are, and the lovey-dovey clinch follows.

A cartoon and a good slapstick comedy will poir off great with this.

Produced by Beverly Pictures Corp. Distributed by Columbia. Directed by Louis King. Story by Frank H. Clark. Adaptation, continuity and dialogue by Forrest Sheldon. Photography by T. D. McCord. Film editor, Jimmy Sweeney. Released, June 9. Length, 5,432 ft. Running time, 59 minutes.

THE CAST

Jim Lanning	Buck Jones
Mary	Vera Reynolds
Farrell	Harry Woods
Judge	George Pearce

Novarro in "Daybreak"

Hollywood—With Ramon Novarro back in town after an extended trip East, M-G-M is readying his first starring musical for the new season, "Daybreak," from novel by Arthur Schnitzler. Oscar Straus is writing the score and original musical numbers which will be sung by Novarro and other featured members of the cast.

Await Amos 'n' Andy

Hollywood—Amos 'n' Andy are scheduled to arrive here on July 14 to start work on their first picture for RKO, tentatively titled "Check and Double Check." Mel Brown will direct.

Foy to Make "The Gorilla"

Hollywood—Ralph Spence's stage play, "The Gorilla," will be directed in picture form by Bryan Foy. Joe Frisco is slated to head the cast of the new First National opus.

Sennett Builds Stages.

Hollywood—Mack Sennett will soon start construction of new sound stages to increase the capacity of his studio by 50 per cent.

Opinions on Pictures

Shooting Straight

(Radio—All Talker)

Program Underworld Melodrama

(Reviewed by Bill Crouch)

A TYPICAL underworld melodrama that starts off with the killing of two gangsters and ends with a most thrilling and realistic fight between Richard Dix and Mathew Betz.

The tale is built upon the reformation of Dix from a racketeer into a reformer. Dix, fleeing from the murder of another gangster, is seriously injured when the train upon which he is riding is wrecked. He is taken to the home of the town minister and his beautiful daughter. She nurses him back to health and they fall for each other heavy. She thinks that he is a famous reformer, as a purse belonging to a man of that calibre is found upon Dix.

Dix's love for the girl, Mary Lawlor, causes him to stay in the town and follow the straight and narrow path. Her brother, William Janney, has given a number of I.O.U.'s to Mathew Betz for gambling debts. Betz operates a gambling joint in the town and is running a crooked game. He tells Miss Lawlor of the money her brother owes and threatens to tell her father if she does not pay his price, which is not money. She finally agrees in order to save her brother, but Dix takes a hand and by using his gambling skill wins all the I.O.U.'s, Betz's money and lease. Betz, wary of Dix's skill, figures him to be "Lucky" Larry Sheldon and notifies the police. Dix gets hep to the game and he and Betz stage a furious battle, which Dix finally wins, but as he is leaving the place with Mary the cops arrive. They take Betz, who is wanted for a former crime, and let Dix go, another gangster having admitted the killing for which Dix was wanted. Dix is therefore free and he decides to go straight—with Miss Lawlor.

Dix does well in his dramatic role while Miss Lawlor and Betz are very capable. Robert Emmett O'Connor, George Cooper and William Janney are also well cast.

Audiences that like underworld stuff will find this one okay. Is satisfactory for week bookings and subsequent runs, generally.

Musical shorts and cartoons needed here.

Produced and distributed by RKO. Directed by George Archainbaud. Story by Barney Sarecky. Screen play by Wallace Smith. Photography, by Eddie Cronjager. Continuity and dialogue by J. Walter Ruben. Editor, Otto Ludwig. Length, 5,800 feet, Running time, 65 minutes. Release date, July 20.

THE CAST

Larry Sheldon	Richard Dix
Doris Powell	Mary Lawlor
Rev. Powell	James Neill
Martin	Mathew Betz
Chick	George Cooper
Tommy Powell	William Janney
Ragen	William Emmett O'Connor
Stevens	Charles Wurtz
Teamio	Charles Haefli
Spike	Eddie Sturgis
Butch	Richard Curtis

Oh! Sailor, Behave!

(Warners—All Talker)

Decidedly Spotty

(Reviewed by Don Ashbaugh)

WARNERS started out to make a filmusical version of "See Naples and Die," by Elmer Rice. Somewhere along the line it was decided to inject the comedy team of Olsen and Johnson into the proceedings to bolster up the laugh angles of the picture.

The result as shown on the screen is a hodgepodge of story, comedy, music and slapstick with all of the cast struggling through as best they can with impossible assignments and providing a screen yarn that has the audience wondering just what it is all about by the time the final scenes flash on.

Loosely constructed and rather wild and trite at times, the picture can hope for only mild attention from the paying public. For the week runs, it needs plenty of assistance from either a stage show or excellent "name" shorts; in the program split weeks it will slip through without any fireworks.

Olsen and Johnson, former vaudeville team, make their first dive into pictures via the canals of Naples. They put in periodic appearances on the screen to carry all the comedy element, assisted by Lotti Loder, who looks like a potential comer, though she had little to do. Olsen and Johnson bring to the screen nearly all of their old-time vaude routine which was easily recognized by Los Angeles audiences, who had seen the entire bag of tricks of the pair in local vaudeville and musical comedy houses for several years. Some of the Olsen and Johnson sequences provided laughs; then again much of their sure-fire stage material failed to get a tumble.

It is reported that the team has signed a long-term contract with Warners for featured spots as a result of their work in this picture. Regardless of certain enthusiasm, it looks as though their stay in pictures will be just as long as they can dig up their old-time vaude routines and no longer. Many better, and more spontaneous, comedians have been given return fare to New York by Hollywood producers during the past year.

There's a love story, or the semblance of one, unfolded during the picture. Charles King and Irene Delroy attempt vainly to carry this section, with a few songs to help them along. Of the balance of the cast, Vivian Oakland stands out in relief with a vamp performance that clicks.

Dramatic shorts and cartoons will help here.

Produced and released by Warners. From play by Elmer Rice. Screen play by Joseph Jackson. Dialogue by Joseph Jackson, Sid Silvers and Olsen and Johnson. Directed by Archie Mayo. Photography by Dev Jennings. Length, 5,850 feet. Running time, 65 minutes. Release date, Aug. 16.

THE CAST

Nan	Irene Delroy
Charles	Charles King
Luisa	Lotti Loder
Prince Kosloff	Lowell Sherman
Kunegundi	Vivian Oakland
Simon and Peter	Olsen and Johnson
Mitzi	Elise Bartlett
De Medici	Charles Judels
Stephan	Gino Corrodo
Hugo Claus	Lawrence Grant

Song of the Caballero

(Universal—All Talker)

Okay—Programmer

(Reviewed by J. P. Cunningham)

THE strong spots in this one have sufficient strength to bolster up the weak moments, giving an average rating close to par on the scale of diverting screenfare. At the split week stands, it is questionable whether it will hold up, but for houses where breakneck horsemanship, stunts and action are welcomed, there's no doubt as to its pulling power, particularly with Ken Maynard followers, who can be promised a fast moving yarn in a colorful setting.

Only its treatment redeems the lack of originality of the story, a Spanish-California affair centering around the middle 1800's. They brushed things up a bit, trimming down the rough edges and fitting it very closely around Ken, who, with Tarzan, his horse, gives the fans enough thrilly hokum for any one evening. Sequences in which Maynard rides three horses, standing upon the backs of the outer two, are particularly commendable.

Maynard, accompanied by a team which supplies the comedy, wanders over southern California as a tricky holdup man, but he molests only the Madera family, harboring a desire for vengeance because of the ill treatment accorded his mother by Pedro Madera, head of the family, who is also the brother of Ken's mother. Ken keeps the nephew relationship with Pedro, played by Francis Ford, a secret until close to the end of the story, when the two are reconciled Doris Hill, a pleasing personality, offers the love interest.

Les Mason's dialogue is splendid, and very appropriate.

Light comedy shorts suitable for showing with this one.

Produced and distributed by Universal. Directed by Harry J. Brown. Story by Kenneth C. Beaton and Norman Sper. Adapted by Bennett R. Cohen. Dialogue by Lesley Mason. Photography by Ted McCord. Release date, June 30. Length, 6,524 feet. Running time, about 70 minutes.

THE CAST

Juan	Ken Maynard
Anita	Doris Hill
Don Pedro	Francis Ford
Don Jose	Gino Corrado
Dona Luisa	Evelyn Sherman
Manuel	Josef Swickard
Andrea	Frank Rice
Bernardo	William Irving
Conchita	Joyzelle
Tarzan	By Himself

Florence Ryerson Back On M-G-M Writing Staff

Hollywood—After a three-year contract as scenario writer at Paramount, Florence Ryerson has returned to M-G-M studios under an optional term agreement. Miss Ryerson left M-G-M at expiration of a term contract three years ago to make the switch to Paramount, with report at that time that she would give M-G-M first call on her services when she finished at Paramount.

Pantages Expand with Purchase in 'Frisco

San Francisco—Rodney and Lloyd Pantages, sons of Alexander, have enlarged chain holdings with purchase of the old Hippodrome on which they will spend $150,000 for improvements.

Ontario Projectionists Stew Over Exams Rule

Toronto—Operators throughout Ontario are complaining over new regulations of the government requiring periodic examinations. The tests are oral and written, but the projectionists insist that the current licensing requirements are sufficient.

"U" Starts Serial

Hollywood—Francis X. Bushman, Jr., will have the featured spot in Universal's talker serial, "The Big Circus," which starts next week under direction of Robert Hill. Alberta Vaughan has been signed to play opposite young Bushman.

"Captain Blood" Next

Hollywood—Frank Lloyd's next directorial assignment for First National will be Rafael Sabatini's "Captain Blood." James Rennie will play the title role. Waldemar Young is writing the continuity and dialogue.

Monnier Succeeds Stein

Paris—M. R. Monnier has been appointed managing director for Universal in France. He succeeds M. Stein, resigned.

Young Desire

(Universal—All Talker)

Trite; Program Stuff

(Reviewed by Sherwin S. Kane)

THIS is inconsequential program fare which apes—none too well—a half dozen other pictures which, in themselves, were unimportant. A casual cast goes through its prescribed gestures in the manner of doing just another job. Trite and unbelievable situations add to the general impression of this one's inferiority.

The comeliness of the mis-cast star, Mary Nolan, is a minor redeeming feature; as is a single sequence toward the close in which the star, in a grand sacrificial gesture, takes her life by leaping from a carnival balloon. The commendable staging and photographing of this scene revives an interest in the picture that has been waning progressively up to this point.

"Young Desire," adapted from the stage play "Carnival," is the story of a side show carnival dancer, dissatisfied with her lot as a "ten cents a look" girl and ambitious to become a "$5 a look" girl. Her ambition leads her to a small town where she meets with the naive scion of the first family—a lad of schoolboy age, played by William Janney. She is established in a comfortable apartment by the youth wherein they learn to love one another—undemonstratively. This clean thing in her life brings about her regeneration, manifested in her intention to look for work. Here the boy's doting parents enter the scene and with one of those familiar pleas to "think of his future," scare away the female menace to the family name. She returns to the carnival pursued by the youth, but solves everything by obliterating herself in the balloon leap.

The work of the supporting cast is uniformly undistinguished. Sound recording and photography are good. So are the carnival settings.

This one needs all the good short subject support possible.

Produced and distributed by Universal. Adapted from stage play, "Carnival," by William R. Doyle. Directed by Lew Collins. Adaptation and dialogue by Winifred Reeve and Matt Taylor. Photographed by Roy Overbaugh. Length, 6,529 feet. Running time, 73 minutes. Release date, June 8, 1930.

THE CAST

Helen Herbert.....Mary Nolan
Bobby Spencer.....William Janney
Blackie.....Ralf Harolde
May.....Mae Busch
Mr. Spencer.....George Irving
Mrs. Spencer.....Claire McDowell

Love Among the Millionaires

(Paramount—All Talker)

Spotty

(Reviewed by Robert Hage)

CLARA BOW is starred in this attempt at something-or-other, but she's got tough competition in Mitzi Green. In fact, Mitzi practically steals the story and in one sequence gives an impersonation of Clara that ought to make the latter envious. Mitzi ought to be given Clara's roles in the future.

Clara plainly gives evidence of having gone all the way through the 180-day Hollywood diet and her slimness adds to her appeal, but what a sloppy role the boys in the executive cubby holes handed her. She smears her emoting all over the place, thanks to the scenario writer, and before the story is half over you hope she's been dropped. All you care to see thereafter is Mitzi, Skeets Gallagher and Stuart Erwin.

And, speaking of Skeets and Stuart, what a dandy comedy team they make. They're a pair of goofy small towners in this and the gags they net out of a flivver bag a bundle of laughs. Stanley Smith is the lovelorn hero and he and Clara indulge in a number of saccharine songs that are extraordinarily annoying. There's one exception—"That's Worth While Waiting For." Clara sings it with appropriate patter while slinging out the hash in a dump cafe, and the tune is almost good enough not to be in a picture.

The author must have taken a shot in the arm before he sat down to type out this vehicle.

Fast Worker

Film Hero—Every time I kiss you it makes me a better man.

Heroine—Well, you don't have to try to get to heaven in one night.

It's all about a waitress who falls in love with a brakeman who turns out to be the son of a railroad president who turns out to be a tyrannical cad until the waitress turns out to be a pill to turn the youth's thoughts from her so that their romance won't turn the old man's hair grayer still. Old stuff.

Charles Sellon, Claude King and Theodor von Eltz give capital performances, but Barbara Bennett does not live up to the family tradition. She was ill at ease at all times before the camera.

Okay for hot weather entertainment. The laughs will carry it, but it's too bad that they have to be interrupted by a puppy love romance.

Spot in novelty shorts.

Produced and distributed by Paramount Publix. Story by Keene Thompson. Directed by Frank Tuttle. Adapted by Grover Jones and William Conselman. Dialogue by Herman Mankiewicz. Photographed by Allen Siegler. Length, 6,910 feet. Running time, 71 minutes. Release date, July 19.

THE CAST

Pepper Green.....Clara Bow
Jerry Hamilton.....Stanley Smith
Boots McGee.....Skeets Gallagher
Clicker Watson.....Stuart Erwin
Penelope Green.....Mitzi Green
Pop Green.....Charles Sellon
Jordan.....Theodor von Eltz
Mr. Hamilton.....Claude King
Virginia Hamilton.....Barbara Bennett

Hot Curves

(Tiffany—All Talker)

Good Program Offering

(Reviewed by Charles F. Hynes)

DESPITE the title, which would indicate something of a sexy nature, this is a clean and wholesome baseball yarn. The story is fairly obvious, the acting none too good and direction just fair, but it has some laughs and heart interest which put it over. As a program offering, it stacks up as an attraction which will satisfy.

Benny Rubin heads the cast and walks away with the picture. He manages to inject quite a few laughs and some heart appeal in spite of the trite story. Rex Lease is fair as the big-headed baseball pitcher, but his work in this is below that of "Troopers Three." Alice Day is just so-so, playing opposite. Natalie Moorhead is an effective vamp, in spite of the lines given her, John Ince is good as the manager and Paul Hurst injects some forced humor; Mary Carr is effective and Pert Kelton does her best with a silly part.

The speedy transition of the Pittsburgh team in the world's series game is pretty far-fetched and a lot of the other sequences are overdrawn, but Rubin saves the day with his comedy antics and dialect.

The story concerns a young pitcher, who gets high hat after developing into a star. He goes the whole route, ignoring instructions and training rules and falling for a gold digger. He is brought to his senses and wins the series, after his pal, the catcher, turns up for the game, following an airplane accident.

Sell this on its baseball angle and try to offset the adverse effect of the title. Rubin, veteran vaudeville headliner, is your best name bet, so plug him hard.

Musical shorts and comedy with this.

Produced and distributed by Tiffany. Story by Frank Mortimer. Directed by Norman Taurog. Scenario and dialogue by Earl Snell. Edited by Clarence Kolster. Photographed by Max Dupont. Length, 7,893 feet. Running time, 88 minutes. Release date, June 15.

THE CAST

Benny Goldberg.....Benny Rubin
Jim Dolan.....Rex Lease
Elaine McGrew.....Alice Day
Cookie.....Pert Kelton
Manager McGrew.....John Ince
Grandma Dolan.....Mary Carr
Scout.....Mike Donlin
Mazie.....Natalie Moorhead
Slug.....Paul Hurst

Singer of Seville

(M. G. M.—All Talker)

Novarro Singing a Hit

(Reviewed by Edwin Schallert)

THE strength of this picture lies in its operatic climax. Ramon Novarro does a Martinelli, singing the tenor aria from "I' Pagliacci" in a way to make even Lawrence Tibbett jealous. Ramon must have been holding out vocally heretofore, because while he has exhibited a light and pleasing quality in "Devil-May-Care" and "In Gay Madrid," the first time that he has really "burst forth" into song is in "The Singer of Seville."

Like several other pictures the star has made, this story, with a Spanish setting, is designed chiefly to exploit the Novarro vocal attainments. It is a romantic affair, somewhat confused by a religious angle that may possibly encounter some prejudice. Dorothy Jordan is again the Novarro leading woman, and other important roles are played by Nance O'Neil, Renee Adoree, Ernest Torrence, Mathilda Comont and Russell Hopton.

Novarro, at first, is seen as a cafe performer, a gay blood of Spain much pursued by his coworker Lola (Miss Adoree) but quite evasive of her amorous interest in him. He is a bit of a rapscallion too, as is shown when he steals a shawl at a carnival, and, by his other mischievous actions, turns the place into a rout.

Admiring Juan (Novarro), is the little novice in the convent, Maria. She has glimpsed him from atop the high wall of the religious institution, as he sang and danced in the cabaret, and has built up around him an aura of romance. She has adopted the religious life following her relative's wishes and her brother Enrique is insistent that she pursue it. When she makes her escape from the convent she meets Juan who is then fleeing from the fiesta and the police. Super-egotist that he is, he decides he will adopt and protect her. He has no romantic interest in her whatsoever, and in their dwelling together under the same roof they are chaperoned by his vocal teacher, Escoban, portrayed by Ernest Torrence.

It is determined that Juan shall go to Madrid for a try-out for the opera, and with Escoban and Maria he sets forth. The hearing is productive of no results, chiefly because of the arrogant impertinence of the young singer. Then Escoban, devoted to the boy, decides to buy a performance. "Not until he has a broken heart, and has suffered will he be able really to sing," is his conclusion.

Meanwhile Juan has fallen in love with Maria, and they are to be married. While they are preparing to celebrate the engagement the girl's brother enters, and after a duel of conflict with Novarro, finally convinces him that it is utterly wrong for him to take the girl away from her religious life. The spurned Lola is at the bottom of this plot, and Juan uses her conveniently to disillusion Maria by pretending to make love to her. The girl is glad enough then to return to her former seclusion.

Of course, the ending is ultimately happy. Juan, really broken-hearted, sings a triumphant performance at the opera, but collapses right after "Vesti la Giubba." Grief is preventing his recovery, and finally Lola straightens things out by appealing to the Mother Superior of the convent. Maria, who has taken no vows, is released.

The story has a certain artificial quality, even though the facts as set forth cannot perhaps be wholly questioned.

Short action or cartoon comedy preferred with this.

Produced and distributed by M-G-M. Story by Dorothy Farnum. Dialogue by John Colton. Music and lyrics by Herbert Stothart and Clifford Grey. Directed by Charles Brabin. Photographed by Merritt B. Gerstad. Length, 9,179 feet. Running time, 1 hr. 40 min. Release date: About August 24, 1930.

THE CAST

Juan.....Ramon Novarro
Maria.....Dorothy Jardon
Mother Superior.....Nance O'Neil
Lola.....Renee Adoree
Escoban.....Ernest Torrence
La Rumbrara.....Mathilda Comont
Enrique.....Russell Hopton

Short Subjects

Child Life of India

(Pathe—Talker)

Shorts at Their Best

THE title is self-descriptive of this new Tom Terris "Vagabond Adventure," which rates equally as high as its predecessors as a purveyor of entertainment. Splendid; should be booked by every house. The caption tells the story. Running time, about 12 minutes.

Run this one with a feature comedy for best results.

Voice of Hollywood No. 13

(Tiffany-Sound)

Fair Short

STATION S-T-A-R with Ruth Roland doing her stuff as the guest announcer. Charley King offers a song, Jack Benny a few wisecracks, Estelle Taylor a few bows and Davey Lee gives his impressions of a visit to the zoo. Miss Roland also does a tap dance. The series is building up quite a following and this number holds up the average. Running time, 10 minutes.

Okay for any bill.

The Chumps

(Sennett-Educational—Talker)

Okay

TOO much plot in this short, which is based on a magazine story, reduces the opportunities for gags, with the result that anyone walking in during the middle of the offering would be under the impression that a feature was being shown. Franklin Pangborn and Marjorie Beebe, playing a pair of honeymooners, get roped in by a band of card sharps and lose all their dough. The groom gets it all back in a clever manner. Andy Clyde makes the most of a slight part and, as usual, is good for many laughs. This short proves that gags and lines are needed more than a story to get over a comedy. However, it's entertaining throughout. Directed by Mack Sennett. Running time, 21 minutes.

Excellent for a heavy feature.

Alaskan Knights

(Columbia-Sound Cartoon)

Very Funny

ANOTHER of the Krazy Kat cartoon comics, which has quite a few laughs. The dizzy antics, as the title indicates, take place in Alaska, where the boys whoop it up to a series of tunes, beer and the rest of the trimmings. A fine subject for any bill. Running time, 8 minutes.

Dandy for comedy relief.

Bully Beef

(Educational—Sound)

Average

THIS Paul Terry-Toon is not up to the level of some of its predecessors, but it manages to click a satisfactory quota of laughs. The idea rambles all over, the high spot showing a squad of soldiers playing football with a big shell the enemy has dropped, with their buddies shouting "We want a touchdown" from the trenches. Running time, 6 minutes.

Spot it into a bill that needs lightening.

Goodbye Legs

(Sennett-Educational—Talker)

Fair

NOT many laughs in this, due to a long-winded story and a paucity of gag situations. It contains a good cast, including Andy Clyde, Nick Stuart, Ann Christy and Daphne Pollard, but their time was wasted on the vehicle. It's the story of a theatrical producer's son who signs up a girl at $1,000 per week as a dancer on his own hook when he gets a glimpse at her face, but the old man welches on the contract when he sees her legs. At that particular moment, however, she is wearing a pair of leg forms which give her pins a fat appearance. The dame sues and most of the action takes place in the courtroom with Andy, believe it or not, acting as his own attorney. The girl accidentally displays her legs on the witness stand—and that ends the suit. The laughs are scattered, but the short will get by with the average audience. Directed by Mack Sennett. Running time, 21 minutes.

Will serve on any type of bill.

Audio Review, No. 28

(Pathe—Sound)

Better Than Average

COMBINING the beauty of nature, trick photography and the romance of old cellos, all blended into a well balanced subject overflowing with entertainment value.

Tinted stock enhances the artistic splendor of "Desert Giant," in which is depicted still life on the Arizona desert, with its tall Sahauros cactus growths standing by sentinel-like. The Wurlitzer collection of cello antiquities, all with colorful histories, precedes "Double Trouble," in which trick photography shots of Ann Pennington are brought into play. Running time, 10 minutes.

Suitable as novelty balance on a feature comedy bill.

Mind Your Own Business

(Pathe—All Talker)

Entertaining

LIGHT musical comedy stuff in which they use a female impersonator to give the subject a twist different from the stock vaudeville-type yarn, Director Monte Carter succeeds in turning out a two-reeler with plenty of pep and pleasing jazz tunes. Running time, 17 minutes.

Liberty to Produce "Valley of Adventure"

Hollywood—Rapidly lining up story material for its program of 20 specials to be produced during the coming year, Liberty Productions have purchased talker rights to "The Valley of Adventure," a novel by George W. Ogden. The latter wrote "The Bond Boy," which Richard Barthelmess produced several years ago.

Managers at New Warner Acquisitions to Stay

Santa Barbara, Cal.—Warners' four new theatre acquisitions, Granada, California, Rose and Mission will be completely remodeled, remaining under same managing heads.

Lease Quilna Theatre

Lima, O.—The Quilna has been leased for five years by the Quilna Theatre Co., who will open the house about July 20 when sound will have been installed.

Too Naughty

Richmond, Va.—The following bit of repartee was cut out of Fox's "Not Damaged" by the Virginia censors:

"You will marry a sailor and have twins."

"Sailors do not come home often enough."

Clever Syrians

First talking picture to be shown in Syria brought double admissions, theatres at Beirut taking this action to cash in on sound's popularity before the novelty wears off.

Davidson Plays It Safe; Books Talkers and Legit

Milwaukee—Playing it out both ends from the middle, the Davidson is to operate as attraction and circumstance dictate. The Klein Corp., which has leased the house, has franchised for legitimate stage attractions and will also run talkers, at present showing "All Quiet" at road show prices.

By way of preparation for the tussle for its share of local business, the house has added Western Electric equipment, the lobbies and waiting rooms have been redecorated and a washed air ventilating system has been installed.

R-K-O Adding 3,608 Seats In Albany; Theatre Starts

Albany, N. Y.—R-K-O's new dreadnaught is under way. The work of tearing down a number of buildings adjacent to the business center preliminary to erection of the new $3,000,000 R-K-O theatre has started. The new house will have a capacity of 3,608. It will resemble the Roxy, New York City, and will be located a short block from the present R-K-O house.

There is a rumor current that negotiations for a site for a new Warner theatre would be closed within the next few days. This theatre, if erected, will be within two blocks of the R-K-O house.

Warners Begin Operation Of Three Upstate Houses

Batavia, N. Y.—The Family, LaFayette and Dellinger theatres, formally passed into the hands of Warner Brothers with the filing of transfers in the Genesee county clerk's office.

The Family, owned by Nikitas Dipson, has a lease valuation of $8,500 a year; the LaFayette, owned by Fabro Holding Corp., $15,600 a year, and the Dellinger, owned by Joseph R. Rosenblum, an unstated amount.

Warners will remodel the houses, running all on straight sound policies.

Pathe Signs Fellows

Rockliffe Fellows, who has been absent from the screen for some time while he appeared in two stage presentations, will again be seen in "Beyond Victory," a Pathe picture directed by John Robertson.

Bernstein Switches

Richmond, Va.—Harry Bernstein, former manager of Wilmer & Vincent theatres in Virginia, has joined the forces of J. C. Cunningham, who operates the Broadway in Hopewell, Va.

Cardinal Gets a Theatre

Cardinal, Ont.—T. M. Savor is building a theatre here. It will be wired. B. Dillon of Brookville is architect.



Exploiting Sex in Sex Pictures Is "Honest Policy"

To achieve the greatest honesty in advertising pictures it is necessary to exploit sex angles when they are preponderant in a picture in the same manner that less sensitized characteristics are exploited in lily white productions. That is the opinion given by Jack Hess, director of advertising and exploitation for RKO theatres from the Mid-West to the Pacific Coast, in commending on the recently adopted advertising code.

"If sex or profligacy is not to be treated in advertising a picture in which the two play a prominent part no genuine honesty in advertising is to be attained," Hess said. "It is essential to advertising honesty to tell your prospective audience what type of picture your theatre is exhibiting. A distinctly sex picture can be made unrecognizable by restrained advertising. That is as dishonest a procedure as representing a picture of a different type to be primarily 'sexy'."

"In either case," Hess pointed out, "the results are detrimental to the theatre. If sex angles of a picture are ignored, your advertising attracts an audience that may have avoided your picture were it frankly treated; but, having seen it, may be disgusted. At the same time, over-emphasis of sex angles in advertising pictures not preponderantly in that classification attracts an audience that will be just as disappointed in what it has seen.

Blames Hollywood

"True honesty in picture advertising gives an accurate estimate of the character of the production. If sex is not to be flaunted in theatre advertising, it should have no prominence in the production. The responsibility is Hollywood's. We have to sell, and sell honestly, what Hollywood gives us."

By way of illustration of his point, Hess reviewed his advertising copy on "Party Girl" (Tiffany).

"This was a distinctly sex picture," he said. "Were it not advertised as such it would have attracted audiences whose tastes it might have outraged. Advertised honestly for what it was, audiences had no one but themselves to blame if they were offended by it.

"On the other hand, the picture now current at our Woods Theatre here (M-G-M's "Richest Man in the World") is a drama of family life that incorporates a few minor sex sequences. To flaunt these sequences to the exclusion of all others would be to do an injustice to the production and to misrepresent the picture to your audiences. It would attract the sensation seeking patron who would be disappointed in it and exclude the lover of good drama who would enjoy it."

Hess's advertising of the latter picture consistently emphasized its dramatic and emotional strength and made no reference to its "sex sequences." By contrast, however, the Cosmopolitan advertising carried in the Hearst papers independently of RKO's advertising of the picture stressed its insignificant sensationalism.

Wabash Ave.—South

HENRI ELLMAN escorted Phil Goldstone, Tiffany production manager, as far as Chicago on the latter's return to Hollywood following the Tiffany convention, which began here and was transplanted to New York. Henri repeated a few new stories he had heard in the East and then returned to New York. He is expected back here by the end of the week.



Henri Ellman

* * *

Fred Meyer, formerly divisional manager of Universal theatres at Milwaukee, was tendered a testimonial banquet, with accessories, by Milwaukee exhibitors and friends on the eve of his union with Warner Bros.

* * *

Herman Rosse, designer of picture settings and costumes, train-changed here last week en route to Hollywood, where he will go to work on the sets for "The Boudoir Diplomat" (Univ.). Rosse turned out the distinctive sets that figured so largely in Universal's "King of Jazz."

* * *

The Adams, Loop tabloid talkie house, has closed for the summer.

* * *

Henry Herbel, manager of Universal's Chicago office, though still in the hospital, is reported to be improving rapidly. He was permitted to have visitors this week.

* * *

Charlie Loewenberg put that sound truck of his back into operation in the Loop when "All Quiet on the Western Front" reopened at the Garrick. The picture is knocking down important money for the Shubert house.

Chi Trib Swats Floyd Gibbons' Byrd Film Gab

The Chicago *Tribune,* in a recent editorials, takes a rather pointed crack at its erstwhile war correspondent, Floyd Gibbons, in commenting on "With Byrd at the South Pole."

The *Tribune* editorial, captioned "We Want a Penguin," says in part: "We were reminded of penguins by the movie of the Byrd expedition. . . . The penguin is a bit pompous, perhaps, but he has dignity even if he waddles, and he takes pleasure in quiet conversation and good manners. He understands restraint. No one need admonish Mr. Floyd Gibbons (whose talk accompanies the picture of the flight over the pole) to go to the ant, but we lean to the belief that he might have acquitted himself more creditably had he gone to the penguin for poise before speaking his piece."

Gibbons was the *Tribune's* correspondent with the Pershing punitive expedition into Mexico in 1916, and likewise served the paper as chief of its war correspondents during the World War.

The *Tribune's* movie critic gave the Byrd picture five stars, as compared with a maximum merit award of four stars in the past.

Cite 26 Chicago Theatres; Charge Fire Violations

Twenty-six Chicago theatres have been cited by the Chicago Fire Prevention bureau for violations of fire ordinances. The alleged violations are based on the acoustical insulating materials used in the theatres which, the Fire Prevention bureau charges, are inflammable.

The theatres cited are: Orpheus, Jeffery, Hamilton, Harvard, Highland, Emmett, Jackson Park, Armitage, Chelton, Elston, Cosmopolitan, Irving, Grand, Famous, Portage Park, Parkside, Patio, Belpark, Senate, Vision, Biltmore, Archer, Brighton, Castle, Midwest and Pantheon.

Similar cases against four other Chicago theatres were dismissed in municipal court here two weeks ago.

Publix Theatres in Chicago Complete Plans for Luring in Children's Trade

Back to Roost

Chicago — Irving Mack noticed a swell plug for cooling system trailers in the Managers' Round Table department of MOTION PICTURE NEWS some time ago. Irving lifted the copy, with credit, and put out a flock of pluggers on cooling trailers, featuring the reading notice. Not till last week, when he was visited by "Chick" Lewis, did Irv learn that the reading notice he had been flaunting had been originally contributed by National Screen Service.



Irving Mack

Loophole Left For Injunctions By Court Order

Chicago—Legal interpretation of the state Supreme court's modified ruling in the "Alibi" case implies that, in some instances, injunction proceedings may be resorted to by distributors whose pictures have been denied a permit by the censor board. The ruling, while it is aimed at a curtailment of pictures which may play by injunction, takes cognizance of unusual or extenuating circumstances which might exist and make injunction a fair and proper resort. Chief among such instances, it was said, is the case of "time" pictures—productions based on current situations which may alter quickly enough to kill the value of the picture in the event it was subjected to lengthy court procedures.

The Supreme court originally, in upholding the permanent injunction as a legal resource of distributors, did so without qualification. The Circuit court, however, in the case of "Party Girl," ruled that mandamus and not injunction was the proper resource. The Supreme court then reviewed its ruling and modified it to the extent that mandamus shall be the first procedure except in unusual circumstances.

RKO Creates Midwest Office at Columbus

Chicago—RKO creates a mid-western office at Columbus, following acquisition of the Libson circuit of 28. The office will handle all advertising and exploitation for the newly acquired theatres, located at Columbus, Cincinnati and Dayton, O., and Grand Rapids, Mich. Bill Danziger, formerly of the Chicago advertising staff of RKO, will be in charge of the new office, working under Jack Hess.

Loop Openings to Be Speeded Up to Catch Transients Before Films Are Too Old

Chicago—Bookings designed to gain children's trade will plan an important role in the exhibition plans of Publix theatres in this section, a meeting of Detroit and Chicago Publix theatres' managers was advised last week. The Paramount product, with "Huckleberry Finn," "Tom Sawyer" and "Skippy" particularly, will be featured in these plans, but other companies' juvenile productions as well will be used, the managers were told.

Successful efforts to speed up Chicago picture openings have been under way for some time, the managers were told. The establishment of new box office requirements of all pictures opening in Publix-B. & K. Loop houses will reduce the length of runs of many, making them available to the outlying houses more quickly than in the past, and will make possible earlier and more numerous Loop openings. Chicago movie-goers in the past were frequently irked by the lateness of picture openings here. A good percentage of the traveling population of the city formerly had viewed pictures elsewhere weeks before their Chicago openings. This situation is destined, now, to be remedied, with considerable improvement already noted, the Chicago managers were advised.

A curtailment of the circuit's exploitation expenditures was also predicted by W. K. Hollander, advertising manager of Publix-B. & K., who told the meeting that advertising in the dailies was by far the most effective business getter. There will be no curtailment of advertising appropriations for this purpose, he said, but cautioned the managers about other forms of advertising and exploitation. Tie-ups, Hollander said, should be avoided in the future unless the second party to the stunt bore a full half of the expense. Even then, he said, the tie-ups must be good to be considered.

Twisting Leo's Tail in Chicago

Chicago—On the picture's opening day at the Chicago, B. & K. advertised "A Lady of Scandal" as "Paramount's all-talking romance." The slip-up was rectified on the second day, which was not soon enough to save the local M-G-M exchange from having one of those hemorrhages.

Laskers Add Fifth in Chi

Chicago—The Ellantee, following remodeling, will reopen under Jacob Lasker's management. The house will be renamed the Roxy and marks the fifth link in Lasker's chain. Other houses are the New Ritz, at Berwyn; Villas, Cicero; Bertha and Music Box, Chicago.

Ticket Scandal

Chicago—"Raffles" was previewed to a near-capacity house at the United Artists Theatre. Eddie Grossman, United Artists manager, though pleased with the large attendance and the reception accorded the picture, accused Irving Mack, who printed the tickets, of taking care of his own friends too well. "But," said Eddie, "if, in the future, you deliver us half the tickets you print, we won't prosecute."



Eddie Grossman

Eddie, threatened with pneumonia recently, took two days off, and then returned with apologies for his absence and remained up most of the night for the "Raffles" preview—his first day back.

Tom Thumb Golf Courses to Be Taxed in Chicago

Chicago—Tom Thumb golf courses, already as numerous here as speakeasies and just as easy to find, struck their first snag in local operation last week after several months of clear sailing and a break from the local courts.

City attorneys are seeking legislation which will require the courses to pay a license fee and, possibly, an amusement tax in addition. Careful scrutiny of the courses in residential sections will also be advocated, where late closing hours and disturbances have already resulted in charges of constituting a public nuisance being placed against several.

Local courts recently authorized operators of the courses to open in residential sections of the city.

Hess Contract Ready as Endurance Flyers Land

Chicago—Waiting at Sky Harbor airport here when the Hunter brothers landed after establishing a new endurance flying record of 554 hours was Jack Hess of RKO with a Palace theatre contract in his hand. The brothers, including the two who maneuvered the re-fuelling plane, and the sister who prepared the meals for the four during the endurance flight, smiled and signed. The family went into the Palace for a week, after which they may do some time in RKO houses elsewhere, depending, of course, on how soon the public forgets them.

Squawk in Chi Over Lack of Kid Material

Chicago—Chicago parents are warned to "protect" their children from the influences of pictures unsuitable for juvenile patronage by Mrs. G. H. Bevans, authority on child care and education, who authors a daily column on that subject in the *Chicago Tribune.*

"Even if we try hard, we can't find enough good moving pictures for the children to go around," states Mrs. Bevans, who offers as a typical child's program: "A comic—children adore to laugh. The drawn comics are usually fine and entirely lacking in vulgarity. A news reel. Perhaps a short travel, or nature, or animal picture, and a good entertainment film, not as long as a film for adults."

"Undoubtedly if the producers would agree to serve the child public, which some one has estimated to be five million, the first trouble they would have would be in finding people who could write screen stories for children," says Mrs. Bevan. "It is an art in itself.

"This could not serve as an alibi to their getting started, for the reason that the literature of the world is already rich in stories which could be made into magnificent films. And now that we have the talkies, sepulchral though they still are, many stories could be included like 'Alice in Wonderland,' for instance, which depend so largely on their dialogue.

"In the classics alone the producers could find really gorgeous tales—some for the younger children, some for the older ones.

Lists Suitable Material

"There are for instance: Many of the fairy tales—full of action, dramatic, fascinating to the eye. Imagine 'Jack and the Bean Stalk,' 'The Sleeping Beauty,' etc. There are 'Mother Goose,' 'Lorna Doone,' 'Treasure Island,' Greek and Roman and Scandinavian mythology, selected myths, of course; some of Walter Scott; possibly books like 'Little Women'; the finer historical novels; the biography of great men when their lives had incident and color which could be translated into screen material; perhaps 'Huckleberry Finn' or 'Tom Sawyer,' 'Otto of the Silver Hand'; perhaps 'Hans Brinker," etc.

Chakares in Control of Greenville Amusements

Greenville, O. — Chakares Amusement Co., Springfield, has taken over the Wayne here and inaugurated a reduced scale of admission prices. The new owners also operate the State, giving them control of the theatre business in this city.

Vernon M. C. at Missouri

St. Louis — Skouras Bros. will switch Wally Vernon from the Granada to the Missouri, where he will act as master of ceremonies under the new elaborate stage show policy inaugurated on July 4 by Skouras. The new policy is in retaliation to the price cut made by Fox and Loew's a few weeks ago.

Look at Leni!

Leni Stengel, French singing comedienne, featured in a new R-K-O fun film, is credited to be the world's greatest linguist.

It isn't true—exactly.

Leni has a newspaper clipping from New York which claims she speaks 22 languages.

To quote the clipping:

"About Leni there is a fragrance of Budapest, or is it Marseilles or Helsingfors? She talks seven languages with her eyebrows and twelve dialects with her shoulders."

That's 22.

—Los Angeles Record.

Robbers Hold Up Cashier;Scared Off

Dallas, Ore.—Ruth Helm, cashier at the Majestic, was surprised when two thugs covered her with guns and demanded that she put the evening's receipts into a bag and pass it over. However, she was more surprised to see them turn and run before she had an opportunity of complying with their demands. The pair fled at the sound of approaching footsteps.

Baker, Hartung, Armst'g, Duell, Kennedy in Shift

Seattle—Following changes in the line-up of Publix executives on the Pacific Coast, several changes in local staffs have been made by Robert Blair, Pacific Northwest division manager.

A. W. Baker, former city manager in Dallas, will assume management of the Seattle Paramount, succeeding William A. Hartung, who will be moved to a Mid-Western spot for the same company.

Star Duell, former assistant manager of the Paramount in Portland, will manage the Metropolitan, Publix's second house in downtown Seattle, succeeding Robert Armstrong.

Armstrong, in turn, will become director of advertising and publicity for both the Seattle Paramount and Metropolitan, succeeding Arthur J. Kennedy, who will soon leave for an Eastern berth in a similar capacity. Armstrong was formerly advertising manager of the local Paramount until Kennedy's arrival here a few months ago.

Australian Arms Plant To Make U. S. Projectors

Washington—The motion picture division of the Dept. of Commerce reports that a small arms factory owned by the government at Lithgow, Australia, has obtained a contract from an American company to manufacture talkie projection machines, according to assistant American Trade Commissioner H. P. Van Blarcom. It is known that the Munitions Supply Board is opposed to the manufacture of outside orders, but the Minister for Defense is enthusiastic and has given assurance that every effort would be made to manufacture articles which are now imported.

Oldest Showman In U. S., Is Claim Of Clair Patee

Topeka, Kas.—This may force the line to form to the right, but it is, nevertheless, the claim of Clair M. Patee, owner of the Patee theatre at Lawrence, that he is the oldest exhibitor in the United States. Not only that, but Patee asserts that claim has never been contested.

"Colonel" Patee states he opened a picture theatre in Jersey City, N. J., in 1898, which he claims to be the first in the country. Later he opened the "Patee Nickel" in Lawrence, Kas., in 1903. In 1904 he opened, on Delaware St., in Kansas City, the "Nickel Theatre," claimed to be the first picture house in Kansas City.

Patee has never missed an MPTO convention—"since they have been having them," he adds. He has attended all of the twelve annual conclaves of the Kansas and Missouri unit. He personally published a pamphlet called "Facts," the sheets of which show publicity in early form. It was a four-page weekly, in which was a queer assemblage of reading matter, fashion notes, home hints, recipes, school news, and—carefully sandwiched in between—facts about the then new picture business.

In those days, Patee says, the public did not look with a very friendly eye upon pictures. They were in the category of "fakes." The purpose of "Facts" was to tactfully dispel this idea and to gain favor for the pictures.

In Lawrence, his home, Patee has been an exhibitor since the "Patee Nickel" was opened in 1903. His house now is called simply the "Patee." It is different from many houses in that it is on the English plan, with the choice, and highest-priced seats, in the balcony.

"U" Buys Dialogue Rights to "White Tiger"

Hollywood—Universal has purchased the dialogue rights to "White Tiger" from Tod Browning, who wrote the original for the silent picture which he directed several years ago with Priscilla Dean starred. Universal plans to produce a talker version of the property for the new season, with Browning likely to direct.

Demands Doubling of Sound Picture Taxes

San Salvador—The government of the department of San Salvador has proposed to the minister of the interior that congress pass a law doubling the present import tax on sound pictures in any language except Spanish.

Stock at Stockbridge

Stockbridge, Mass.—Alexander Kirkland and F. Cowles Strickland will reopen the Berkshire Playhouse here for a summer season of stock starting in the next two weeks. Established plays will be presented with occasional try-outs of new ones.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

WE'RE OFF

MANY thoughts crowd through our mind as we pull out of Grand Central Station for Chicago and points west. If this was our first trip to the coast we could hardly feel more thrilled. And why not? When last we viewed the Pacific Ocean, movies were just—movies. Now the show business has been entirely revamped and talkies have gained a firm foothold, on both the exhibitors and their bank books.

We have corresponded regularly with crack showmen from all over the world. Some have complained about this and some have gone into raptures over that product from the big producing companies. Other showmen have boasted about the beauty of their houses and they raved about them so much that we decided the first thing we would do when we made our trip would be to visit many of them. We know that they must have something to keep these men continually happy. Well, we are going to secure the low-down for the Club pages and we have a hunch right now that it will make interesting reading.

And Hollywood? What a change we expect to find out there! Sound studios, "mikes" and lots of other things so entirely different and unique, well, if we act like a farm-hand away from the old homestead we won't be a bit surprised. So you boys out in California must not be alarmed if we do act like one.

We have much to look forward to and expect to renew friendships with many of the boys we knew so well years ago. Then again, there are all these showmen who have been communicating with us for several years, and how we want to meet them personally is nobody's business.

Frank Whitbeck, George Landy, Tom MacDonald, Billy Gluck, Tommy Kane, Dick Moss, Randall Jerabek, Jack Rosenberg, M. G. Keller, Lloyd Townsend, Morris Rosenberg, and many others whose names we cannot recall at the moment.

There is much to be gained for all the followers of our Club pages by what we will observe at first hand.

Surely, when one stops to consider the broad field covered by Motion Picture News, one will agree that every angle of the business is of vital importance in trying to set forth our views with the idea that they will reach showmen over so wide an area. At any rate, we have much to learn and plenty to see—and will we see all of it? You tell 'em.

We had determined to forget all work until we reached the coast, but the urge to put these thoughts into print was too strong. We hope our future expressions on these pages will find an interested audience.

"Chick"

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MANAGERS' ROUND TABLE CLUB

McSwinney Sprang ASurpriseThatWas Merchandising Aid

A stunt that helped his good-will stock with the female element in Needham, Mass., was engineered to good results by D. F. McSwinney, manager of the local Paramount Theatre when he announced by means of a trailer that ladies in attendance at the theatre would receive a surprise on the opening night of "The Vagabond King."

For one week in advance the trailer announcement was worded to the effect that the opening night of picture would be "Ladies' Night" and that during the singing of "Only a Rose" by Dennis King in the picture, a surprise token would be presented to each of the feminine sex in attendance.

The curiosity attached to this "Ladies' Night" by not telling in advance what the token would be resulted in the house doing exceptional business with two-thirds of the audience comprised of women.

While Dennis King was singing "Only a Rose," the auditorium was semi-lighted and the ushers distributed a rose to every lady present. The reaction was marvelous as it presented quite a dramatic moment for this picture, as well as the sensation caused by the appearance of the patrons leaving the theatre—going in all directions displaying so many roses. This naturally caused other people to inquire where they got them and how, thus gaining excellent word-of-mouth advertising for the picture and theatre.

The 800 roses given to the lady patrons were promoted from a local florist at no cost to the theatre other than a credit line on a slip of paper wired to the rose.

And from the comments he heard while the patrons were leaving the theatre, McSwinney gathered enough information to know that "The Vagabond King" was in for some capacity business as the word-of-mouth comment which would result from it, was all that he needed to pack them in. Incidentally, this is the first contribution we have had from this live-wire New England showman and we hope that he is going to keep up the 100% record he now holds. How about it, "D. F."? Are we going to hear more from you? And we'd like to have a photo and a little dope on yourself, too.

Jim Newman Built A Special Railroad To Plug Picture

The railroads were called into play by Jim Newman, manager of the Strand Theatre in Tampa, Fla., to plug his showing of "Thunder," and when he got through it looked as though his lobby was a real station yard with all the accessories.

For a lobby display he had a miniature train with a small painted background to give the effect that the train was much larger than it really was. Feeling that the best way to attract attention to this display was to keep working on it—he kept putting it together and then taking it apart again.

Every man, boy or child that came along would stop to offer their suggestions and often their assistance in assembling the parts to make the train run again. At one time there was actually ten grown men sitting on the lobby floor helping to put it together. And, of course, during all this fuss Newman managed to get in several complimentary remarks about the picture.

Three days before the picture opened, Newman went to the Seaboard Airline Railway Yards Shops and struck up quite a friendship with the shop foreman, whom the men under him rate sky high. The foreman agreed to sign a bulletin which was made up by Newman—and then later posted on all bulletin boards around the railroad shop. The bulletin carried a message about the picture, theatre and playdates.

The railroad also furnished an array of different train accessories which were put on display in the lobby. The list included picks, shovels, a train bell and red lanterns, which were hung around marquee and box office. The lanterns were lit at night to give a splendid illuminating effect.

In return for the splendid co-operation on the part of the railroad, the theatre gave a theatre party for the ten oldest engineers and this furthered the good-will that the theatre rated with the railroad, and it is our hunch that Newman is going to put this to use in future campaigns. Listen, Jim, we had been wondering why you didn't shoot stuff into Club headquarters more often, because a showman who puts these things across the way you do should want to be represented as many times as possible. What do you think about it?

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Ernie Smithies Is Now Handling The Tivoli, Kingston

We are sure that his many friends, both in Canada and the States will be pleased to hear that E. O. "Ernie" Smithies, is now handling the new Tivoli Theatre in Kingston, Ontario, for the Famous Players Canadian Corporation, and from what we learn is doing a fine job of it.

The new house cost over $50,000 to build and features Northern Electric Sound Equipment. All of the latest innovations have been embodied in the theatre. It is interesting to note that Ernie is largely responsible for the building of the new theatre as it was through his untiring efforts on behalf of the residents of Kingston that the theatre was constructed. He felt that in order to aid the growth of the city it was necessary that a new theatre be added.

As most of his friends know what he accomplished at the Capitol Theatre in Kingston they too will feel that he is going to continue his showmanship work at the new house and by doing so hold onto that enviable reputation he has earned for himself by his courtesy and personality.

We want to congratulate him on his new assignment and we are sure that he will keep us posted on what he does to keep them coming into the house. You know that you have plenty of opportunity to display some ace work Ernie and we've an idea that you will do it.

Earle Oscar Made Sure That Patrons Knew About Sound

Opportunity is certainly knocking for Earle Oscar, manager of the Ritz Theatre in Athens, Ala., and by opportunity we mean that he is going to show some fine stuff along the merchandising line, due to the fact that the installation of sound equipment recently at his house will give him all of the big pictures to plug.

Just a little while ago we told you how he secured front page publicity in the local newspaper by having the sheet send their photographer to take a picture of the sound equipment that he placed out front of the theatre especially for the occasion. At the time the story appeared we had no picture to use with it, but Earle has been kind enough to procure one for us and if you'll look at it you will see what an effective flash it made. This angle, was also used to show the residents of the town that the Ritz endeavored to give them nothing but the latest and best.

Another angle that Earle uses often is his flivver ballyhoo



which plugs the coming attractions at the Ritz. This flivver has the back knocked off and a box, holding three one sheets is used to plug the week's attractions. The car is painted in white and a picture of a man in a plug hat and wearing a monocle, painted on the sides of the car is used as an institutional plug. The ballyhoo is well known in Athens and the neighboring towns and its appearance is always greeted with interest. While we are about it, we'd like to say a couple of words or so on the newspaper advertising that Earle is turning out on his new policy. By the use of mats and attractive copy he manages to create ads that would sell in any town and we know he'll be fashioning bigger and better ads. Right, Earle?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JULY

July 18th	America's Successful Counter-attack at Chateau Thierry.
July 21st	Battle of Bull Run—1861.
July 24th	Pioneer Day—Utah.
July 25th	Occupation Day (Porto Rico).
July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

These are good months to promote "Rainy Day Klubs" and other kiddie gags!

AUGUST

Aug. 1st	Beginning of World War—1914. Colorado Day (Colorado).
Aug. 2nd	President Harding's Death—1923. Birthday of Queen Mother (D. E. I.).
Aug. 4th	Civic Holiday. King's Birthday (S.W. Africa).
Aug. 11th	Fulton's First Voyage in America—1807.
Aug. 13th	Occupation Day (Philippines).
Aug. 15th	Panama Canal Opened (1914).

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

WHITBECK'S ADVERTISING SKILL

Remember Whitbeck's "Ace" advertising on "King of Jazz" and "All Quiet on the Western Front"? Then surely you know what a tremendous human interest wallop they packed. We want to state right here and now that if it is at all possible, Whitbeck has outdone himself in these few samples of his latest campaigns. There's no getting away from the fact that these ads have the "goods". And the kind of "goods" that a twentieth century show merchandiser cries for.



MANAGERS' ROUND TABLE CLUB

AGAIN RATES COMMENDATION!

We won't pass any other comment, at this time, on them—you're all showmen and you know the real McCoy when you see it. And when you start picking out the highspots in the layouts, don't forget to give due credit to Frank Whitbeck and Pete Smith, director of publicity for Metro at Culver City, as well as Sam Liles, chief artist at the Fox West Coast offices, whose valuable suggestions helped make possible the perfect work.



GARBO

. . the ever-changing . . always allowing first lady of the screen in . .

Romance

all the roses bloom in romance", the sea . . the wind . . they murmur "romance . . the first great love in every woman's heart . . so enshrined in romance. Here is a story so beautiful and fragile . . so tender and touching that it will make you forget every other love story you ever heard or read!



Romance

is finding the woman you want to love with all your life . . it's knowing she'll be with you at your journey's end . . where you can smile and look into each other's eyes and know that you have loved . . and been loved. This is the romance

GRETA GARBO

will bring to you in the Edward Sheldon drama



The Legion of the Damned Were They

A million men call their cruel home..The Big House. Behind impassive walls weird things happen..riot slumbers..passions seeth..hate lurks around every corner..ambition withers..hope dies..here and there love lights a lonely corner..sobs trouble the night..crazy laughter drifts down dark corridors..the Legion of the Damned are they..desparate men..cunning..cruel..scheming...Life reels past them in a crazy mirror..Here in "The Big House" the brave..the craven..the strong..the weak..have one dream..freedom.

"THE BIG HOUSE" seething cauldron of emotion..bitter..loving..hating..men strain against their bonds..Without understanding..they become a dangerous horde..ready to burst through the prison walls to sweep down..on YOU..A million men curse the words.."The Big House." A million women..outside those stark walls..mourn their living dead within..Mothers ..sweethearts..wives..daughters..praying for the redemption of the men in "The Big House," men made into dangerous creatures whose life patterns are woven..in the night. Piercing the weird shadows of "The Big House"..and blazing into the soul of a man forgotten..comes the love of a beautiful woman..hope is born anew..a flower of romance blooms in lonely darkness..reaching for the light of..understanding.

"THE BIG HOUSE" is a picture such as you have never seen..a drama that tears at your heart..your imagination is stunned..your faith in humanity is shattered..you can hardly believe your eyes and ears..your soul responds..your reason tatters..Your wonder about prison breaks..and riots..is satisfied..NOW you understand. Here is the full mission of the talking screen..not a preachment..not propaganda..but a massive..sensational..heart gripping story..beautifully played by..Chester Morris..Robert Montgomery..Wallace Beery..Leila Hyams ..Lewis Stone..and five thousand others..supremely directed by George Hill..magnificently produced by Metro-Goldwyn-Mayer.

MARK WHAT WE TELL YOU "THE BIG HOUSE" WILL BE A SENSATION!

STARTS TODAY

FOX CRITERION

DOORS OPEN AT 11 A.M. . . . . POPULAR PRICES

Story and dialogue by Frances Marion. Additional dialogue by Joe Farnham and Martin Flavin . . . . . .

M-G-M COSMOPOLITAN . . . . PRODUCTION . . . .







Your love . . for woman . . but it is not for me. For me love is just a little light in all the darkness . . a little warmth in all the cold . . one minute to lie still in a beloved's arms . . one little minute to forget . . then comes the dear memory of

Romance

IMAGINE if you will GRETA GARBO whispering . . passionately . . those words!



There lives one great actress . . one soul touched with the spark of genius . . to carry on the tradition . . the beauty of drama . . and thus is

GRETA GARBO

whose sublime performance as Cavallini . . the tragic figure of

Romance

will always be called "the supreme moment of the talking screen." Here . . at last . . is a masterpiece!

Romance

A new mode in love . . a new art is born . . jazz is dead . . the romantic age is with us and GRETA GARBO, beautiful as the sunrise . . flames anew in a love story . . tender as the perfume of memory!





GARBO *the Golden*

DIVINE GARBO

A drama deep as your soul . . tender as your heart . . a romance delicate as the dawn . . all encompassing as night. Nothing in your past, GRETA GARBO . . nothing in your future will be as tender as

Romance



Romance

. . a yesterday's dream . . at tomorrow's hope for some great happiness . . a joy that may never come . . clouds and stars . . sunshine and shadow . . it is love . . one beautiful moment . . it is heartache and memory . . it is romance! *love life*, played by

GRETA GARBO



GARBO

the most exquisite thing in all the world . . GARBO the romantic . . GARBO the magnificent . . now GARBO again sets a new standard of entertainment

Romance

A love story . . delicate as old lace . . haunting as a beautiful melody . . a love story that will linger in your memory . . forever!

MANAGERS' ROUND TABLE CLUB

A Pen Portrait of FRANK WHITBECK

by Sidney Larschan,
Manager, Meserole Theatre, Brooklyn, N. Y.

A man in every sense of the word. Very modest. Has won success in a style of work that keeps him on the jump. Hates to have his picture taken. Is soft spoken and chooses his words carefully. Reserved almost to the point of coldness. Dresses conventionally. Tackles every task with the zeal of a Roman warrior. Enjoys the distinction of being the first press agent to land a story in serial form on the front pages of the New York Evening Journal. The story was Laura Jean Libby's "Parted on her Bridal Tour."

Headed the "Busy Izzy" company for years. George Sidney was one of the company's stars. Piloted Cecil Spooner, Harry Blaney and a number of other old timers. Has a powerful personality. Is well liked by every man on the Fox West Coast payroll. One of the finest men I have ever met.

Creagh Enrolls In Club; Has Had Lots Of Show Experience

Step up and meet our latest member from South Africa, H. B. Creagh, who manages the Empire Theatre and Town Hall Cinema in Kroonstad. Mr. Creagh was nominated for membership in the Club by Jack Stodel and when Jack proposes a showman for our organization we know that we have acquired a member who will be very active.

Creagh has been in the show game for a great many years, and though he originally started out to be a journalist, he found the lure of our racket to be too appealing and he deserted the newspaper game for the show business. From his many experiences we learn that his first assignment was working with a circus. From the "Big Tent" outfit he hooked up with the legit and blossomed forth as an advance agent and publicity man, where he remained until the movies appeared on the horizon.



Realizing the possibilities of the cinema, he went to work for African Theatres, Ltd., and for the past sixteen years has been handling their houses. He has been in charge of the Boksburg, Jeppestown, Benoni, Kimberly, Uitenhage, Port Elizabeth, Durban and Kroonstad houses. He spent a number of years in military service and this training has stood him in good stead in the show business. From what we understand, one of his pet hobbies is work. And more work. The local newspaper is high in its praise of Creagh and when a showman can get breaks like that, then he must know his business.

We want to welcome him into the ranks of the Round Table Club and we feel sure that he is going to keep right up with the leaders of the South African showmen. And incidentally, that photo of him, which we are printing, appeared in the local paper together with a corking story on Creagh's work, which touched upon his many capabilities.

"Florodora Girl" Got Loads Of Attention From Kane

The "Gay Nineties" in parade was the medium used by Tom Kane, manager of the Sequoia Theatre in Redwood City, California, to plug "The Florodora Girl." And when Tom stages a parade it's sure to be something that will afford an occasion for stunts that will be out of the ordinary. And was his parade out of the ordinary? We'll say so.

To plug the parade, a special co-operative ad promoted from the local dealers was placed in the newspaper. The ad invited anyone possessing relics of the olden days to participate. Front page stories were run in the newspaper for four days preceding the affair and this was one of the best mediums to start them talking about it.

On the day of the parade a State traffic officer was on hand to lead it. Four Redwood city police officers assisted him and preceded by a man on a high bicycle the procession started out. What a parade. A tandem manned by two ushers, one of them dressed as a girl lurched crazily here and there. When the man in front would pedal, the man in back would shoot the vehicle in reverse. It was a case of stop and go. The persons lining the street roared with laughter. The tandem passed along and into view came forty bicycles. What sizes! What shapes! A velocipide of other days, under the guidance of a peppy collegian of to-day was put through paces the like of which it had never expected to feel. Its staid old spokes quivered with indignation, and the wheels (ah, were they angry) Boop-poop and then bop. Down went rider and bicycle. The velocipede had signed its own ticket to the ash heap. One way, no return and no rebates.

Then came the automobiles. They still don't know how. A Ford of the first water, example of the days when speed was reckoned by the rapidity with which cows were passed, wabbled along, chugging and churning under its own power; while the driver, hands gripped tightly to the wheel, stared straight ahead, heedless of the crowd lining the curb. His was a perilous position. A slight misstep and Henry the First would be doomed; sentenced to an inglorious ending in the city dump. That would never do. The old Flivver raised its brass brow, and emitting a few cheeps, due to lack of water, crawled along with the rest of the relics included in the procession of yesteryear.

Then along came to-day's cars. Shiny, sleek examples of automotive craftsmanship. Artistry in the highest degree. The smooth running eight cylinder motors emitted a gentle purr as they glided along, close in the wake of the battered, time worn, relics. Gasps of admiration greeted their appearance. The lookerson were not immune to expressing admiration. They saw progress and realized that they were living in a progressive nation. A moment later and the parade had passed on. Showmanship had had opportunity to prove its power and it had not failed. Four hours later the standees in the back of the Sequoia were proof enough that Tom Kane knew what he was doing when he engineered the stunt, and as the picture unreeled and they saw on the screen, what they had witnessed early in the afternoon, the murmurings in the theatre bore testimony once more to the stunt's effectiveness.

Staging parades isn't all that Tom is doing either. He visits the nearby towns and makes speeches plugging the shows at his house, conducts a war against Daylight Saving Time, talks before various American Legion branches, and does a good deal of radio broadcasting. He has been hitting the old apple right on the nose ever since he has been at the Sequoia and if dropping them into the right field bleachers was reckoned according to the way the Babe hits them, Tom would be leading the league. But all kidding aside, he sure is leading his league in showmanship and if you'll keep your eye on him we can promise you some more slants.

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

Leighton Promoted A 'Shop in Hoboken' Week That Clicked

The reason for all the smoke drifting over from the Jersey shore became apparent when we learned that Bert Leighton, manager of the Fabian Theatre in Hoboken, had gone on the "war path" and engineered a mammoth "Shop in Hoboken" campaign in conjunction with the merchants of the city.

When he heard of the plans of the Hoboken's Business Men's Association to inaugurate a city-wide sales stimulation campaign, he promptly offered his theatre and cooperation in putting the campaign across, and volunteered the use of his theatre to the association.

As the stunt worked out, it was arranged that all of the merchants tying up with the association would give out prizes of a value not less than $10 each—to be displayed in the Fabian Theatre. In order to win the donations, which were to be distributed on a corresponding number basis, individuals had to go to the stores to get the coupons, which were signed and then brought to the Fabian and dropped into sealed boxes in the lobby.

The gifts were open for inspection to any one without cost for an hour and a half every day before the theatre opened. The display in the lobby proved to be extremely attractive and interesting, and stimulated interest in the campaign. Hundreds of stores throughout Hoboken carried special window displays for the duration of the campaign and all of them contained cards urging customers and passersby to go to the Fabian to see the display in the lobby and the show there. Two streets leading to the theatre were decorated by the Merchants' Association with banners, lights and special displays that made them look like a Mardi Gras. The newspapers in the territory gave over columns upon columns of space in the news section of the paper as well as the theatrical sections. Five full pages of advertising were promoted by Leighton from the merchants. Every conceivable angle of the campaign was tied up. In addition to its effect as a box office stimulant, the amount of goodwill garnered from the angles was plenty.

The night for the final awards to be given away found an imposing array of city officials and business men confronting a huge capacity audience from the stage of the Fabian. Box office receipts were almost 100% above normal for the night of the give-away.

With everything covered so completely there was no question but that the event would prove profitable for everybody concerned and it did just that. As we have pointed out in past issues of the Managers' Round Table Club, these "Shop Where You Live" weeks are corking good-will and business builders for every one participating in them and we are glad to note that Bert has taken advantage of the opportunity and put one over to excellent results. When he engineers stunts of this sort Bert can be depended on to pass them along to his fellow members in the Club. So we look towards hearing some more of his work in the very near future.

THE MANAGERS' ROUND TABLE CLUB ADVOCATES

A DAY OFF

EVERY WEEK OF THE YEAR FOR THE

HOUSE MANAGER

AND A VACATION DURING THE SUMMER

WITHOUT A LITTLE RELAXATION A MAN IS BOUND TO GET RUSTY

Forrester Added Some Fine Touches To Merchandising

A couple of laugh gags, in addition to his regular merchandising at the World Theatre in Kearney, Nebraska, were used by E. Forrester, the manager to put "Caught Short" across for a new box-office high which rates listing on any showboard.

In addition to the routine newspaper advertising and extensive country billing, 1000 novel heralds were distributed at the theatre 3 days prior to the showing of the picture. These heralds consisted of two beans in a coin envelope on which was printed, "Only a Scotchman could make bean soup from the contents of this envelope" and copy about the picture "Caught Short" followed.

The additional stunts created a great deal of comment in the town and the number of persons laughing at the kid with suspenders showed Forrester that he had picked the right thing to sell his picture with. As a good many of our live-wires are located around Forresters' district, we feel that he is going to shoot us in some more of his work.

Here's How! to revive that "ILL" Box Office on one of those OFF NIGHTS

GIVE THEM

MOVIE STAR PHOTOS



and watch them come back for more.

For $3.38 You Can Give Away 500 Pictures

More than 100 theatres that started giving these pictures away five weeks ago are now using them two and three nights each week.

ASK US ALL ABOUT IT

We'll send you samples—and all the dope.



THE VITAPRINT CO.

729 S. WABASH AVENUE CHICAGO, ILL.

MANAGERS' ROUND TABLE CLUB

CIVIC CONTACTS

(From Fox West Coast *"Now"*)
By GEORGE F. SHARP
District Manager, Fresno, Calif.

In plain black and white, our good friend Mr. Noah Webster calls prestige "the influence based on past achievements." Okay, as far as it goes, but in the show business we should define prestige as "the influence gained by *past, present* and *future* achievements."

Prestige is attained only through most careful thought and planning, earnest endeavors and hard work. It is not developed over night, but is the result of weeks, months and years of well-defined efforts. However, once attained, still more care must be placed in the holding and increasing of that prestige. The work of years can be spoiled by a single mistake . . . tracks that can sometimes never be replaced. All of which means . . . that every Fox West Coast theatre manager and attache must always be "on the toes." The well directed blows are the ones that bring the real results.

The Fox West Coast theatre must be a dominant part of the civic activities of your city. The local manager (with the guidance of his division manager) must keep his fingers on the pulse of the city's desires, and must always anticipate and shape the economic and social trends which might vitally affect the theatre and motion picture industry.

A theatre manager should cultivate the families . . . play up to the children . . . always keep a warm atmosphere of welcome around the theatre. Let the patrons know that it is their theatre, and that the entertainment is being offered especially for them. Make all of your patrons your friends . . . the theatre's friends.

Pay close attention to the different civic organizations, Federated Women's Clubs, P. T. A., Church Federation, Y. M. C. A., Y. W. C. A., Salvation Army, etc., and have them all look to you . . . want you! Remember, the United States government insisted on the theatres operating during the World War . . . and for a good reason. . . . The right program can make your theatre a civic organization.

University Tie-Up Proved A Break For George D. Bickford

Talk about showman breaks and alertness to cashing in on them. In a good many months we haven't come across one like this that George D. Bickford, manager of the Des Moines Theatre in Des Moines, Ia., got on "Paramount on Parade," when he found that the film had been booked in at the same time that Drake University was holding its annual parade.



The occasion of the parade was the opening day of the Drake University relay and field events which are attended by practically every college in the West. And incidentally, the picture opened on the same day as the Drake relays.

The parade, as the photo shows, consisted of a motorcycle police escort, the Drake band, the Mayor and City officials, entire usher staff from local Publix houses, two 25-foot banners carried by the ushers, auto with Paramount Theatre orchestra, etc.

Twenty of the autos in the procession were bannered with signs pertaining to the picture as well as having stickers pasted on their windshields and glasses.

Bickford also sold an idea to a popcorn concessionaire at the track meet to paste labels on all his popcorn packages. Copy on these labels read, "As you enjoy this so will you enjoy the P. O. P. Party—PARAMOUNT ON PARADE—Des Moines Theatre Now! Come to the Party of the Stars."

1325 cards greeted people in the hotels as they arose in the morning. Copy on these cards read, "Good Morning! To make your stay more pleasant we suggest that you attend the 'P.O.P.' Party, the Party of the Stars—'PARAMOUNT ON PARADE' at the Des Moines Theatre, beginning today." These cards were slipped under the doors bright and early in the morning.



Another angle that went over very well was the stunt he pulled of having Clara Bow send a telegram to him commending the picture. He took the telegram and made fifty giant enlargements of it which were placed in prominent spots about the town to good results. Incidentally, that little photo we are showing with this article is intended to give you a line on how he arranges window displays and this especial one on "Mammy" from what we understand had been walking into the store, buying the special "Mammy" bow tie and then going over to the theatre. Which, if we may state it, without handing out personal bouquets, is showmanship.

Listen George, we've been waiting quite sometime for that picture of yours and though it doesn't seem possible that Uncle Sam can slip up on his mail service, still we'd like to remind you again, in the event it was detoured, how about a picture and a little dope on yourself as well?

Summer Season Saw Stein Selling Show In Fine Fashion

Another showman who believes in taking advantage of seasonal changes is Louis Stein, manager of the Ritz Theatre in Newark, N. J.

With the coming of hot weather, he promoted a beautiful display of growing plants and flowers for his lobby from the local florist to render his lobby cool and comfortable. In return for it he gave the florist a credit line in the program and a credit line in the lobby. By doing this he was enabled to secure a couple of hundred dollars' worth of plants at no cost whatsoever.

In much the same fashion he tied up with a furniture dealer for a complete, luxurious suite of summer furniture which was placed in the ladies' rest room. As the furniture was made of reed, it had the room looking cool and attractive and this made a big hit with his female patrons. In return for this he permitted the dealer a credit line in the advertising and in the rest room.

Another angle that he pulled, which caused a lot of comment, was a June Bride week in which he announced that the theatre would give away vacuum cleaners, radios, etc., as presents during the week to all newly weds. The gifts were promoted from the local merchants and we understand that a good many items were given away. From these few stunts you can gather that this showman knows his business and, since he does, we know that he will want to be represented more often on our pages in order that the Club might see what else he is doing to boost up business. So listen, Louis; let's have some dope on yourself, will you, so that we can pass it along and give you a regular introduction?

MANAGERS' ROUND TABLE CLUB

Shewell Cashes In Every Time With Newspaper Layouts

As we swing into this week's edition of the Managers' Round Table Club the idea comes to us that it is about time to present some samples of George Shewell's newspaper advertising and we go through our files to take some out. These files of ours, containing newspaper ads from all over the globe are very valuable to us, not only because we can point with pride to what the showmen of to-day are doing and the progress they have made over the men of yesterday but because we know that if any of our members feel that they want to try something different in their ads we will be more than glad to help them out by publishing any sort of layout they may desire, whether it be dramatic romantic, comic or novel.



In conjunction with his features for the month of May Shewell also engineered a May Festival Campaign and you will notice the unique way he advertised it, both in the special and the regular ads. We would like to point out to you the many points in the copy that he uses in order to sell them "locally" but since it would take a powerful magnifying glass to enable you to read every line, we guess it will have to suffice when we state that he refers back to past performances of the stars, etc.

Some showmen, we have found (though it may be due to local handicaps), frequently use too many mats and not enough copy or too much copy and not enough mats. As for us, we have always been advocates of plenty of white space, working on the assumption that it is a sure means of attracting attention. In Shewell's ads you will notice that he too, uses plenty of white space but breaks up his copy with attractive mats. As all of these ads are fine examples of layout we will not attempt to pick out any certain one and discourse upon it. All we have to say is that you look them over carefully and perhaps you'll find one or two slants that will prove what you have been looking for. At any rate, it isn't a waste of time to look them over, because we know that you'll take pride in seeing what your fellow members are doing to keep this organization one that really boasts "The World's Finest Showmen!"



WELCOME, WALTER!

The Managers' Round Table Club extends a welcome to Walter Morris, former manager of various Publix houses down Florida way, who has just been shifted by his organization to the Mayfair Theatre in Asbury Park, N. J.

Walter's peppy work has been the subject of many interesting items on the Club pages and we are sure that his work at the New Jersey summer resort will prove as interesting.

GOOD-WILL? TRY THIS!

Here's a plan that is clicking so well out in the Middle West that we decided to pass it along to you in the event that it will fit your town or city.

A group of business men get together and arrange to have specially conducted tours to their establishments. For instance, the presidents of the Bee Jac chewing gum company will invite a bunch of local kids, ages ranging from 9 to 16, to witness the making of his product, etc. The trip is generally sponsored by the local "Y" and the newspapers for the obvious purpose that after the kids visit the factories they are invited to take a dip in the "Y" pool. The newspaper furnishes the free publicity, once a week, on the trip. Sometimes they publish squibs during the week on the next week's tour.

Here's the showman angle: You are supposed to visit the heads of the various organizations and secure their co-operation. Make up a regular schedule for the visits. These tours can take place in the summer as well as during school times. Place a one-sheet in your lobby or use a trailer to plug each weekly tour, and remember to include your own house in the tours. There are plenty more angles that can be worked out in connection with this one and if you'll start to dope them out they should be productive of a lot of added business and good-will for you.

Good Showmanship Is Being Displayed By Don Davidson

"The Locked Door" was opened wide to publicity when D. W. Davidson, Manager of the Miller Theatre in Manhattan, Kansas, set out to put the picture across.

He tied up with one of the biggest hardware stores in town and arranged for a window display that was a corker. In the window of the store he placed a large key that measured over ten feet in length. The key carried cards, stills and other data on the picture and was suspended from the ceiling by fine wires. The rest of the space was devoted to a massive heap of locks and keys.

He next placed a full sized panelled door, in a frame outside the store. A man was detailed to stand at the door and invite all passersby to try and open it with any of the seven hundred keys that were placed on a nearby table. A sign read: Try your luck, open "The Locked Door" to the finest mystery picture of the year. Free tickets were given to those opening the door. On the first day of the stunt hundreds of people took part in it and the picture received some valuable word-of-mouth publicity, that helped to put it over to fine box-office receipts.

Another stunt that met with immediate approval in the town was the gag he pulled for "Gold Diggers of Broadway." Seventy-five real bricks, painted with bronze color were hidden about the various poster sheet stands used to plug the theatre attractions. The bricks were lettered: "Admit One to see "Gold Diggers of Broadway." An ad was run informing the local residents that they were all invited to participate in finding the bricks, and also gave a hint that they were near the billboards. There was a concerted rush for the bill boards when the paper broke with the announcement and the value of the stunt was seen in the fifty-five bricks that were returned as well as in the additional business on the film.

Thanks, Don for passing these along to us and we look forward to receive the pictures of those snappy fronts you are so proud of. Let's hear from you real soon. These are the kind of showman stunts we like to pass along, and I know your brother members enjoy reading them.

MANAGERS' ROUND TABLE CLUB

SHOWMAN TIPS! GEORGE SHEWELL Says:

"During the past few months we have been concentrating on tie-ups with our local merchants which include a window display, advertising within the store and newspaper mention of the picture, theatre and play date, in return for some form of advertising of their product in the theatre.

"Many exhibitors do not realize the importance of this kind of exploitation to the theatre, other than the fact that it produces immediate results at the box office. In every instance where we have secured a window that was attractive, we find that in its wake we have left a spirit of goodwill toward the theatre that is far above any money value. The merchant soon begins to regard the theatre as a fellow merchant; civic clubs, seeing these things, talk of the value of the theatre to the community, etc. This all brings about a force that a knocker can scarcely overcome, and consequently the boosters are far in the majority."

York, Pa.

Joe Luntz Speaks His Mind And Tells Us About New Plan

"One of the greatest breaks I have ever had in the show game came my way the other day when it was announced that every manager of a Fox house would be permitted to take care of his own advertising, publicity and exploitation.

In the case of a man handling a theatre in a small town, he could ask for no better opportunity than that of doing his advertising and publicity unmolested. There's nothing hard about doing it if you know what your patrons want. As an example, take the picture "Her Golden Calf." Sue Carol, the star, doesn't mean a thing in my town, but El Brendel, the Swedish comedian, means a whole lot. He's a public favorite as a comedian, has a "rep" as a vaudevillian and has gone over big here in recent pictures.

Then we have the case where the title is punk and the star is the whole show. When "Gold Diggers of Broadway" played my house I found that Winnie Lightner knocked them for a loop. When I played her in "She Couldn't Say No" you can bank on it that every one in the town knew that Winnie Lightner was back.

In my community one of the biggest mistakes a showman can make is to try to hand his patrons something they don't want. My patrons do not seem to like the sad or serious stuff. However, with a little doctoring of copy here and there, I sold them Madame X" and Sarah and Son," proving that when you tack a new name on to the sob stuff, calling it a tremendous emotional story, you can hand it to them and they'll eat it up. The same angle goes for the revues. People are tired of them and for that reason I try to sell it to them via the "musical romance" or " million dollar spectacle" angle because I feel that it is what they want.

Another most important part of any showman's merchandising is his shorts. They can make and break shows. They have held up weak pictures and made strong ones stronger. The favorites of my patrons are the "Mickey Mouse," "Laurel and Hardy" and Harry Langdon shorts, and believe me I give them plenty of space on every piece of advertising that leaves my office.

I find that to get the most out of a press sheet you have to use your own common sense, in this way: modify their material to suit your needs; a collection of glowing descriptive adjectives will not sell your show if you know that a simple personal endorsement means more to your patrons. Read the trade papers, digesting carefully all of their invaluable showman tips and use them whenever the opportunity presents itself.

On your newspaper advertising, when you make "readers," be careful not to repeat the same copy in several local papers. People in small towns read them all. Vary your copy as well as your advertising and in it never over-exaggerate the value of the pictures by painting a picture that seems to tell your patrons they are in for one of the greatest shows of the year. Try, instead, to describe in a few words the value of the story, ability of the stars, the quality of the music. Of course, this is being cited by me as my own case; it is only in the event that some of my brother managers may be in the same position as I that I am making my statements emphatic. One of the best things to do is to discover a new selling angle.

The public of today demands and must get something new and different in every picture, and if the producers don't put it in then we, as showman, have to try to sell it to the public from a different slant. I hope that these few things which I have set forth will prove to be of some value to the Club, and if any one cares to discuss any of the slants I will be glad to correspond with him."

Community Spirit Important Factor In Carroll's Work

Community spirit and civic contacts go hand in hand and when a showman makes use of both of them then it's a sure thing that his house is going to be one of the sweetest paying propositions in the country. Just to show you what we are driving at we are going to give you an account of what Lew Carroll, manager of the Park Theatre in Reading, Pa., did to secure lots of publicity and good-will from his local newspaper.

The paper was sponsoring a project to secure a free swimming pool for the poor kids of Reading and through its columns requested contributions. Lew watched the stunt with interest and he noticed that the quota did not seem up to par; the paper was four hundred dollars shy of the required amount. He decided that he could do something to secure that four hundred dollars for them, so he went over to the newspaper office and laid down his plan before them.

Since it was something to benefit the kids, Lew felt that they wouldn't mind spending a dime to come in and see a special picture he planned to show on a Saturday morning. The newspaper editors were very enthusiastic over the idea and they got behind it with both guns smoking. Front page space was given Lew's plan and the campaign started. A special box was placed on the front page every day for a week and a half with other stories being carried on an inner page. On the day of the special showing the kids jammed the theatre and all of the money taken in, with the exception of the operator's, cashier's and doorman's pay was donated to the fund and they more than made the mark. The local exchange co-operated and the picture was given free to the theatre.

We want to compliment Lew on his showmanship and his alterness to cash in on this angle, and, since Lew wouldn't say it, we want you to know that the Managing Editor of the newspaper called him up and complimented him for the fine community spirit he showed. And when a showman gets those kind of compliments, is it any wonder that he keeps business going great?

JUST A THOUGHT!

YOU KNOW IT'S SUMMERTIME
AND A COOLING DRINK
IS APPRECIATED!
THERE'S MANY A MERCHANT WOULD
BE GLAD TO TIE UP WITH YOU
IN THE DISPENSING OF
—ICED TEA OR COFFEE—
ARE YOU CASHING IN ON IT YET?

MANAGERS' ROUND TABLE CLUB

Bryan And Reed Were Right There At House Opening

It would take a pretty fast man to be able to step along with "Bunny" Bryan, publicity director for the Publix houses in Rhode Island and southern Massachusetts, due to the fact that he is continually doing disappearing acts, ducking out of this town and bobbing up in that one. And wherever he stops, show business hums and the box-office starts to sing a merry tune.

Just a short while ago he promoted one of the well known popularity contests. He sold the local newspapers on the plan and they agreed to print coupons as votes. Stories and pictures were run for a stretch of four weeks. Votes were given with every theatre ticket and the ballot boxes were placed in the theatre lobby. The wardrobe for the winner was promoted from local merchants in return for credit lines. Each co-operating merchant ran ads plugging the affair and devoted window displays to it also. Local factories, who had entries in the affair, had cards posted about the building plugging their favorites.



A trip to New York was given the winner, and, accompanied by "Bunny," the party was shown the sights. The most popular girl was photographed with "Buddy" Rogers and the picture and story crashed the metropolitan dailies. He acted as correspondent for the home town dailies and wired daily stories as well as pictures back to them.



At the conclusion of the trip every one returned home happy and boosting the Publix houses, bringing the good will stock up a few more points. And talking about good will, "Bunny" has another one. It is his custom, when invited to dinners to make a speech on "The Old and New in Show Business," and this topic is always greeted enthusiastically, particularly since his years in the show game make him fitted for a discussion of the sort. Another stunt that he works is to stop in at the various theatres from time to time and make three-minute speeches on the coming attractions, an idea that has worked to good advantage for him.

"Bunny's" latest achievement was his handling of the opening of the new Paramount theatre in Providence, R. I. He put out a campaign that was a corker. A day after he arrived in town he had all the natives talking about the theatre. Every available medium was used to make the opening one of the most spectacular that Providence had ever seen. Just in order that you may see some of the newspaper publicity he received we are showing the front page of the special co-operative section that was promoted from the newspapers and the local merchants. The inside pages were devoted to stories on the special features the theatre offered and also contained publicity on the coming attractions, besides running a number of stories introducing the people of Providence to the various Publix executives.



And listen! We'd like you to meet Edw. L. (Eddie) Reed, manager of the new house. We'll have some more to say about this showman in the future because from what we have learned regarding his ability we know that it will make interesting reading. (How about a little dope on your career, Eddie, so that we can make it a regular introduction?)

Before we close this story we'd like to announce, according to information we have on hand (through Bunny's kindness), that Bill Spragg holds the position of district manager of the North Shore District and Ed. Cuddy, recently promoted, division manager. Through an oversight we stated that Spragg was manager of Woonsocket Stadium and Cuddy as North Shore District manager. So we hasten to correct our error. Sorry, boys. And thanks, Bunny, for keeping us posted on what you and the live-wires in your group are doing. Let's have some more.

"THE ORGAN WIZARD"

Those skeptics who still doubt the value of an organ plus a good organist, should journey to Loew's 175th Street Theatre and get both an eye and a earful.

William Zuckerman, better known as "Singing Bill," has been at that house a short time, yet the other evening he let them have a specialty in which he came up on his rising console dressed in typical prisoner's regalia and gave his own lyrics and impressions of the famous "Prisoner's Song".

And take it from an eye-witness, the cash customers were so enthused that they applauded throughout the trailers which followed "Singing Bill's" number.

"Bill" has been circulating around the Loew de luxers here in New York and judging from reports he must have more than the so-called "it". We'll be seeing him some more. Just an idea that a brief report now and then about his specialties might give YOU other boys something to work in with your own organ numbers.

George Delis Did His Part To Put Family Month Over

Celebrating "Warner Family Month" in Steubenville, Ohio, is quite an event for George Delis, manager of the Olympic Theatre, who is turning out some great stuff in order to get some institutional plugs and good-will for the theatre and circuit.

The "Family Month" was planned so as to include a number of special days such as "Child Day" in which every child was admitted to see the show free providing it was accompanied by mother or father. Another novelty was "Pal Day" in which two persons were admitted to the theatre for the price of one admission. The specials were plugged by means of cards which measured 5½ by 4 inches and carried copy on both sides relating to the picture as well as the special treat.

A special teaser herald was turned out by Delis for "Mammy" that had the town talking. In a midget envelope, labeled "A Great Surprise Is Coming Into Your Life," he placed a small card which was found, when the envelope was opened, to contain a plug on the picture. The herald was very attractively made up in blue and white and the quick distribution and reception of them showed Delis that he could expect a good week and indeed he wasn't disappointed. He also pulled the "New Parking Law" gag that we showed in our pages a short time ago. The words "New Parking Law" are placed in bold type at the head or side of the herald and alongside or under them in small type is contained the gag lines that lead up to the plug on the picture.

We are glad to note that Delis is continuing the fine work he has been doing out there in Steubenville and we are sure that he is going to keep us posted on his future work. Right, George?

MANAGERS' ROUND TABLE CLUB

S. R. O. Sign Was Given A Dusting Due To Ray's Gags

Feeling that all his friends would be interested in knowing what else he is doing to sell shows in St. Louis, we decided to pass along some further accounts of the showmanlike work being turned out by Ray S., and how he turns them out.

Just a short time ago we gave you the dope on what he did to fake a front page story on the leading dailies in conjunction with his showing of "Ingagi." From what we now learn we understand that his gag proved to be of great benefit inasmuch as the attention of the Mammalogical Society was drawn to the picture due to the widespread comment it has occasioned and the innumerable discussions evoked as to its authenticity. Booking was cancelled when it was learned that the specialists would not declare the film a true record. This enabled Ray to get in some more front page publicity as the local papers picked up the story through the press associations, in New York.

With a record week on "Ingagi" to his credit he decided to repeat on "The Cuckoos" and one of the street ballyhoos he used was alone enough to pack them in. He secured a 1914 Ford from some place. The flivver was all smashed up and hardly able to run without assistance. He painted it up with crazy sayings, decorated the wheels with ribbons, dressed two men up to represent the stars in the film, gave them cuckoo whistles and told them to go out and raise the deuce. They did plenty. The oil can banged into Cadillacs; it slammed into trucks; hit poles; went backward when it should have gone forward; in the neighborhood districts it was mistaken for a D.S.C. truck, and a couple of persons emptied ashes in it; six cows were so scared by it that they gave sour milk for two weeks; three drunkards reformed; mothers hid their kids; and the lunatic asylum keepers, armed with butterfly nets chased it—outside of that it received no attention.

The opening day of the film proved what showmanship can do on any picture for the crowds were lined up an hour before the box-office opening and the S.R.O. sign was on display all during the picture's run. Of course, since Ray is one of our active members we will present more accounts of his work in the near future and before closing we would like Walter Nelson to know that Ray sends his regards through these columns. Oak?

Rosenberg Passes Along A Campaign Stunt Of Value

A couple of stunts that will fit almost any picture were used recently by Jack Rosenberg, manager of the Plaza Theatre in San Diego, Cal., and since we think they will prove of value to his fellow members we are taking this time to pass them along.

Through a tie-up with a local dry goods establishment he secured a number of handkerchiefs and gave them away in conjunction with his showing of "Dumb-Bells in Ermine." A sticker, pasted on top of the handkerchief, plugged the film and the dealer. Another idea that helped the picture's success a lot was a novelty herald. The herald measured 3½ by 8 inches, printed in black on green stock. It was doubled over and one side read, "How to Live On the Minimum Wage—A Tip for the Working Girl From a Dumb-Bell in Ermine." A fashion model cut also adorned the page.

Half of the inside page contained the gag and read:

How to Live On $16 a Week

BUDGET

1.	Meals and Lodging	$11.00
2.	Car Fare	1.00
3.	Clothing	2.40
4.	Cosmetics	.15
5.	Miscellaneous	.95
6.	Savings	.50

SHORT CUTS

Run into your boy friend on HIS way to lunch.

Three in a room. (Two in the bed and one on the couch.)

You're safe in a strange machine until a half hour after sunset.

Do without stockings — regardless of the weather. (You can get warm in bed.)

Watch for Bargain Day in the Bargain Basement.

Keep in touch with your druggist. He gets lots of samples.

Get a dime bank that you can't open.

The rest of it, under a head, "How to Live on Less Than $16 a Week," carried the sales talk on the picture. As this was the first time these stunts had ever been worked in the city, they went over to great success and since they met with almost unanimous success, it seems to us that Rosenberg will use them again in the future. And, by the way, he had designed a corner block for eight by ten stills that helps him to secure window tie-ups easily. In fact, the stills can be placed in any restaurants or soda fountain without taking up a lot of room. The block is in the form of a right angle triangle and copy on whatever picture he is selling is imprinted on it. The cost of printing is trifling and in case you'd like to shift your layouts a little it might pay you to give these a try. We want to thank Jack for passing these along and hope to hear from him again in the very near future.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Laurence Keeps On Giving The Capitol Capital Publicity

In order that we may know he is hitting on all four, H. L. Laurence, manager of the Capitol Theatre in Paris, Tenn., gives us a line on the novelty gags he has been using to keep business up to par.

When he played "Peacock Alley" he decided to use the special excursion ticket stunt as a plug for the picture. As most of our members know, this gag consists of printing up a herald in the form of a transcontinental railroad ticket and enumerating the various highlights of the film. The stunt met with immediate favor in Paris and nearly every herald found its way into the homes of the townspeople.

He combined an institutional plug with a plug on "Anna Christie" by printing up cards, the tops of which was made in the form of a ruler. The copy read: "Here's A Good Rule—Never Miss A Show At The Capitol," and then went on to sell the Garbo film. An angle that made a big hit with the housewives was the special "Do Away With Blue Monday" herald that he made up. We have shown a number of these in the past but we'll attempt to describe it in case any of our members have not as yet seen it.

It is printed on good stock manila cardboard and measures 3 by 10 inches. The heading reads: "Do Away With Blue Monday!" and the copy underneath states: "Washday begins with the first insistent tinkle of the alarm clock. And likely as not, we have not seen the last of it when twilight settles down. An aching back, tired muscles, frazzled nerves, a topsy turvy house—these are the fruits of a washday.

The present day laundry offers leisure that will keep you young-minded; fresh and radiant; gives you added time to enjoy the special entertainments offered by the Capitol Theatre—who have arranged especially interesting and entertaining programs during the month of June; and who are equipped with the Finest Sound Reproducing Apparatus to present them in a perfect manner." Underneath this copy in bold type "Visit The Capitol Theatre Every Monday," was placed. The rest of the herald listed the Monday attractions and on the bottom of the card a "Special Inducement Coupon" was printed. The coupon entitled the bearer to receive one free ticket with each paid admission for the Monday Matinee Only.

Here's another one that you can cash in on and if you have a laundry in your town or city we believe that you can effect some sort of an arrangement whereby they would take care of printing the heralds at no cost to you. We don't know how Mr. Lawrence is set down in his town for tie-ups of this sort but we do want to hand him a compliment for the way he makes use of this stunt. Keep up the good work "H. L." and let's have some more.

Jess Marlowe Was Forced To Hustle On Lobby Display

With just three days to work in, Jess Marlowe, manager of the Pheil Theatre in St. Petersburg, Fla., managed to turn out a campaign on "Ingagi" that had the whole town talking from the time the picture opened to when it finished.

When he learned that the film was to play his house, he planted stories with the local newspapers that were corkers. His next move was to have his sign painter make up lobby cards for the picture. The minute the cards were put up Marlowe discovered that more than unusual interest was being aroused in them, so he immediately had the sign painter ad a question mark to the title and started to sell it along a teaser angle.

He then made up a novelty herald, post card size, and which carried copy on one side, "Have You Seen the Missing Link?" And on the other side the sales talk. An usher dressed in the costume used by hunters and explorers in Africa, walked about the streets of the town and distributed the heralds. On the day the picture opened the town sure received a surprise, for the entire lobby, as you can see from the photo, resembled a scene in the heart of darkest Africa. Or rather we should say the inner lobby looked more like the middle of the Black Belt, since during the night, Marlowe, his assistant Byron Turner and chief doorman, Rollin Murndorf, had effected the transformation of the theatre.

STILL GIRDLING THE GLOBE!

The Managers' Round Table Club takes pleasure in announcing the admission to membership of Mr. J. E. Noronha, Jr., advertising manager of the Queen's Theatre in Hong Kong, China, and Mr. Harry Landau, manager of the Gaiety Theatre in Tientsin, China.

Our new representatives of the show game in China will have some interesting information to pass along to their fellow members in the very near future, and as an advance tip we would like you to know that when it comes to live-wire merchandising these showmen are right there with the goods.

We extend a cordial welcome to Mr. Noronha, Jr., and Mr. Landau and express the hope that this will mark the beginning of an exchange of ideas of mutual benefit that will serve to cement more firmly our relations with the showmen across the sea.

Turner and Murndorf hauled trees, moss and swamp grass for a distance of five miles in order to help Marlowe create a realistic effect for the merchandising of the picture. The inner lobby was a knockout. It was completely closed in with the trees and swamp grass, with only a small path being left for entrance into the theatre. To give it a still more realistic effect, Marlowe placed stuffed wild animals along the path and as the patrons filed through the darkened interior some of them would involuntarily step away from a tiger, who, teeth bared, seemed ready to spring at its prey. Lions, jackals and other habitues of the jungle were in evidence and they all tended to sell the production even before it had unreeled.



As Marlowe has covered nearly every possible angle, including schools, window tie-ups, etc., as well as dressing up his staff in atmospheric costume, it was small wonder that he opened his box-office on the first day of the picture and found lines a block long waiting to get in. During the run of the film, the atmospheric front attracted so much attention that the local newspaper commented upon it in its columns and Marlowe found that, more than ever, persons were stopping to look at it; but the best part of it was seen when after looking at the display they'd step up to the cashier and slap down their jack.

We'd like you to know that Mr. Marlowe is the "pleasingly plump" (yep, he says so himself) gentleman to the right of the ticket office and as this is his first contribution on joining the Club we decided to introduce him to you along with his work. So meet Jess Marlowe, and keep your eye on him because when a showman turns out work of this sort it means that he is going to turn out more of the same kind.

MANAGERS' ROUND TABLE CLUB

CIRCUS SLANGUAGE

By AL COPELAND

Ed. Note: Since a great many of our members are former lot men, we thought that these few "memories" of Big Tent days would make interesting reading. We will follow this group up with one more.

A JOY—any clown.
CLOWN ALLEY—the entire joy aggregation of a circus.
KID SHOW—the main sideshow.
PIT SHOW—small exhibition of freaks which runs continuously for a 10 cents admission charge.
PAD ROOMS—the dressing rooms and entrance way to the big top.
HIGH SCHOOL HORSES—all trained horses.
RESIN BACKS—horses used by bareback riders.
HOSTLERS—attendants who lead the horses.
LIBERTY HORSES—posing horses.
CAT ACTS—any trained animal act of feline variety.
BULL ACTS—elephant acts.
HAY ACTS—horses, zebras, camels, etc.
MUD SHOW—any circus that travels in wagons.



Weiss & Perlberg Inc. Romp Home With More Winners

The balmy breezes floating up North from Jacksonville, Fla., carry plenty of tales about what Al Weiss, Jr., and Jonas Perlberg, manager and publicity director respectively of the Florida Theatre are doing.

One trait of Jonas' that we sure do admire is his penchant for shooting us plenty of pictures of his stunts in order that we won't have to go into a lot of details about how the gag shaped up. In the group of photos we are showing you can note the special tie-up he arranged with the local libraries on "Journey's End." The libraries agreed to feature stills and a card plugging the picture in the frames outside the building. In addition to this they also agreed to insert special book marks in every book leaving the library. The two lower photos in the group show a couple of other valuable angles that went into the campaign on the film. The lower left one depicts the hundreds of Boy Scouts who were invited to parade to the theatre and witness the show. The boys carried banners plugging the picture and they attracted plenty of attention marching through the town. At Jacksonville Beach (the largest beach in the world), Perlberg placed cut-out letters that stretched across a wide area and when it is learned that over 25,000 cars passed that sign on Sunday alone, it is easy to measure the value of the stunt.



An innovation that went over very well was a fishing pond that was constructed in the lobby for "The Big Pond." Patrons were invited to try and hook celluloid fish with a possible chance of securing free tickets. The pictures showing the girl holding the mammoth check was used as a street ballyhoo for "Devil's Holiday." The girl walked about the busiest streets of the town carrying the compo board check and the unusual display created a lot of comment that re-acted in a big way towards the box-office.

Another angle that netted the house plenty of good-will was a tie-up with a local electric refrigeration concern. The company placed twelve of their models in the lobby of the theatre. The models were filled with various food products promoted from the local dealers and as the patrons entered the house they were given samples of the merchandise which included ice cream, cake, etc. As a special treat a door prize of a basket of food products was given daily to some lady. As the cooling system was put into operation about the same time as the food show some more publicity was received by having the weather man turn it on. Since the local dealers participating in the electric refrigeration display all had radio time they mentioned the show and the theatre in their programs.

These few stunts turned out by Weiss-Perlberg, Inc., met with their usual measure of success and as their fellow members know, when the incorporation sets out to pack them in they generally have to turn them away.

Adams Had A Slant On Base-Ball Angle That Worked Great

Cashing in on the baseball angle enabled K. L. Adams, manager of the Liberty Theatre in Sunnyside, Washington, to boost up his Sunday business a good bit as well as getting publicity and good-will for the house.

He made up a number of cards, about the size of postals. In addition to carrying a plug on the current picture at the theatre they carried on one side a place to record the score of the baseball game and on the other side, the schedule of games for the entire season together with an institutional plug on the house sound.

This combination score-card herald made a big hit with the owners of the ball park and they decided to use them as admission tickets. So when a patron walked up to the ticket seller and laid down his dough he was given one of the score-cards in lieu of a ticket. Great benefit was derived by Adams due to the fact that the name of his current attraction was right before the eyes of all the spectators during the ball game. It generally happened that the strangers visiting the town along with the visiting team would stay over and go to the show after the game.

There are a number of angles that can be worked around this combination score-card and herald gag and we think that if you start figuring out local conditions you'll hit a couple of mediums that will make the stunt a knockout success for you. We want to thank "K. L." for shooting this one along to us, especially at a time when it comes in most handy. Give our regards to our many friends around your way "K. L.," and if there's any of the boys "laying low" tell them we want to hear from them. Oke?

MANAGERS' ROUND TABLE CLUB

Peterson Featured A Couple Of Calfs In Special Setting

C. M. Peterson, manager of the State Theatre at Cedar Rapids, Iowa, created something decidedly unusual and what must have proved mighty effective advertising for the picture when he worked out this gag on the Golden Calf, as witness story below.

Although the explanation did not so specify, we are smart enough to assume that two legs were merely borrowed from some hosiery display store. At any rate, Peterson says that this simplified version of "sawing a woman in half" attracted no end of attention and we're ready and willing enough to admit it.



Here's another angle in the shadow-box department boys and this particular picture fits the occasion very well, at any rate if you have already played it keep the idea in mind for anything else that lends itself to this type of exploitation and thanks to you C. M. for passing it along. It is just a suggestion, but if it leads your trend of thought into any channels for profit then the time and space were good investments. Right?

But, wait a minute. This sounds like a soap-box speech and that's not what we want it to sound like. It's just telling you what we think, and no one was ever shot for doing that. Let's keep right on swapping ideas and you'll soon find out that your own activities are taking on a decidedly new and peppy lease of life. Tell us lots more, "Pete," and don't spare the typewriter when it comes to broadcasting what you are doing out there. Oak?

C. Fries Covered Many "Ace" Points On Picture Selling

A tie-up with the local branch of the Postal Telegraph company enabled Carlos Fries, manager of the Ellanay Theatre in El Paso, Texas, to secure a raft of free publicity for his showing of "Son of the Gods," and here's how he worked it.

He promoted a type-telegraph machine which was placed in the lobby. A wire was secured, apparently coming from Richard Barthelmess, thanking the patrons of the theatre for viewing his latest and greatest talking picture and urging their friends to come down and see it.

About 7,000 copies of this wire were given away during the first three days of the picture to patrons of the show.

The machine created such an attraction in itself that it stopped all passers-by to see what the young lady was receiving from New York as she operated the machine. The wire came from the Postal office in the theatre and the girl and two messenger boys put the telegrams in Postal envelopes and handed them to patrons.

The telegram was marked as having come from New York and was directed to patrons of the Ellanay Theatre.

The stunt aroused unusual interest and undoubtedly helped to publicize the Barthelmess picture to successful patronage.

To give the stunt a more personal touch, the manager stood in the lobby for the first two nights—noticing some of his patrons enter. When they came out there was a telegram personally addressed to each of these patrons the manager knew.

This last part of the stunt must have kept Fries with his hands full, as he knows almost every patron who enters his house and the best part of it is that they in turn are well acquainted with him. For that reason it's small wonder that he numbers hundreds of persons as steady patrons at the Ellanay.

STOCKING UP WITH THOUGHTS

(From the *Chain Store Review*)

The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it.

—Theodore Roosevelt.

* * *

Look in a man's eyes for honesty; around his mouth for weakness; at his chin for strength; at his hands for temperament; at his nails for cleanliness.

His tongue will tell you his experience and under the questioning of a shrewd employer prove or disprove his statements as it runs along.

—George Horace Lorimer.

* * *

Every one from an office boy to the president of the country agrees that this is a day of rapid changes. Progress is taking Time by the forelock, and only those who are willing to get in line with the procession can long survive the changing times.

—H. H. Stoms, President The Fair Stores Co.

* * *

There is nothing so interesting or so important in business as the development and growth of the people engaged in it. When a group of well-trained men and women make a planned, co-ordinated effort toward any objective, are sincere in their ideals, do whatever they are doing in a happy, cheerful, confident way, they are bound to succeed. It does not matter what line of business they follow. They cannot fail!—T. C. McCracken.

* * *

The underlying reason for the tremendous success of this country and of all our great leaders of industry has been the degree to which they have either consciously or unconsciously co-ordinated their efforts in the interests of those classes upon whom they depend for their success.

—W. T. Grant.

Local Co-Operation Proves A Boon To Barnett Lazarus

One of the things that Barney Lazarus, manager of the Manhattan Theatre in New York City is proficient in is making special tie-ups with his local dealers and so when he opened the roof garden of his theatre on Friday the Thirteenth (which didn't mean a thing to him), he decided to give his patrons a treat.

Through a tie-up he made with a local pharmacy he was enabled to secure a number of coupons which were given out at the opening of the theatre. The ticket entitled the bearer to a free soda at the drug store. The day after the opening the druggist went over to the theatre and declared that the tie-up was one of the most profitable ones he had ever taken part in. He declared that nearly everyone who had brought a coupon to the store purchased enough other merchandise to make the investment worth while for him.

We have often passed along accounts of what Barney is doing with his local merchant tie-ups and we've shown you how they all flock to get in on any scheme that he may have regarding the merchandising of theatre and business attractions. This showman has been doing some great work up in his district and it is interesting to note that his former assistant Murray Schatten has gone up the ladder and is now managing the Majestic Theatre in New York City. Which tends to prove something about Barney's knowledge of show business.

MANAGERS' ROUND TABLE CLUB

HAIL HAIL THE GANG'S ALL HERE—

AND STILL THEY COME!

H. S. GLOVER is the manager of the Majestic Theatre in Shreveport, La. He has been represented on our pages before in connection with various exploitation stunts that he engineered and so this introduction is really unnecessary but "through the window" every one must go and now that you have arrived, "H. S.," how about a photo and a letter containing some "dope" on yourself?

———*Wear Your Club Pin! ! !*———

MITCHELL CONERY manages the Lyric Theatre in Mobile, Ala. Being one of those peppy Publix managers of which so many are located down south, we think that he will want to keep right in step with the rest of his fellow managers. And the best way to let them know what you are doing, Mitchell, is by contributing regularly to your Club pages.

———*Wear Your Club Pin! ! !*———

SYD LEVINE is the Assistant Manager of the Stillwell Theatre in Brooklyn, N. Y. As most of the Club members know, the Stillwell is run by Arthur Smith and it is interesting to note that when the talkies came in Syd was elevated from organist to the position that he now holds. Keep up your good work Syd and it wouldn't surprise us a bit to hear of you running a house of your own some day.

———*Wear Your Club Pin! ! !*———

E. L. FAWKS manages the Grand Theatre in McCamey, Texas, but before we can vouch for him we must coax a little letter out of him on how he is running that house of his and getting customers up to the box office window. What do you say, Fred? How about giving us some "info" on your capabilities as a showman?

———*Wear Your Club Pin! ! !*———

LEO YOUNG manages the Egyptian Theatre in Greenville, South Carolina. From the moment we received Leo's application we rather suspected that we had found, what we like to term, an active member. You will read more about Leo in an early issue and we want to tell you to keep your eye on that town of his because he is constantly pulling fast ones.

———*Wear Your Club Pin! ! !*———

SAMUEL SILVERMAN handles the Rivoli Theatre in Schenectady, N. Y., and as this marks his first job since he graduated from college we look forward with interest to seeing how he is going to take to the show game. Keep us informed on what you are doing to merchandise your shows, Samuel, so that we can rate you. Oke?

———*Wear Your Club Pin! ! !*———

T. L. HENRICH manages the Hippodrome Theatre in Lancaster, Ohio, and as he has been in the film end of the game for a good many years it is our opinion that he is going to put his house over in fine style. As we know a little about your town, "T. L.," we believe that you will find enough opportunities to display the kind of showmanship that will label you an active member.

———*Wear Your Club Pin! ! !*———

GLENN DODGE is the Assistant Manager of the Lynbrook Theatre in Lynbrook, Long Island, N. Y., and working with a group of showmen such as comprise the Fox Metropolitan Playhouses men it looks as though Glenn is going to learn a lot about the game and in a little while he'll be handling a house on his own hook. Keep us posted, Glenn, so that we can see how you are progressing.

BURTON JONES manages the Rivoli Theatre in Beatrice, Nebraska, for the Publix outfit and working with such a group of hustlers he should be turning out some mighty fine work because judging from what his brother managers have been doing (as our pages show) we feel that he must be a real showman to keep up with them. Let us know what you are doing, Burton, so that we in turn can pass along your work to the rest of the Club.

———*Wear Your Club Pin ! !*———

EDWARD REED is the manager of the Crown Theatre in Mobile, Ala. Through our crystal ball we glean that Mobile offers a good many opportunities for showmanship of the highest type, and located in a city that possesses such possibilities it is only natural to suppose that Ed is going to keep his house right in front of the public every moment. And, by the way, Ed, why not give us a line or two on the way you sell your shows and you might also include your photo with the letter.

———*Wear Your Club Pin! ! !*———

DAN BURGMAN manages the Saenger Theatre in Greenville, Miss. We are glad to welcome Mr. Burgman into the Club for the reason that a showman who is as active as he would be welcome any place. In order that we may let the rest of the Club in on what you are accomplishing, Dan, it will be necessary for you to shoot us some accounts of your recent work. What do you say?

——*Wear Your Club Pin! ! !*———

MISS MARGARET LEE is the latest of the showwomen to join our ranks. Miss Lee is the Director of Publicity for the Tudor Theatre in New Orleans, La. Knowing the Tudor as one of the class houses of New Orleans it is only logical that Miss Lee should be getting some great results from her show merchandising. We are glad to welcome her into the Club and we hope that when she sends us in her first contribution she will include a photo of herself as well as a little "dope" so that we can give her a regular introduction. How about it, Miss Lee? You know we have some corking showwomen on our rolls and it will give us great pleasure to list you among the active contributors.

———*Wear Your Club Pin ! !*———

FRANK HARTING of the Majestic Theatre in Shreveport, La., is the latest publicity man to join our organization. We have heard a bit about Mr. Harting's work from his fellow showmen on the Publix circuit and when they speak so well of him it makes us feel that he must know his biz. That leads us to the conclusion that he will be a very active member and we hope that his first move will be to send us in a photo of himself and a little dope on his career.

———*Wear Your Club Pin ! !*———

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonev	June	6....7000	...76...	June 14
Childrsn of the New Day	Giliadova-Litkin				
China Express	Special Cast	Mar.	6....5631	...65...	Mar. 15
Demon of the Steppes	Nikolay Saltykov	Jan.	16....6600	...75...	
Fragment of an Empire	Nikitin-Semenova	Jan.	25....7000	...76...	Feb. 8
Man from the Restaurant	Thekhov-Mallenvskaya	Jan.	4....6000	...67...	Jan. 18
Old and New	Martha Lapkiaa	May	2....6921	...76...	May 10
Turksib	Educational	May	24....4900	...60...	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Raziom	M. A. Narokov
Soil	S. Svazhenke
Spring	Educational
Storm Over Asia	V. Inkizhinev
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr.	26....6356	...71...	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10....6500	...72...	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3....6371	...71...	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5....9277	...103.	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	9....5432	...59...	July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25....6386	...71...	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19....5400	...60...	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	16....6304	...70...	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26....6383	...71...	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17....6359	...63...	May 31
*†§Sisters (A. T.)	D'Day-D'Neil	June	15...6264	...78...	June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30....6671	...70...	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22....6160	...68...	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Fleet, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves				
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)		June	6....6279	...70...	June 28
*†§Temptation (A.T.)	Wilson-Gray-Percy				
*†§Tol'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†§Barnyard Concert	Mickey Mouse		1 reel	June 5
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†§Firefighters	Mickey Mouse	June 11	1 reel	
*†Galloping Fish	Disney Cartoon	May 6		
*†§Hawaiians		Apr. 9	1 reel	
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Fleme, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica JubHee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Speakeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-MacPhail	Apr. 27	1609	...16...	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	...16...	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1836	...20...	Feb. 22
*†§Bully Beef	Terry-toon	July 13	1 reel		July 12
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	...16...	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June 15	1929	...21...	June 28
*†Caviar	Terry-Toons	Feb. 23	1 reel	...7...	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July 6	1666	...21...	July 12
*†§Codfish Balls	Terrytoon	June 15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	...20...	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	...16...	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May 25	1980	...22...	May 31
*†§Fellow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	...19...	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June 15	1684	...19...	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July 27			July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May 25	1735	...19...	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	...17...	
*†Hawaiian Pineapples	Terrytoon	1 reel			May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	...21...	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1978	...22...	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June 29	1716	...19...	June 26
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	...17...	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail		1667	...19...	
*†§Hungarian Goulash	Terry-Toons	June 29			
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel	...8...	Apr. 26
*†§Kangaroo Steak	Terry-Toon	July 27	1 reel		
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	...22...	Feb. 22
*Museum of Art, A	Hedge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dever-McPhail-Peck	Feb. 16	1565	...17...	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 16	1660	...16...	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	...16...	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	...6...	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryen-Cerewe	May 4	1691	...21...	June 14
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	...6...	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	...22...	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Pegn (A.T.)	Clyde-Gribbens	Feb. 16	1932	...21...	Feb. 1
*†§Swiss Cheese	Terrytown	June 1	1 reel		
*†§Trouble For Two (A.T.)	Raymond MacKee	Mar. 9	1527	...17...	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	...20...	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corlana Griffith	June	1	5672	...53...	June 7
*†§Bride of the Regiment (A.T.)	Segni-Pidgeon	June	22	7416	...82...	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	...74...	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	...73...	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	...70...	Apr. 12
*†§Lilies of Field (A.T.)	Corlana Griffith	Jan.	5	5979	...67...	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	...68...	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	...69...	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9106	...101...	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6216	...69...	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	...64...	Jan. 4
*†§Playing Around (A.T.)	White-Merris	Jan.	18	6803	...68...	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	...66...	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	...103...	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	...80...	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	...92...	Feb. 9
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	...72...	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6366	...71...	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	...63...	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	...77...	June 7

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios! (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			July 5
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Call of the West				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mother's Cry (A. T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7		72...	June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Sweet Mama (A.T.)	Alice White			
*†§Toast of the Legion A. (T.)	Clare-Pidgon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			June 21
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Aug. 3	7003	
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marlo	May 23	7450	...83...	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	...66...	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	...82...	May 10
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	...74...	Dec. 7
*†§City Girl (P.T.)	Farrell-Dunsan	Feb. 16	6171	...69...	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKennn	Mar. 30	5800	...64...	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5600	...64...	Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June	14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Cellier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	68	Jan.	25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan.	4
*†§Net Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5600	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60	June	21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Owen	Mar.	9	7400	82	Feb.	1
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	26
*†§Women Everywhere (A.T.)	Murray-Dersay-Kellard	June	1	7500	83	June	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Aug. 31		
*†§Barcelona (A.T.)	Gaynor-Begart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Meran-Begart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Close Kid, The (A. T.)	Lowe-Baxter			
*†§Cemmen Clay (A.T.)	Bennett-Ayers-Marshall	Aug. 17	7961	88 June 21
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Meran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	D'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Meran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Het Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linew			
*†§Last of the Duanes, The (A.T.)	O'Brien-Ley-Browne	Aug. 31		July 12
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug. 24		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men en Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Ne Favors Asked (A.T.)	Wayne-Lee-Francie			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dersay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jese Molica			
*†§Oregen Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Playmates (A.T.)	Gayner-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-D'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§Sea America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Marls-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormeck	Sept. 7	8243	92 Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Tima Out (A.T.)				
*†§Up tha River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertsen-Warner-Lyna			
*†§Woman Control (A.T.)	Murray-Marls-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wondar (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertsen			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Dobia	Mar.	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbia Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	6	
*†§Clyde Deerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed tha Bruta (A.T.)	Animal Novelty	1	8	
*†§Hank (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Serias	1	8	
*†§Miser, Tha (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	18	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Data	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbe	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7981	68	Nov. 16
*†§Caught Short (A.T.)	Dressler-Meran-Page	May 10	6873	75	May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	6100	90	Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 12	6400		
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Floradora Girl, Tha (A.T.)	Davies-Gray	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Ferbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Redemption (A.T.) Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Richest Man in the World, The (A.T.)	Mann-Nugent	June 27	7775	88	July 5
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnsen-Welhelm	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, Issue	Stone-Cavenagh-Owen	May 3	4970	55	Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnsen	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linew	Aug. 2		70	May 3
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhee (A.T.)				
*†§Battle of the Ladies (A.T.)				
*†§Big House, The (A.T.)	Beery-Merris-Hyams	June 21	7901	88 June 28
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five D'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Jean Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Jean Crawford			
*†§Jenny Lind (A.T.)	Grace Menre			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9		70 May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jarden			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Jean Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Meran			
*†§Red Dust (A.T.)	Greta Garbe			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Navarro-Jerdan-Adoree	Aug. 24	9179	100 July 12
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§These Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Baby Feilice (A. T.)	Revue	Apr. 12		
*†§Beer Shooters	Our Gang	May 17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr. 28	1889	
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotte	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	2 reels	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Heunds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	Jun 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parsea	Langdea	Feb. 22	1877	Dec. 14
*†§First Seven Years, Tha	Our Gang	Mar. 1	2 reels	Apr. 5
*Flewar Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laural-Hardy	May 29	1775	June 7
*†Head Guy, Tha	Harry Langdon	Jan. 11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May 31	1775	
*†§Hat Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Kiddies Revue (A. T.)		Mar. 15		
*†§King, The	Harry Langdon	June 14	2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, Tha	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodaville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blews	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applesauce (A.T.)	Helen Morgan	Jan. 4	7066	78	Dec. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan. 11	6384	71	Oct. 26
*†§Bensen Murder Casa The (A.T.)	Powell-Paliette-Calvert	Apr. 12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May 3	6484	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June 28	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	6251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Cellyer	July 12			
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July 5	8571	71	June 28
*†§Dangerous Paradise (A.T.)	Carrell-Arlen	Feb. 22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May 24	6743	75	May 17
*†§Fellow Thru (A.T.)	Rogers-Carroll	July 26	Not set		May 24
*†§Heney (A.T.)	Nancy Carrell	Mar. 29	8701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr. 26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Greea	Apr. 19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bew-Smith	July 19	6190	71	July 12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan. 18	10081	111	Dec. 19
*†§Men Are Like That (A.T.)	Hal Skelly	Mar. 22	5500	81	Nov. 23
*†§Only tha Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Parameunt on Parade (A.T.)	Special Cast	Apr. 26	9126	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Diend-Arthur	May 17	6586	73	May 10
*†§Readhouse Nights (A.T.) Reviewed as "River Inn" in Dec. 28, 1929 issue	Mergaa-Ruggles	Feb. 15	6700	74	Dec. 28
*†§Safety in Numbers (A.T.)	Charles Rogers	June 7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Dakia	July 19			
*†§Sarah and Sea (A.T.)	Ruth Chatterton	Mar. 22	6868	77	Mar. 22
*†§Sevea Days' Leava (A.T.) Reviewed under the title of "Medel" in Nov. 23, 1929 Issue	Gary Cooper	Jan. 25	6100	68	Nov. 23
*†§Shadew of the Law (A.T.)	Powell-Schilling	June 14	6392	68	June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June 7	5403	60	June 21

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6336	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A.T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Meran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook			
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Coeper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§For the Defense (A.T.)	William Powell	July 26	5670	63 July 12
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			July 12
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junler Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	6560	65 May 31
*†§Little Cafe, The (A. T.)	Maurice Chevelier			
*†§Love Waltz, The (A.T.)	Harvey-Ratten			
*†§Man From Wyoming	Gary Cooper			July 12
*†§Manslaughter (A. T.)	Colbert-March			
*†§Marton of the Talkies (A.T.)	Jack Oakie			
*†§Mollnoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancha (A. T.)	Gary Cooper			
*†§Royal Family, Tha (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silant Enemy, The	Indian Cast		8000	88 May 17
*†§Skippy (A. T.)				
*†§Spallar, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*§§Yauth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Beardad Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatewn Fantasy, A			1 reel	May 24
*†§Chords of Memory		May 10	1 reel	
*†§Come Take a Trip in My Airship	Screen Song	May 24	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Dawn With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May 17	1 reel	June 28
*†§Getting a Ticket	Eddie Cantar	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	July 5
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	July 5
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Hame in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Canter		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kendy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hilpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighberly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoens			1 reel	
*†§Prisener's Song, The	Screen Song	Mar. 1	738	
*†§Radio Rint	Talkarteon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Rilly House			
*†§Rube, The	Jimmy Barry	June 21	1 reel	
*†§Salt Water Ballads		Mar. 8	987	
*†§Scraoolly Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§Se This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Tide Rises, The		June 14	1 reel	
*†§Toys	Ormende Sisters	June 28	1 reel	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenis	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June	21		
*†§Beyond Victory (A.T.)	Boyd-Collyer	July	13		
*†§Big Shot, The (A. T.) (F)		June	29		
*†§Clothes (A. T.) (F)	Constance Bennett	May	4		
*†§Crashing Through (A. T.) (F)	Wm. Boyd	June	8		
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb.	2	7807	84 Nov. 15
*†§Hot and Bethered (A.T.) (F)	Eddie Quillan	Aug.	24		
*†§Officer O'Brien (A.T.) (F)	William Beyd	Feb.	23	6740	73 Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May	25		
*†§Painted Desert (A. T.) (F)	William Boyd	May	11		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July	19		
*†§Pardon My Gun (A.T.)	Starr-Duryea	June	29	5654	63 July 5
*†§Play Boy (A. T.) (F)	Eddie Quillan	June	14		
*†§Saratega (A.T.) (F)	Constance Bennett	July	5		
*†§Swing High (A.T.)	Twelvetrees-Scott	June	18	7500	75 May 3
*†§Treasure Girl (A. T.) (F)		Aug.	3		

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870	97 June 14
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A.T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon		2 reels	June 28
*†§Big Tap Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Pugville Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Campus Favorites (A. T.)			1 reel	July 5
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Child Life of India (A.T.)	Vagabond Adv. Series		1 reel	July 12
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	June 28
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A.T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pageda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Gell (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 8
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Tonad (A. T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§Mind Your Own Business (A. T.)			2 reels	July 12
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Yeung (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Romeo Robin, A			1 reel	June 28
*†§Royal Flush, A (A.T.)			2 reels	
*†§Rubevilla Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweetles (A.T.)	White-McNaughtan	Apr. 20	2 reels	Aor. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 8	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*†§Sporting Brothers (A.T.)			1 reel	June 7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Trying Them Out (A.T.)			2 reels	June 7
*†§Two Fresh Eggs (A.T.)	St. John-Aubrey		2 reels	July 5
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel May 3
*†§Western Whonnee (A.T.)	Aesop Fables	Aor.	13	1 reel Apr. 19
*†§What, No Balti (A.T.)	Topics of the Day	Mar.	9	1 reel

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Allas Froench Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	65 Anr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar.	2	6169	69 June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92 Mar. 8

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Cuckees, The (A.T.)	Wheeler-Woolsey	May	4	8100	90	Apr.	5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	15	6175	65	May	31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	8136	68	Feb.	15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb.	2	6174	60	Jan.	4
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	8319	70	Apr.	26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb.	2	9327	85	Dec.	21
*†§Inside the Lines (A.T.)	Compson-Forbes	July	20			July	12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec.	21
*†§Lovie' the Ladies	Richard Dix	Apr.	6	8138	68	Feb.	22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June	1	6463	72	May	31
*†§Runaway Bride, The (A.T.)	Aster-Hughes	May	24	6234	69	May	24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	80	Feb.	15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan.	4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug.	24	not set		June	28

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Ames 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trever-Sparks				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)					
*†§Leatherneckling (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Shooting Straight (A.T.)	Richard Dix				July 12
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan.	5 reel	
*†§Before Breakfast (A.T.) (F)		Mar.	9 2 reels	
†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb.	2 1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
†§Campus Sweethearts (A. T.) (F&D)		Mar.	9 2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar.	18 2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2 2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke..	Apr.	13 2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6 1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13 2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12 2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25 1 reel	
*†§Hot Bridge (A. T.) (F&D)		May	11 2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9 1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30 2 reels	
*†§Last and Feunderad (A. T.) (F&D)	Vaughn-Cooke ..	Jan.	19 2 reels	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30 1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2 2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30 2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2 2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20 2 reels	
*†§Mickey's Stratagy (A. T.) (F&D)	Mickey Yula	Jan.	5 2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17 2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22 2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27 2 reels	
*†§Mickey the Warrior	Mickey Yule	May	25 2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.) (F)	Felix Fernando Orch		1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Teny	July	13 2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9 2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2 2 reels	Jan. 25
**†§Palooka Flying School (A.T.)		June	22 1 reel	
*†§Peep on the Deep, A	Clark & McCullough		2 reels	July 5
*†§Setting Sen, The (A.T.)	Vaughn-Cooke	Feb.	16 2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5 2 reels	Dec. 21
*†§Seng and the Sergeant, The (A.T.)		May	11 2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2 1 reel	
*†§While Aute Waits (A.T.) (F)		Jan.	12	
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3 2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Data	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1 5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	15 7200	80	Apr. 19
*†§Dude Wrangler, The (A.T.)	Duryea-Basquette	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Berden	Feb.	9509	100	Apr. 5
*†§Onca a Gentleman (A.T.)	Horton-Wilsen	Aug.			June 21
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombres de Gloria (Spanish)	Spacial Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr.	1 7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Asrass the World (A.D.)		Talk. Pic. Epics..	Not set 8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photeplay..	Jan. 1 8900	73	June 21
Asphalt	Froelich-Amana	Allied Film. Mar.	15 8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24 9000	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15 5400	60	June 7
*†Bride 68 (P.T.)	Veidt-Brink	Amer. Angia	Apr. 6	100	Apr 19
*†§Bright Eyes	Ballour-Trever	New Era	July 10 6800	76	July 5
*†§Burning Heart, Tha	Christians-Froelich..	Harold Auten	May 19 8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayten	Burr	Jan. 15 5466	61	Jan. 18
Caught in Berlin Underworld		Fritz Kastner			Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.			
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15 7127		Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20 6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmere Prod.	Jan. 5400	60	Dec. 14
*†§Drifters	Harold Auten			40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11 7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis..	Allied	Jan. 4 6845	70	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4			
Figare		France-American	Not Set. 6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10 7609	85	Jan. 18
Hunted Men	Beb Steele	Syndicate	Apr. 4853		
*†§Immortal Vagabond (A.T.)	Hald-Froelich	Ufa Film			
In the South Seas with Mr. and Mrs. Pinchot		Talk. Plct. Epics.	Sept. 1 5538		May 31
*†Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13 7776	88	Apr. 26
Jade Casket, The	French Cast	Cosmos	5800	64	
*†§Juno and the Paycock (A.T.)	Sara Allgood Harold Auten		June 27. 9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17 6095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8 5825	65	Mar. 29
*†§Lost Gods (A.T.)	Talk Pic. Epics		Sept. 1 4800	53	July 12
Lost Patrol		Pre Patria	Not Set. 5100	57	Dec. 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15 6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31 9000	100	mins.
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15 5040	58	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1 4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent	5080	56	
Peaceck Fan The	Derethy Dwan	Chesterfield	5400	60	
Poor Millionaire	Talmadge-Howard	Biltmere	Apr. 7 5200	58	May 17
Pori	Special Cast	Ufa Films			
*†§Rampoet Age (A.T.) (D.F.)	Murray-Kennedy	Centinental	Jan. 15 5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 12 5600	62	July 5
Sea Fury	Mildred Harris	Tom White	Not Set 5200	58	Dec. 7
*†§Secret of the Pueble		Big 4	June 15		
Smoke Bellew	Conway Tearle	First Division	6605	73	
South of Pocama	Carmelita Geraghty	Chesterfield	6300	78	
Stampede	Native Cast	Harold Auten	Apr. 20 7540	80	May 3
Strange Case of District Atterney "M"		Unusual Photoplay	Mar. 6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15 5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7. 5 reels		Oct. 18
Thunder God	Cornelius Keefe	Crescent	5917	66	
Western Honor	Bob Steele	Syndicate	Mar. 4849	50	May 17
*†§West of Reckies (A.T.) (D)	Art Mix	World Art	Jan. 18 6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten			Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films			
Why Cry at Parting	Haim-Gralla	International	7000	78	Feb. 22
*†§Woman Who Was Forgetten (A.D.)	Belle Bennett	State Cinema	Jan. 1 7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films.	May 30. 8 reels	80	June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15 6 reels	60	
*†§Yiddish Mama, Tha (A.T.)	Mae Simon	Judea Films	4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comaback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, Tha	Lyon-Prevest	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	Jenn Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sala, A (F)		Continental		
*†§Lost Gods	Educational	Talk, Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 16	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymoon, Tha (F)		Continental		
*†§Sentimantal Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, Tha (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kailhari	Denver African Exp.	Talk, Pict. Epics		
*†§Worldly Goods (F)	Kirkwood-Kennedy	Centinental		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Dell	Elbee	2 reels	
*†Beethevan		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†Friend Husband (A.T.)		Burr	2 reels	
*†Galleping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12. 350 feet	
*Lizst, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Pred.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Sheemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Blophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought ter Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Miskey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Berder Romance (A. T.)	Armida-Terry	May	18 5974	65	May 31
*†§High Treasen (A.T.)	Hume-Thomas	Mar.	25 6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15 7893	88	July 12

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr.	12
*†§Just Like Heaven (A. T.)		July	14				
*†§Kathleen Mevourneen (A.T.)	O Neil-Delaney	June	20	5169			
*†§Mamba (A.T.)	Hershelt-Beardman-Forbes	Mar.	19	6183	69	Mar.	15
*†§Medicine Man, The (A.T.)	Benny-Brensen	June	15	6211	69	June	21
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1	6750	75	Dec.	21
Reviewed as "Dangerous Business" issue Dec. 21, 1929							
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb.	8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May	24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr.	26
*†§Treepers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb.	22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garen-Barry			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Maresa-Merla				
*†§My Brudder Sylvest	Lee Carrille			
*†§Oklahema Cyclone (A.T.)	Trem Carr			
*†§Poser Profits				
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
†§Rainbow's End, The (A.T.)	Beb Steele	June 10	5196	
*†§Ridin' Feel, The (A.T.)	Beb Steele			
*†§Satin Straps				
*†§Se This is Mexico (A. T.)	Armida			
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Torrent, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Celer Sympheny		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Did Medrid	Celer Sympheny		1 reel	
*†§Jungle Drums	Celertone		2 reels	Dec. 28
*†§Melodie	Celer Symphony		1 reel	
*†§Minuette	Celer Symphony		1 reel	
*†§Modern Cinderella, A	Celer Symphony		1 reel	
*†§Mountain King, The	Celer Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Celer Sympheny		1 reel	
*†§Sacred Heur, The	Celer Symphony		1 reel	
*†§Seng of India, A	Celer Symphony		1 reel	
*†§Statlen S-T-A-R			1 reel	Dec. 7
*†§Songs My Mether Teught Me	Celer Symphony		1 reel	
*†§Teles of Araby	Celer Symphony		1 reel	
*†§Temple Bells	Celer Symphony		1 reel	
*†§Viennese Melody	Celer Symphony		1 reel	
*†§Voice of Hollywood	Statlen S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rie-Lowe	May 3	6673	74	Mar. 22
*†§Be Yeurself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harber (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummex (A. T.) (F)	Westever-Lyen	Jan. 18	7533	84	Feb. 15
*†§One Remantle Night A. T.)	Gish-Nagel-La Rocque	Aer. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Husten	Sept. 28			
*†§Bat Whispers, The (A.T.)	Chester Merris	Dec. 20			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Nerma Talmadge	Nov. 8			
*†Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Helland	Oct. 18			
*†§Forever Yeurs (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyen-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDenald-Garrick	Aug. 16			
†§Raffles (A. T.)	Renald Celman	July 26			
*†§Reaching for the Moen (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Jean Bennett				
*†§Sens O' Guns (A.T.)	Al Jelsen				
*†§What a Widew (A.T.)	Gleria Swanson	July 5			
†§Whoepee (A. T.)	Eddie Canter	Sept. 7			July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glerious Vemp	Bebby Watsen	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		
*†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmend	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Beles	Apr. 20	7519	78	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 26	5815	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July 20			
*†§Czar of Broadway (A.T.)	Wray-Compsen-Harron	May 25	7314	81	Aer. 26
*†§Dames Ahey (A.T.)	Glenn Tryen	Feb. 9	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 issue			
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynerd	Apr. 8	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†Hell's Heroes	Bickford-Hatten	Jan. 5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	84	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Rearing Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Seng of Passion (A. T.)	John Beles	June 1			
*†§Seng of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynerd	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Sterm, The (A. T.)	Special Cast				
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertew	Nelan-Ellis-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13			
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hexie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

*†§All Quiet on Western Freat (A. T.)	Wolheim-Ayres-Wray					Apr.	26
*†§Boudelr Diplemat (A.T.)							
*†§Bullet Proof (A.T.)							
*†§Cohens & Kelleys in Ireland (A.T.)							
*†§East Is West (A.T.)	Lupe Velez						
*†§Flirt, The (A.T.)	Glenn Tryen						
*†§Gypsy Leve Seng (A.T.)	Boles-Velez-Loff						
*§†Hunchback of Notre Dame (A.T.)							
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast			8724	97	Apr.	5
*†§Ladies In Love (A. T.)	Mary Nolan						
*†§Lady Surrenders, The (A.T.)							
*†§Little Accident (A.T.)	Fairbanks, Jr., Page					July	12
*†§Love Cavalier, The (A.T.)	Boles-Loff						
*§†Merry-Go-Reund (A.T.)	Loff-Boles						
*†§Oregon Trail (A.T.)							
*†§Ourang							
*§†Outside the Law (A.T.)	Nolan-Robinson						
*†§Resurreetion (A.T.)	Boles-Velez						
†§Saint Johnsen (A.T.)	Ayres-Wray						
*†§Serub Oak (A.T.)	Heat Gibsen						
*†§Serenede (A.T)	John Boles						
*†§Signal Tewer (A.T.)							
*†§Singing Caballere (A.T.)	John Boles						
†§Strictly Dishenerable (A.T.)	John Boles						
*†§Virgin of Stambeul (A.T.)							
*†§Week-End Girl	Laura La Plante						

SHORT SUBJECTS

Title	Star	Rel.	Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May	17	2 reels	Apr. 19
All Wet	Sid Saylor			2 reels	May 24
Anthony & Cleopatra (reissue)		May	26	1 reel	
Badge of Brayery	Ted Carsen	Feb.	8	2 reels	Jan. 11
Battling Kid, The	Bebbie Nelsen	June	14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July	2	2 reels	June 7
Benjamin Franklin (Reissue)		June	23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July	5	2 reels	
Clese Call (Reissue)	Edmund Cebb	Aug.	2	2 reels	
Columbus & Isabella (reissue)		June	9	1 reel	
Creeked Trails	Ted Carsen	May	3	2 reels	Mar. 29
Crimsen Courage	Ted Carsen	Mar.	8	2 reels	Feb. 1
Danger Claim, The	Bebbie Nelson	Mar.	22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July	19		
French Leave	Sid Saylor	Mar.	19	2 reels	Mar. 8
Fellew Me	Arthur Lake	Apr.	30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16	2 reels	
Getting the Air	Arthur Lake	Mar.	5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June	11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July	23	2 reels	June 28
Kounty Fair	Oswald Carteon	Jan.	8	1 reel	Dec. 7
Last Stand	Bebbie Nelson	Jan.	25	2 reels	Dec. 21
Law in the Saddle	Ted Carsen	Apr.	5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lerraine	June	2	10 episedes	
Make It Sneppy	Sid Sayler	Feb.	12	2 reels	Jen. 18
Man Hunter, The	Ted Carsen	July	26	2 reels	July 5
Matter of Pelley	Edwerds	Jen.	13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar.	10	1 reel	
Omar Khayam (Reissue)		July	21	1 reel	
One Wet Night	Roach-Edwards	Feb.	24	1 reel	
Plane Crazy	Sid Sayler	July	9	2 reels	June 7
Peekabee	Arthur Lake	May	21	2 reels	Apr. 26
Pest of Hener	Bebbie Nelson	Feb.	22	2 reels	Jan. 18
Prehisteric Man (Reissue)		Aug.	4		
Prente Kid, The (Reissue)	Edmund Cebb	Apr.	12	2 reels	
Queen of Reundup (Reissue)	Jesie Sedgwick	Mar	1	2 reels	
Red Coat's Romance	Ted Carson	June	28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24	1 reel	
Repin' Venus	Josie Sedgwick	Jan.	18	2 reels	
Sheuld Peker Players Marry?		June	30	1 reel	
Sid's Leng Ceunt	Sid Saylor	May	28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan.	15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelsen	Apr.	19	2 reels	Mar. 15
Seme Shew	Arthur Lake	Aer.	2	2 reels	Mar. 1
Step Right Up	Sid Sayler	May	7	2 reels	Apr. 19
Sen of Courage	Bebbie Nelson	July	12	2 reels	June 21
Sterm King (Re-Issue)	Edmund Cebb	Feb.	15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7	1 reel	
Trail of the Pack	Ted Carson	Jan.	7	2 reels	Dec. 7
Under the White Rebe (Re-Issue)	Neely Edwards	May	12	1 real	
Way of the West (Reissue)	Neely Edwards	Feb.	1	2 reels	
Why Welt	Slim Summerville	Feb.	10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15	2 reels	
Wild West Wallop (Reissue)	Edmund Cebb	May	24	2 reels	
Williem Tell		Jan.	27	1 reel	
Wolf's Fangs	Ted Carson	May	31	2 reels	May 18

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabien Daze		Mar.	3	2 reels
*†§Bewery Bimbees	Oswald Carteon	Mar.	17	1 reel Apr. 5
*†§Broadway Fellies	Oswald Carteen	Mar.	3	1 reel Feb. 15
*†§Brother fer Sale (A. T.)	Sunny Jim	June	25	2 reels Dec. 21
*†§Chinese Blues (A.T.)	Sperting Youth	Mar.	31	2 reels Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3	2 reels Dec. 14
*†Chile Con Cermen	Oswald Carteen	Feb.	3	1 reel Jan. 11
*†§Cold Feet	Oswald Cartoon	July	28	1 reel
Fanny the Mule Carteens				1 reel
*†§Fellew Students	Sid Saylor	Apr.	9	2 reels Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent			2 reels
*†§Footlight Follies (A.T.)	Sperting Youth	Feb.	3	2 reels
*†§Halewe'en	Sperting Youth	Apr.	14	2 reels Apr. 5
*†§Hash Shop	Oswald Carteen	Apr.	14	1 reel Apr. 12
*†§Hell's Heels	Oswald Carteen	June	2	1 reel June 7
*†§His Bacheler Daddy	Sunny Jim	May	14	2 reels Apr. 19
*†§Hot for Hellywood	Oswald Cartoen	May	19	1 reel May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20	1 reel Nov. 30
*†§Indians Are Coming (A.T.)	McCey-Roy			12 Episedes
*†§Jade Box, The	Lerraine-Perrin	Mer.	24	10 episedes Feb. 22
*†Kisses and Curses	Oswald Carteen	Feb.	17	1 reel Jan. 25
*†§Leather Pushers Series				2 reels
*†§Lightning Express, The (Serial)	Lerraine-Chandler	June	2	10 episedes April 12
*†§Live Ghests (F & D)	Ann Christy	Jan.	20	2 reels Jan. 11
*†§Mush Again	Sunny Jim	Apr.	23	2 reels Mar. 29
*†§My Pal Paul	Oswald Cartoen	June	16	1 reel June 28
*†§Neighbers	Sunny Jim	Mar.	26	2 reels Mer. 1
*†§Net So Quiet	Oswald Cartoon	July	7	1 reel
*†§Oswald Carteens				1 reel
*†§Outdeor Sperts	Sid Sayler			2 reels Dec. 14
*†Prisen Panic	Oswald Carteen	Apr.	28	1 reel May 10
*†§Royal Feurflush	Sporting Youth	Feb.	17	2 reels Jan. 25
*†§Scheelmates	Sperting Youth	Apr.	28	2 reels Apr. 26
*†§Seeing Stars	Sperting Youth	Mar.	17	2 reels Mar. 8
*†§She's a He (A.T.)	Sunny Jim			2 reels May 10
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels Jan. 25
*†§Speeks	Oswald Cartoon	July	14	1 reel
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels Dec. 14
*†§Step That Nolsa	Sunny Jim	July	16	2 reels June 14
*†§Strange As It Seems Neveities				1 reel
*†§Talking Newsreel				1 reel
†Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9	10 episedes
*†§Terry of the Times (Serial)	Howes-Thempsea	Dec.	9	10 episedes June 21
*†§Traffic Troubles		Mar.	12	2 reels Feb. 15
*†§Tramping Tramps	Oswald Carteon	Mar.	31	1 reel Mar. 29
*†§Up and Downstairs		Jan.	25	2 reels
*†§Vernen's Aunt	Deat-Archer	Feb.	19	2 reels Feb. 1

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	7....6830	74	...May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10....6300	70	...June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25....7152	79	...Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25....9809	...109	...Nov. 16
*†§Golden Dawn (A. T.)	Woolt-Segal	June	14....7447	83	...June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8....6853	74	...Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1....7513	84	...Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1....5814	85	...Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31....7570	84	...Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24....6167	68	...Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3....4383	49	...Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar.	15....4410	49	...Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7....4280		
*†§Royal Box (A.T.) (German)	Moissi-Horn			8000	....89 ...Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4....8150	91	...Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26....5268	59	...May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15....6413	71	...Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15....7185	80	...Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19....6878	76	...July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	1....7498	83	...Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1....6341	71	...Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†§Dancing Sweeties (A.T.)	Carol-Withers	Not Set.	Not Set.	...June 14
*†§Danube Love Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Nancy from Naples (A.T.)	Delroy-King-Sherman			July 12
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Bennett-Halliday		6094	....68 ...June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

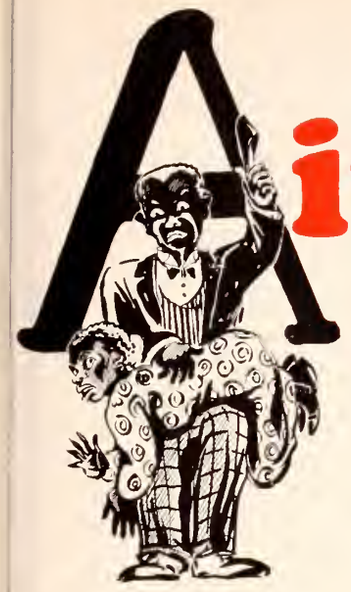
VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882....10	...Apr. 12
Aida, Frances	Songs	523....6	...Feb. 8
And Wife	Elliott-Davis	971....11	...Apr. 12
At Home	The Potters	1435....16	...Mar. 15
At Your Service	Landis-Halligan-Blackwood	633....7	
Battery of Songs, A	Hoyt-Coots-Quintelle	719....8	...May 10
Believe It or Not	Robert L. Ripley	2 reels	...May 24
Benefit, The	Joe Frisco	928....10	...Feb. 8
Bernie, Ben	Orchestra	771....9	...Apr. 19
Big Money	The Potters	1141....12	...May 24
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865....10	...Mar. 8
Bubble Party, The	Geo. Sweet	629....7	
Bubbles	Vitaphone Kiddies	688....8	
Cave Club, The	Leach, Merman-Pierlot	793....9	
Celeste Aida	Giovanni Martinelli		9...June 21
Cheer Leader, The	Tom Douglas	826....9	
Christmas Knight	Washburn-Eddy-Middleton	696....8	
Collegiate Model, The	Dna Munsen	2 reels	...May 10
Contrary Mary	Bobby Watson	839....9	...June 7
Cry Baby	Mary Louise Treen		
Danger	Lilel-Campeau-Merriam	744....8	...May 24
Desert Thrills	Edwin Bartlett	725....8	
Devil's Parade, The	Special Cast	888....10	...June 14
Done In Oil	The Potters	1539....17	...June 14
Ducking Duty	Conklin-Morgan	493....5	
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10...June 21
Evolution of the Dance		1071	....12...Feb. 22
Faust	Duet 1st Act	872	....16...Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	...May 10
Find the Woman	Hugh D'Connell	817	 9
Five Minutes From the Station			
Footnotes	Page Sisters & Oscar Grogan	519	 6
For Sale		523	.... 6...June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	....13...May 10
Glee Quartette, The	Jack Buchanan	552	.... 6...Feb. 15
Going Places		660	...June 7
Grand Uproar	Jim McWilliams	702	....8...May 31
Gym Jams	Lew Mayer	635	.... 7...Apr. 19
Head Man, The	O'Connell-Kelly	796	.... 9...Apr. 19
Heart Breaker, The		1315	15
Heidt and His Californians			...June 7
Her Relatives	Neely Edward		
Holland		733	....8...June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	 8
Idle Chatter	Lou Holtz	908	....10...Apr. 19
Ill Wind, An	Hibbard-Loreh-Graham	2 reels	
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The		694	....8...June 14
Jazz Rehearsal	Kane-Edwards	1 reel	...May 10
Keeping Company	Eddie Buzzell	1746	....19...May 10
Letters	Pauline Garon	800	 9
Let's Elope	Betty & Jerry Browne	645	....9...June 14
Lobo, Dog of Dogs	Lobo	590	.... 7...Mar. 8
Lonely Gigio	Lotti Leder	922	 9
Looney Tunes			
Lost and Found	Irene Shirley		
Love Boat, The	Herman Timberg	754	.... 8...Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	....10...Mar. 8
Matter of Ethics, A	Earle-Oakland	621	 7
Matinee Idle	Henry Hull	685	.... 8...June 14
McLallen, Jack		1 reel	...June 7
Military Post, The	Roberte Guzman	570	.... 6...Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Nagger, The	Mr. & Mrs. Jack Norworth	845	....9...June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	...Mar. 15
New Rythm	Havana Casino Orch.		
Nile Green	Broderick-Crawford	740	.... 8...June 7
No-Account, The	Special Cast	777	 9
Office Steps		874	....10...May 31
On the Rancho	Will & Gladys Ahern	600	.... 7...Mar. 15
Only the Girl	Wattles-Marsh	580	 6
Operation, The	Edgar Bergen	835	9
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	...May 31
Paquita & Chiquita		832	 9
People Versus, The	Campeau-O'Malley	548	 6
Perfect Understanding, A	May-Oaks	537	 6
Pay Off, The	H. B. Walthall	1076	12
Poor Aubrey	Franklin Pangborn	2 reels	...May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	....13...June 7
Royal Fourflusher, The	Eddie Buzzell	1556	....17...June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	 8
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		
Sinkin' In the Bathtub		1 reel	...May 10
Slick As Ever	H. J. Conley	2 reels	...June 7
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour	1 reel	...June 7
Song Plugger		1390	....16...June 7
Sound Effects	Buddy Traps	653	....7...May 10
South Sea Pearl	Gaston Glass	2 reels	...May 10
Stand Up, The	Watson-Cameron-Mack	685	.... 8...June 14
Stepping Out	Leo Donnelly		
Still Alarm, The	Webb-Allen	1 reel	...June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Susoicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	...May 10
Talking It Over	Jack Osterman	739	 8
Taxi Talks	Tracy-Alexander	1346	....15...June 14
Temple Belles	Green-Blackman	1346	....15...June 14
Tenement Tangle, A	Ryan & Lee	756	.... 9...June 14
23 Skiddo	Lew Fields	854	....10...June 14
Two of a Kind	Lytell-Fant	1 reel	...June 7
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819	9
Webster Ian Students	Ryan-Lee	801	....9...Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	....8...June 7
Wedding Belles	Howard-Newton	485	 5
What a Life		955	....11...June 14
While the Captain Waits	Armida		
Who Pays?	Murray-Oakland	942	....10...Mar. 15
Window Cleaners	Brice-Edwards	637	....7...Apr. 19
Work, Milton C.			
Yamekraw		857	....9...Apr. 26

You'll find it first

in

Motion Picture News



Ain't it a Shame

To Beat Your Wife on Sunday,

when you've got Monday, Tuesday, Wednesday, Thursday, Friday—Saturday too. So goes the quaint negro spiritual. The exhibitor has a lot of things to beat these days, what with Tom Thumb Golf Courses, Night Baseball, Summer Temp., etc., and yet many exhibitors are doing it very successfully. The answer is

Good Box-Office Pictures

And that's why there have been smiles this summer, from large circuit bookers and independent exhibitors who have played "WHAT A MAN!" the Reginald Denny laugh-getter, which has elicited 100% reviews all over the country; James Cruze's "COCK O' THE WALK", which opened at the Roxy; "THE DUDE WRANGLER", a new fresh type of out-door comedy. And now, to start the 1930-31 season, two new James Cruze productions—"THE BIG FIGHT", which just finished its pre-release run at the New York Globe Theatre, and "ONCE A GENTLEMAN", with Edward Everett Horton, which had a sensational pre-release run at Pantages New Hollywood Theatre. These sure sellers are now available for pre-release bookings.

Don't Deny Yourself



The opportunity of turning the summer into a profitable season. Play these tried and proved box-office attractions. They have made good everywhere. They will make good for you.

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64 TWO-REEL TALKING COMEDIES — PRODUCT OF THREE GREAT STUDIOS

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JULY 19, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

THESE ARE Lucky DOG DAYS!

for M-G-M Exhibitors

MID-WINTER business in mid-summer—
THAT'S what's happening right now.
THE BIG HOUSE in its 4th week at the
$2 ASTOR, N.Y. standees day and night—
DETROIT fifth week—Los Angeles second week
BREAKS every record in history of Criterion!
SEATTLE sets new house record—
AND "The Big House" is just one hit of many—
CAUGHT SHORT—Divorcee—Unholy Three—
BLUSHING Brides—Let Us Be Gay—etc., etc.

No wonder Metro-Goldwyn-Mayer is piling up New Season contracts faster than any other year in its history!

VOL. XLII, NO. 3

Entered as second class matter April 26, 1926, at the Post Office at New York, N. Y., under Act of March 3, 1879

Price 20 Cents

Published Weekly $3.00 a Year

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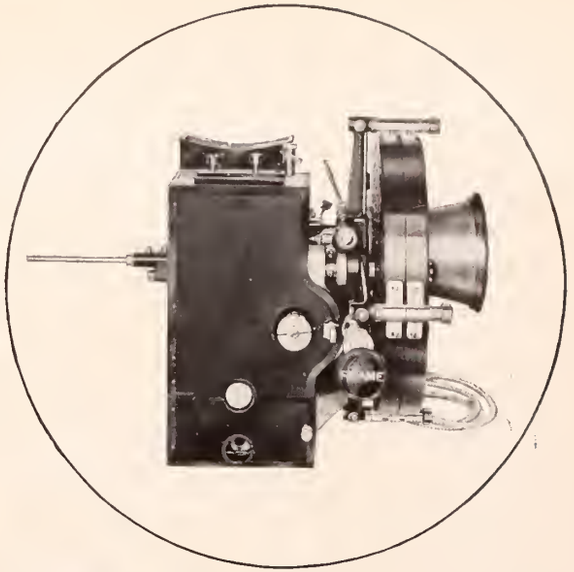
REAR SHUTTER ASSEMBLY

For

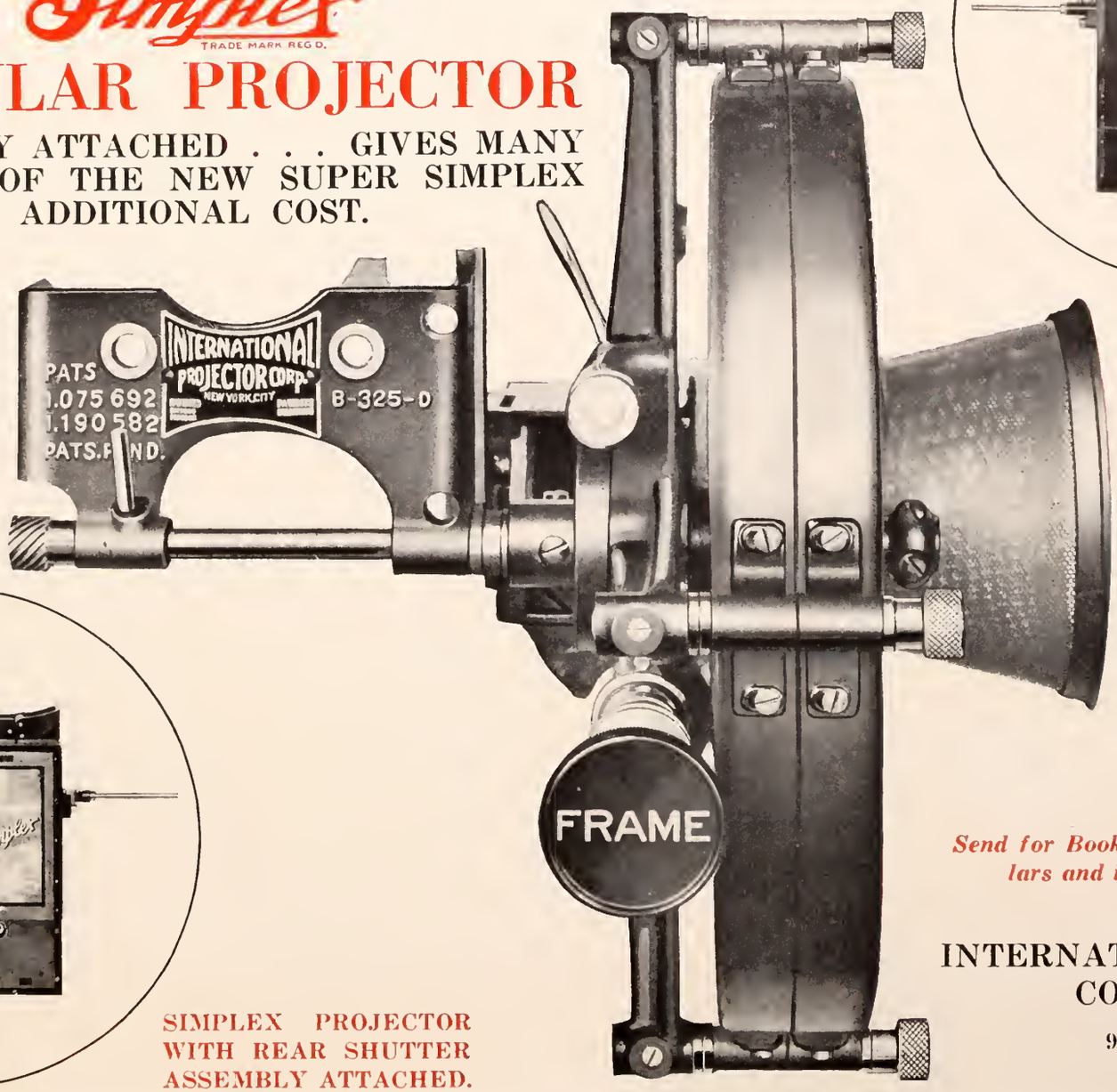
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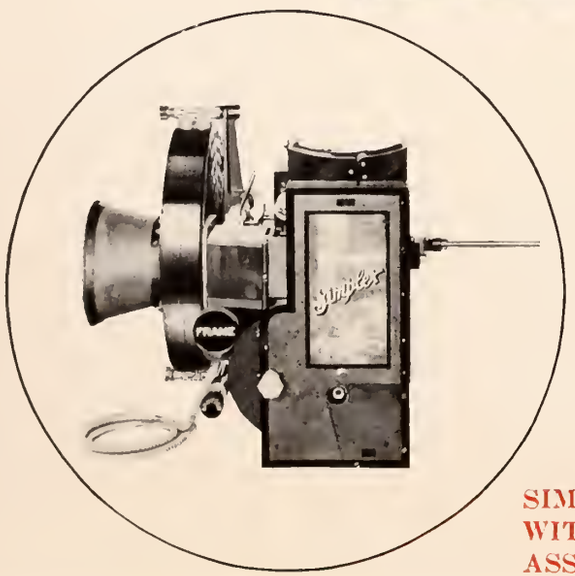
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Moran and Mack certainly keep the laughs sustained in this war comedy based on Mack's story of "Two Black Crows in the A. E. F." It should be a box-office card, for its humor is punctuated with human interest, pathos and romance. The cast is an excellent one, with Neil Hamilton and Joan Peers furnishing the romantic angle, and Walter McGrail as the menace. The battle scenes are thrilling and funny. Moran and Mack have set a high mark for other blackface comedians to shoot at. HYNES

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MORAN AND MACK *in* "ANYBODY'S WAR"

With Neil Hamilton and Joan Peers

Directed by Richard Wallace

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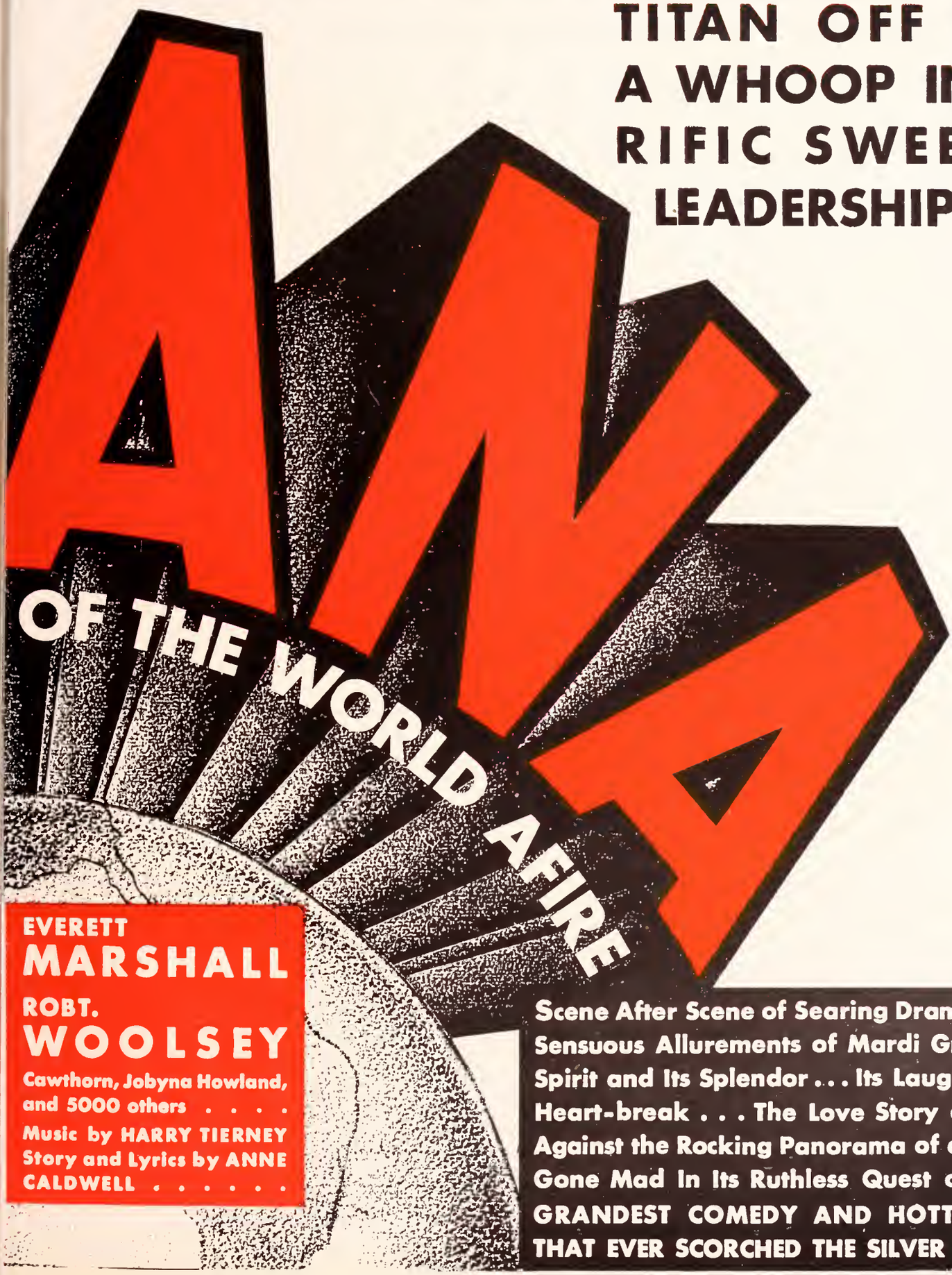
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WFLA	WGR
WGY	WHAS
WHO	WIBO
WIOD	WJAR
WJAX	WJDX
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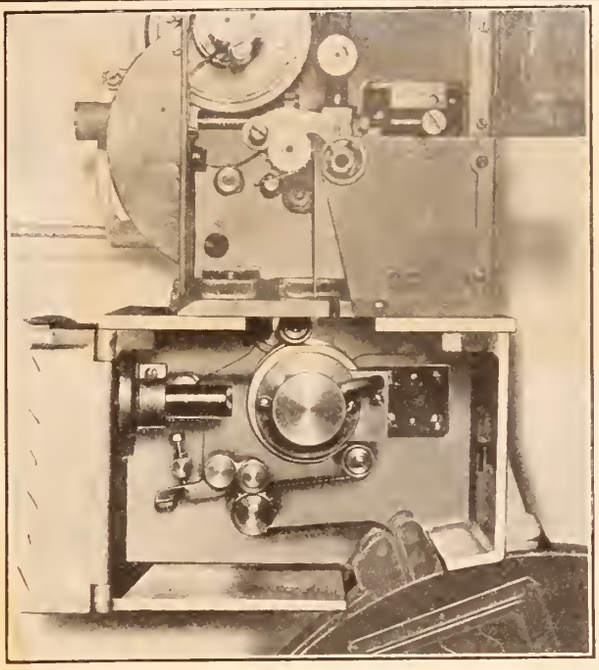
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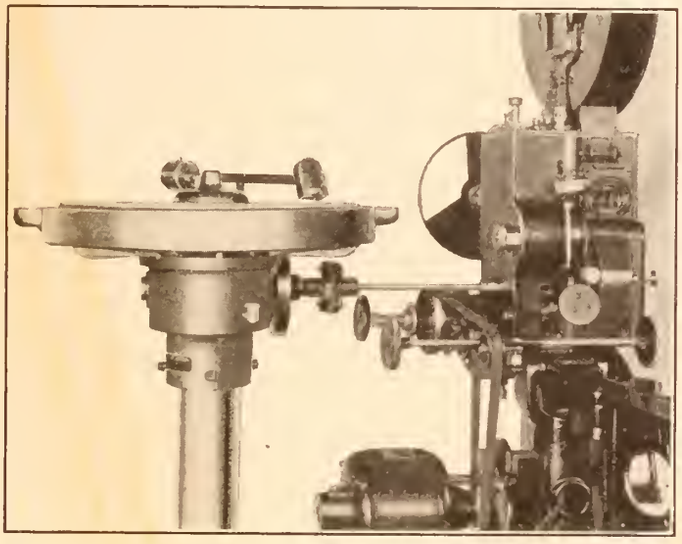
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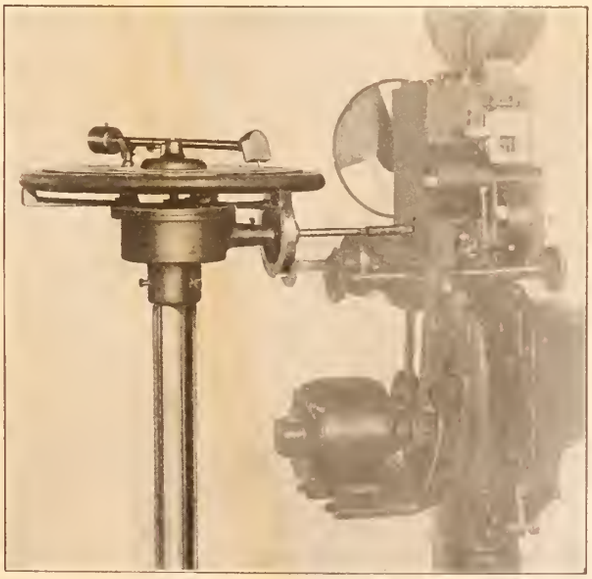
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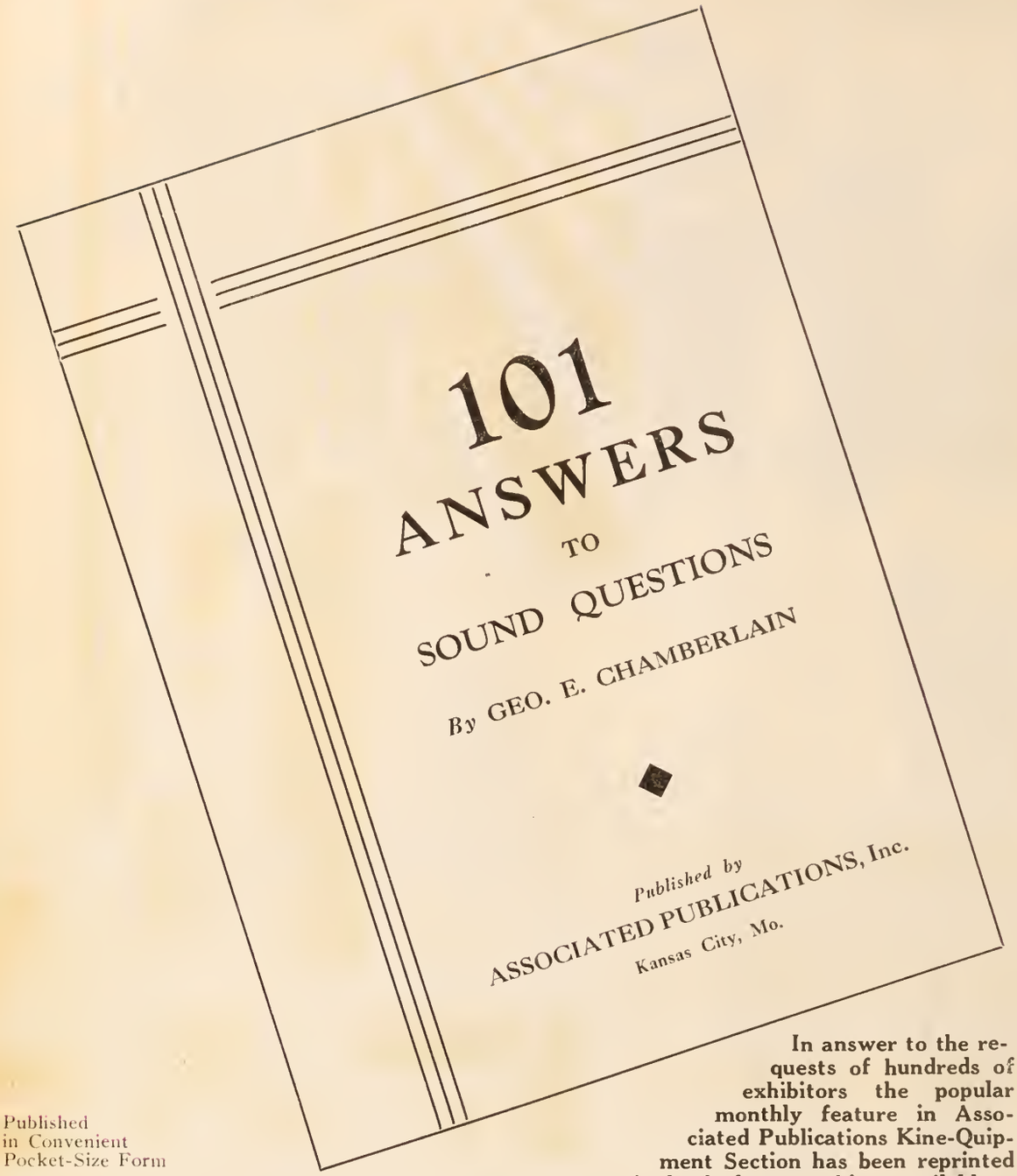
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Directed by Howard Hawks



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AND NOW THE EXHIBITORS CELEBRATE!

HOLIDAY

On the heels of its record smashing run at the **RIVOLI, NEW YORK,** Fox West Coast grabs it for its greatest theatre, the **CARTHAY CIRCLE, LOS ANGELES**

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"When along about Thanksgiving time, students ot the cinema begin selecting the ten best pictures of the year, you can expect to see a preponderant majority of them set down 'Holiday' in first, second or third place."

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Origin U. S. A.

VOLUME XLII
NUMBER 3

Motion Picture News

NEW YORK CITY
JULY 19, 1930

Big Four Smoking Peace Pipe; Divide Country; Swap Theatres, Playing Time?

Gag Would Be to Keep Off One Another's Toes; Each to Be King in Own Zone; Did U. S. Halt Plan Previously?

"Stay in your Own Back Yard" is to be the theme song of future expansion plans of the four major circuits and affiliations, it is indicated by deals for theatre swapping, a building and acquisition holiday and pooling of houses now reported under way. Paramount Publix, Fox, Warners and R-K-O are the circuits declared involved. In the development, Loew's is regarded as a Fox affiliate.

Under the reported plan, the United States will be parceled off into zones each of which would be a field for development by one of the four circuits to the exclusion of others.

Branded as fantastic when first made public by this source some 15 months ago, the reported plan now is declared to be gaining strength, so that the era of cut-throat expansion may be brought to an end.

Government Fear Blocked Previous Division?

Such a parcelling, it is pointed out, would eliminate overseating in a number of territories, end the skyrocketing of prices of theatres sought by the circuits and expedite any future mergers which might be undertaken. The very magnitude of the arrangement, however, presents many obstacles to its consummation, but a start, at least, is understood being made.

Inability of the parties to arrive at an agreement and the spectre of government prosecution are said to have blocked development of the parceling proposal when it was first broached, but subsequent developments and the dictates of the bankers are declared to be hastening the territorial division.

Heads of the four major circuits reported involved in the division are: Paramount Publix-Adolph Zukor; Warners-Harry M. Warner; R-K-O-Hiram S. Brown; Fox-Harley L. Clarke. Their theatre activities are directed respectively by Sam Katz, Spyros Skouras, Joseph Plunkett and Harold B. Franklin (West) and Oscar M. Oldknow (East).

Some of the Deals Under Way

Warners and Fox are reported negotiating a deal for swapping or pooling of houses in several states, including New York, Wisconsin, New Jersey, Pennsylvania and the District of Columbia. Paramount and Fox are said to have completed a building truce when the ten-year reciprocal deal on product was consummated. This is said to have blocked building of Fox houses in Canada, and of Paramount houses in Pacific Coast and other western and middle western states. It also may lead to turning over of Fox Chicago houses to Publix-Balaban & Katz.

R-K-O is declared to be included in theatre swapping plans in Wisconsin with Warners and Fox. Sale of RKO product to Warners in Philadelphia provides the company with an outlet there and the R-K-O has been closed. Fox also has sold to Stanley in Philadelphia and its proposed 5,000-seater there may not be erected.

Paramount and Warners are said to have made a peace pact so far as building in each other's territories is concerned, although present deals are not affected. Whether a swap will be made at a later date has not been indicated. An indication of the truce involving Paramount-Fox-Warners is the reported dropping of plans for a Warner house at Atlanta;

(Continued on page 30)

Plan Armistice?



Adolph Zukor



Sam Katz



Harley L. Clarke



H. B. Franklin



H. M. Warner



Spyros Skouras



Hiram Brown



Joseph Plunkett

Motion Picture News

Vol. XLII NEW YORK CITY, JULY 19, 1930 No. 3

THE ROAD MAP TO ESCAPE

IT'S a stale story. Good pictures mean good business. It's been ever thus. Depression cannot harm a production which stimulates word-of-mouth advertising. Babbittry? No. Solid facts.

You know the attractions that are cleaning up right now while the calamity howlers howl. Lots of fair-to-middling pictures are taking it on the chin, of course, but the nice babies are clicking.

The percentage of good pictures isn't large. That's the rub. When customers of any industrial firm—you make the selection—kick about the quality of the goods they are asked to buy, the factory men, not the sales or advertising men, are put on the spot.

One Mind Production

THE perilous proportion of pictures that either turn people away from the box-office or sour them sufficiently to part with their money more sparingly is proof sufficient that something is wrong in production. No question that the box-office is sorely in need of a new transfusion and that it is only from Hollywood that such rejuvenation can possibly come.

But so long as there sits in each major studio a one-man fulcrum on which the trials, tribulations, worries and decisions involving anywhere from thirty-five to seventy pictures a year rest, just so long will the curve of production dip sharply into the ordinary and mediocre.

An Impossible Job

THIS is not a slap at the man holding the reins in Hollywood. For them, it must be properly said that they are filling an impossible job as well as the system warrants.

Too many pictures are being turned out under individual management and, because there are too many for any one individual on any one lot to handle adequately, they are ground out in strict compliance with the rules and regulations of factory manufacture.

If this industry feels it must market as many pictures as it does today—and to that belief this writer does not subscribe—the one way out is to draft into, or make allied with, each studio of importance as formidable an array of production brains as money and incentive can attract.

ON the Coast today there is one producer, by way of example, who has a purity fixation which makes it impossible for a story in which a woman turns bad to be produced on his lot. His is the last word and there the matter ends. Yet who knows what vehicles of dramatic and commercial force that lot is passing up?

In another studio, the man high up supervises more pictures than he should, but turns his personal ability, which is considerable, to one or two stories a year—yarns that he likes. The result? Those two invariably smash their way through to phenomenal business, while the supervised pictures usually leave a trail of indifferent grosses.

Ostrich in the Sand

ON a third lot—big league, too—the production czar insists that every picture glorify one player. Story values are warped to fit the decree; direction and performances, too. What happens? Potential values are rarely realized and the particular company in question finishes its year—as it did the season just closed—fourth.

Here in New York, equally high-powered executives study the books, raise pandemonium with the sales force and only mild hell with the studio, overlooking entirely the cancer that gnaws at the company's vitals.

The Way Out and Its Label

DAVID BELASCO produced three or four stage plays this season. He's now taking a long rest. If Jed Harris produces one or two hits a year, he views his handiwork with satisfaction. In this business, Schulberg battles with approximately sixty pictures a year, Thalberg with fifty, Sheehan with forty-nine, Le Baron with thirty, Jack Warner with seventy for Warners and First National combined. It's all wet.

The doors so zealously and so jealously guarded must be thrown open to all and sundry who have demonstrated their ability to produce. Further than that, the studios must make up their minds to gamble with new blood, inside their own gates or outside, it makes no difference. The way out of the maze is labelled individual, independent production. There is no other.

KANN.

Publix Calm as Warners Invade Chi; Razz "Mad Rush for Unsound Houses"

"Hell's Angels" To Have B.O. Test At Seattle

Seattle—If the showing of "Hell's Angels" as a two-a-day film at the Fox, starting Friday, is a success, the picture will be roadshown by Sid Graumann over the entire Fox West Coast circuit. The showing is the first roadshow at the house, and marks the second presentation of the picture, the premiere having been at Los Angeles.

The top will be $1.50, with Ben Lyon and Billie Dove expected to make personal appearances. H. Wayne Pearson, personal representative of Howard Hughes, producer of the film; Lincoln Quarberg, Hughes' publicity man, and Charles P. Stallings, production manager in making the film, are here on arrangements for the showing.

And Still They Wend Their Way To Courtrooms

Hollywood—Look out for a cycle of courtroom plays. The reason for this warning is that so many members of the film colony are wending their way these days to the courts, for one reason or other, that there's bound to be an outbreak in that direction.

There's Del Andrews, director, for instance. A warrant was issued for his arrest on charges of failing to provide for the support of his son. His divorced wife slapped on the warrant, alleging he is in arrears four months at the rate of $30 per month. (Where are those high film salaries?)

Lloyd Hamilton appeared before the bar on complaint of the former Mrs. Hamilton that he owes back alimony of $10,000. Lloyd got a reduction from $400 to $250 per month, but the old tariff may go into effect again, the judge warned.

Following the resignation of S. George Ullman as executor of the estate of Rudy Valentino, a local bank was named administrator. There was some criticism of George's management of the estate.

Priscilla Dean, former star, asked the protection of the police, alleging that Mrs. Avery Arnold, first wife of Lieut. Leslie P. Arnold, aviator, also a former husband of the actress, had been snooping around her garage looking for the ace. Miss Dean did not like that at all. The two women had a "pushing scrape," it is reported.

Then Jack Noonan, brother of Mollie O'Day and Sally O'Neill, went to trial on charges of burglary and receiving stolen goods.

Buck Jones, known to the census enumerators as Charles B. Jones and to kids as a Western hero, filed an involuntary petition in bankruptcy, listing liabilities of $135,852.90 and assets of $650.

On arriving here from England, Evelyn Laye, who is to make her film debut in "Lillie," received word from London that she had won a divorce from Sonnie Hale, comedian. "Isn't it wonderful to think I am free?" she gurgled.

A suit for $500,000 damages by Nicholas Duneav, a witness in the trial of Alexander

(*Continued on page 32*)

Charge Boycott; Milwaukee Indie Seeks Gov't Help

Milwaukee—Charging their New World, neighborhood theatre, is being boycotted by exchanges and has been unable to obtain first run pictures, Dr. Joseph Atanasoff and his brother, Leo, have darkened the house and appealed to the Dept. of Justice for relief.

The Atanasoffs' charges already have been reviewed and declared baseless by the state department of markets, which declared there was no evidence of unfair competition.

The New World has been the scene of a bombing and numerous paint splashings. Operators of the theatre admitted that some time ago they had changed from union operators to non-union men.

No further action will be taken by the theatre operators, it was stated, until word is received from the justice department.

Fredman to New York

London—Ernest W. Fredman, editor of "The Daily Film Renter," sails for New York in late August or early September. This will be his first visit in three years.

$2,000,000 Cost Claimed

Moran, Wyo.—Originally set to cost $1,250,000, "The Big Trail already has passed the $1,600,000 mark and will stand Fox $2,000,000 before completed next month by Raoul Walsh, according to Roger Ferri, who is with the 12,000 men, women and children of the company on location here. The picture is slated to have its premiere Sept. 1 at Grauman's Chinese, Hollywood, opening a few weeks later in New York.



Roger Ferri

Official Asserts Circuit Is Only One in Business in "Liquid Condition"

Chicago—Paramount Publix does not recognize a competitive move in Warners' entrance into the metropolitan field here. That is the significance of statements made to Motion Picture News by local representatives of the company, who denied both that any change would result in the local expansion plans of the circuit as a result of Warner's activity and that a single strategic theatre line-up is available to a competing circuit anywhere in the metropolitan area.

Acquisitions of available outlying houses, they say, by Warners or any other circuit, cannot be of enough significance to alter the local competitive situation in any fundamental respect. The Loop situation offers even fewer opportunities to competing invaders, they declare.

In substantiation of their statements these authoritative Publix representatives revealed the immediate expansion plans of the circuit locally and commented on the financial and administrative background of the organization as it affects future expansion.

Opening Four, Seeking Three

The most recent addition to Publix properties here, they pointed out, is the recently opened Gateway on the far northwest side. In addition to this house, the circuit plans to build at Devon and Webster, on the north side, and at 63rd and Union, on the south side, in the near future. It will also build in South Chicago. In addition to these new theatres, the circuit is negotiating for the Lynch houses on the northwest side of the city. These include the Tiffin, seating 2,299; the Alamo, seating 1,600; and the Manor, seating 1,844.

These additions, constituting the entire expansion activities of the circuit in the metropolitan area, were determined upon or considered, representatives of Publix state, far in advance of Warner's local invasion. Since that time, it was stated further, no new plans for further acquisitions have been made, nor have any been contemplated as a combative measure. Publix now has 46 theatres in the metropolitan area; five of them are first run Loop houses and the bulk of the remainder are in one or another of the three prerelease classifications. The contemplated additions will give Publix 52 metropolitan theatres in the near future.

Millions at Disposal

As for the financial background of the circuit, it was stated that the local Publix office here is not only without obligations to any bank at this time, but has accomplished its recent expansion without mortgaging or outside financing of any kind and "stands ready with reserve millions to care for future expansion at a time to be dictated by sound business considerations, not by a "mad rush to acquire unsound houses for the foolish satisfaction of holding them."

The only restrictions placed by the Publix

(*Continued on page 32*)

The Insiders' Outlook

HOW and when will Bill Fox reenter the business? In New York and in Hollywood, the anxious line is growing.

The "how" seems to be a bit more mysterious to dope out than the "when." For instance:

It is known that Fox's representatives, very much under cover, have been checking up on the Coast to see just where the manpower could be obtained for his next picture venture. One director, who rates plenty high in Hollywood, has been approached to consider a term contract with Universal, according to the inside, at a salary of $150,000 per picture. This, and other events during the past month, make it look more than likely that Fox has some sort of a deal on for the purchase of Universal with Fox's agents—unknown identities to the regular Coast crowd — conducting negotiations with Carl Laemmle.

Then again, the Laemmles—both of them—have had several conferences with another producing executive who operates the studio end of a large company. Whether or not he is acting in an advisory capacity for the sale of Universal is, of course, open to conjecture; but the plot is thickening.

And don't be surprised if you see the manipulating and politicianing hand of Lewis J. Selznick suddenly appear somewhere in the deal. Perhaps as final purchaser of Universal if Fox does not get the organization. Then you will see Laemmle Jr. and Dave Selznick operating a rejuvenated and amply-financed Universal.

So Hollywood would have it. Here in New York, a Universal executive, sitting high in the councils of his company, states emphatically—and how—that so far as he knows there isn't a thing in the world to it.

Can It Be?

Pot boilings these days about Tiffany. On the upper floor of the Godfrey Building, where L. A. Young's outfit holds sway, nary a word is permitted to seep through. Yet on a couple of faces at least this *Insider* believes he detects an air of expectancy over something or other.

Officially, then, silence. The rumor factory, however, is religiously grinding 'em out. There is the yarn, for instance, that Phil Goldstone wants all or none and that if he can't buy the organization, he will step out of the producing chair.

Secondly—and, like the others, it is mere talk—that Grant L. Cook will step down from actual management and return to other work in Detroit, the change carrying with it the retirement of Oscar Hanson as sales manager.

Thirdly—and significant, too—is the reported attitude of Young—L. A. of the steel business—toward the company in which he has invested millions. He feels, "they say," that something ought to be done about a procedure which calls for putting in more dough than the venture takes out.



what major executive of what major organization may strike out into new fields, the bankers behind his organization having to'd him they didn't think his administration so hot?

Is Clarke Smiling?

Backed by utilities millions and the combined power of Fox and Loew's, Harley L. Clarke, picture novice, is passing through an interesting experience.

A surprising thing the amount of advice dumped into his lap these days. And from executives in the business who count, too. He maintains a downtown office at 120 Broadway and in it in the last few months have been a number of names you would know well, were it expedient to list them here.

Of course, Nick Schenck is in the official family, as are Winnie Sheehan and Jimmy Grainger, and that makes it jake so far as they are concerned. But the laugh is that the last two, turning the pages of their minds back to the happenings of a few years ago, are not kidding themselves about what may take the form of a rally around Clarke. They stand on his right and his left advising as they go and Clarke is content to have it that way.

All of which makes this *Insider* wonder if Clarke isn't smiling over it all. He's sure that Sheehan and Grainger are.

Big Business

Why every company in the business maneuvres to end up in Bill Saal's office at Publix. Some sooner, some later, some never:

Publix spends $20,000,000 a year in film rental. Sam Dembow, whose monicker is vice-president, says so and certainly he should know. Naturally first on the list comes Paramount. This year and every other year, as you can easily understand. Last season, Warners were in second place. This year, this coveted spot goes to Fox.

With 1,560 theatres or thereabouts to keep supplied with film, Publix needs considerable outside stuff. The companies, outside of Paramount, on the other hand need the Publix business if they can get it.

Therefore, the trek to the shrine called Saal.

Rolling Back the Years

Williams Gibbs McAdoo, secretary of the treasury in Wilson's cabinet, is writing his memoirs. In addition to his manifold activities, the former secretary took a flier in the film business, via United Artists. This hurdles the years as far back as 1918.

There were all sorts of rumors at the time as to just what were his experiences in the business, but he took the air after a rather brief sojourn. His comment, if any, on his film career may be expected to make hot reading. Particularly to Doug and Mary, Charlie and D. W.

Another Definition

Oscar Price, over a slaughter of food at the Motion Picture Club:

"How do you define the picture business," he asked.

Then, answering his own question:

"It isn't a business. It's an instinct."

Think that over. Then you'll appreciate how closely to the line that definition hits.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Passessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries.* *Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.*

It's Box-Office First Now, Then Art, If The Two Mix Well, In Hollywood

The Judge, Jury and Dictator!

"Advertising or ballyhoo may trick the public for a time, but if entertainment plays him false, that most powerful weapon of advertising, word-of-mouth, spells failure for the disappointing picture. We, the public, are judge, jury and dictator," Mrs. Thomas G. Winter, associate director of Hays public relations, told a group of clubwomen at Minneapolis.

"The success of every producer," Mrs. Winter said, "is graded all along the line by the degree with which he meets the public demand."

$250 Penalty on Holdovers Held Wrong by Judge

St. Louis—Provision of the copyright law providing a $250 penalty for misuse of copyright films, music or records is "outrageous" and Congress ought to clarify the situation, U. S. Judge Faris declared in entering a mandatory decree of $13,200 against Christ Zotos, suburban theatre owner, for alleged showing of films without permission.

The actual rental of the films, it is said, would have totaled $176. Under the decision, M-G-M will receive $9,000 for 36 showings; Tiffany, $2,000 for eight showings, and Pathe $1,000 for four showings. The balance is for costs. The exhibitor had offered to settle, but the exchanges refused.

To Renew Drive On Pennsylvania's 1794 Blue Laws

Pittsburgh—Continuation of the fight to modify Pennsylvania's antiquated "blue" laws is to take the form of a statewide drive for a liberal Sabbath and reintroduction of a bill to repeal the 1794 statute at the next session of the legislature.

Rep. A. Musmanno, author of the modification measure which died at the last session, heads the organization which plans the state-wide fight. He announced the proposed drive following a conference with John S. Harron, president of the city council, and Councilman Harry A. Little, chairman of the council's special Sunday law committee. Musmanno has the backing of Philadelphia city officials, who soon will meet with Pittsburgh officials on the matter.

New Broadway House Far Off

It will be about five years before Paramount begins construction on the Broadway theatre it plans on site of the Criterion and New York theatres and adjoining properties on 44th and 45th Sts. The site has been assembled.

St. Paul Exhibs In Ultimatum To Operators

St. Paul—Unless operators comply with independent exhibitors' demand for one man in the booth of sound houses and a wage cut, 15 St. Paul theatres on Saturday will join the 23 Minneapolis independents which have either gone non-union or closed. There are but three of the latter, including the Paradise, operated by W. A. Steffes, general manager of the Northwest exhibitor unit, who is handling the independents' campaign. The others are the Princess and Lyra and owners of these say the houses planned to close for the summer even before there was threat of a strike.



W. A. Steffes

Forty-six union operators walked out July 6 when their demand for two men in the booth was refused. Two Minneapolis independent houses are continuing with union labor, the Broadway and the Ione. The latter is said to be under control of the operators, hence its inability to join the independents' move. Pickets are on duty at the 20 houses operating non-union.

Hughes to Sponsor New Endurance Test Flight

Hollywood—Howard Hughes, millionaire producer of "Hell's Angels" and recent purchaser of Multicolor Films, is bringing the Hunter Brothers, Chicago endurance flight record-breakers, to the Coast immediately. Hughes has agreed to sponsor and underwrite another flight attempt of the Hunter Brothers to break their recently-made record.

Hughes, it is understood, is paying the brothers a substantial sum to make the new flight under his sponsorship, and he is said to hold a contract with them for personal appearances in connection with general showings of "Hell's Angels" in the fall, together with another agreement to feature them in an air picture.

"Creations" Are Swell, But Creators Realize Grosses Determine Salaries

Hollywood—It's the day of the box-office in Hollywood. Believe it or not, many of the directors and others who at one time tilted their noses toward art for art's sake are now more concerned with the career of their pictures at the till.

Time was when the makers of pictures used to propel themselves into a fog labeled creations and devoted themselves to the development of "masterpieces" regardless of what the final gross revealed.

Now the general cry on Hollywood lots is "What did the picture take in at the gate?" They realize that options are taken up in accordance with figures supplied the production department by the sales manager. The drift of the industry toward fewer and bigger—if not better—companies, with enough theatre outlets to make them self-contained, holds the answer.

The result is more of a desire to make pictures that click with the public than those that flop with the long hairs. Also a greater measure of even temperament than has ever before existed in Hollywood. The studio crowd understands that opportunities to float from one plant to another are limited as matters now stand, with the chances growing increasingly smaller as mergers grow in size.

Consolidated to Offer Own Color Process in Fall

Hollywood—Consolidated is reported to have developed its own color process, utilizing patents controlled by the Cinema Patents Co., and will be ready to offer it to producers in the next few weeks.

The company expects to be prepared to take care of color negative and positive developing by the first of September. Present plans call for construction of a new laboratory to handle regulation black and white film, with Seward Street laboratory now in use slated to be used for the color film work.

Theatres Asked To Aid Red Cross Roll Call

Washington—Aid of picture theatres is being solicited by the Red Cross for its annual roll call to be held this year from Armistice Day, Nov. 11, to Thanksgiving Day, Nov. 27. New members are enrolled each year during the period in all parts of the United States by committees representiny local chapters National headquarters is preparing a trailer which depicts activities of the Red Cross during the year and is asking exhibitors to run slides and other announcements to help in the campaign.

Allied Would Be Pleased If Smith Got Hays Mantle

Washington—Report that Al Smith may succeed Will H. Hays as president of the producer-distributor association are viewed with satisfaction by Allied States Ass'n. which believes his selection, if a vacancy should exist, would be "a master stroke."

"We do not know what foundation exists for the reports," Allied points out. "Possibly they grow out of the further report that the du Pont interests, including Mr. Raskob, now have large holdings in Warner Brothers.

"We do, however, have definite ideas as to Mr. Smith's qualifications for the post. We believe the selection of Mr. Smith, if there is to be a vacancy, would be a master stroke. It would gain for the industry the confidence of the people in a degree never before enjoyed; it would be superb showmanship.

"From the standpoint of the independent exhibitor, the Allied States Ass'n would welcome Mr. Smith because we believe that a keen sense of justice is deeply ingrained in the man. We believe that he would protect to the utmost the interest of his members, but at the same time would disdain using unfair methods based on the power of money.

"Mr. Smith is highly regarded in high places and has the affection of the people. In calling on government officials on legitimate business he would be welcome at the front door. He would adopt business methods, and, although an experienced politician, would kick politics out of the window. He would make his appeal directly to clubs and organizations, not through paid agents.

"Above and beyond all, he would not tolerate activity on the part of his own subordinates designed to stir up strife in order to prolong or make more secure their connection with the industry.

Steps to Pass Upon New Contract Being Speeded

With final details as to wording of the new standard licensing agreement to be worked out by Gabriel L. Hess of the Hays organization, Abram F. Myers, president of Allied States Ass'n., and Frank Walker of the M. P. T. O. A., steps for ratification of the new agreement are going forward. Distributors already are set on the agreement and it remains now for Allied and the M. P. T. O. A. to give final approval. It is anticipated this will be done by mail.

Anti-British Movement in India Threatens Theatres

Calcutta—Agitation against British films is taking the form here of sporadic picketings of theatres by women adherents of the anti-English movement in India.

The Albion, operated by Madan Theatres, was practically closed one night as a result.

RKO Radio Pictures Name

RKO Radio Pictures is the new name adopted for RKO Prod. The product, hereafter, is to be called RKO Radio Pictures.

Report Scouted

Little likelihood of any change in leadership of the Hays organization is seen in New York film circles. Hays, it is pointed out, has a contract until 1936 and prompt denial has been made that any friction exists between him and any of his membership. The denials were made when it was reported that Warners and First National might withdraw their membership.

Van Praag Names Six Managers for Ad-Vance Offices

Six managers for as many offices in key cities have been named by M. Van Praag, sales manager of Ad-Vance Trailer Service, in the expansion program recently launched. The company plans a branch in all exchange centers.

Sidney Strauss has been appointed manager of the New York branch with Joe Friedman as sales representative. At Detroit, Roy Moon, former Universal branch manager and now general manager of Co-operative Theatre Service Corp., heads the new branch. An affiliation has been made with the co-operative firm which has a membership of 104 Michigan theatres.

J. H. Lutzfer, formerly of Indianapolis, is manager of the new St. Louis branch, while V. L. Schram, also a former Universality, heads the Buffalo exchange. Max Margolis of Cincinnati is taking charge at Indianapolis. D. Sydney, for years with Ad-Vance, has been named Milwaukee manager.

The Future?



"David Sarnoff," comments Arthur Brisbane in his "Today" column in the Hearst newspapers, "has imagination as well as executive capacity. Mr. Sarnoff, young and remarkably able, believes that this generation will see the greatest actors, orators, clergymen and singers moving and hearing their voices in their homes. That is modern magic."

Immerman Gets New Publix Post; Balaban to N. Y.

Chicago—Walter Immerman, former manager of the Publix Detroit division and associated with Sam Katz for more than 20 years, has been named manager of the Publix Chicago and Detroit divisions to succeed John Balaban, who goes to New York September 1 as home office director of the two divisions. Immerman will be located in the Chicago offices of Publix-B. & K. Nate Platt, former B. & K. theatre manager here, will succeed Immerman as district manager at Detroit.

J. J. Rubens, director of the Publix-Great States division here, will also go to New York September 1 with John Balaban.

"Sam Katz has long felt that the Chicago-Detroit division and the wide area embraced by Publix-Great States in Illinois and Indiana should have representation in the home office," said a representative of the circuit, in commenting on the transfers.

Two Week Shutdown at W. E. Hawthorne Plant

Chicago—Hawthorne plant of Western Electric at Cicero, Ill., closed down this week and will remain closed until July 28. Approximately 27,000 employes were affected by the shutdown, a nominal number as compared with the maximum working force of 40,000 at this plant, where Western Electric's new small type sound equipment has been in production.

The company's payroll for the two weeks' period, paid out in advance of the shutdown, is reported to have been $1,800,000. The bulk of the employees accept the lay-off as a two weeks' vacation with pay, but many of them were not eligible for vacations and received no pay in advance of the shutdown.

Dirt Dishing Feared If Rex Lease Goes to Trial

Hollywood—Plenty of dirt is slated to be dished up if and when the case of Rex Lease, charged with beating up Vivian Duncan when she resisted his advances, comes to trial July 31. The alleged beating, Miss Duncan charges, followed a party. She has undergone an operation on her eye injured in the melee. Effort is being made to hush the affair, it is said, to prevent further unfavorable publicity.

Baird Television Sets Held Ready for Theatre

London—Television by the Baird process was demonstrated here, the pictures being shown on a screen about the size of a door. The process is declared ready for theatre use. The screen used, according to the inventor, J. L. Baird, will cost about $1,500, while a regular-sized theatre screen would cost $15,000. For the televising of news events as they occur, the small screen would suffice, he believes.

World War of Talking Pictures Seen Raging With Hollywood As the Pivot

Cultural Progress of Globe at Stake, W. A. Johnston Says in Satevepost

A world war of talking pictures is under way with the issue at stake not the fortune of any country's film industry but one involving the cultural progress of the globe, says William A. Johnston, publisher of Motion Picture News in an article on talkers appearing currently in *The Saturday Evening Post.*

The influence of sound upon the world's mass millions may not be minimized, he declares in "The War of Talking Pictures," second article on talkers which has appeared in the nationally-circulated weekly within the last few months.

In the face of this situation, Johnston finds Hollywood sharply divided on the subject. "One studio," he declares, "says that Hollywood, with its greatly superior producing resources, is the logical seat of production; and even goes so far as to say that its famous stars will speak in foreign languages and be lauded abroad for their efforts. The latter is decidedly open to question; and, if so, the further question arises: will the famous stars of the American picture, many of whom, like Fairbanks and Lloyd, are household names abroad, be limited now to the English speaking world?

Another studio, he says, insists foreign versions must be made abroad from the viewpoint of cost and quality. Proponents of the overseas plan, he asserts, argue salaries and labor costs would be cheaper with studios operated in London or Berlin or perhaps in both cities, drawing upon Paris and other centers for talent. This plan would provide the shipment of the English version, Hollywood-made, abroad for duplication in the foreign languages.

On the other hand, advocates of both plans are discussing a pooling of interests, recognizing that the stakes are the entire American producing industry, the Johnston article further states.

Urges Selectivity

"There is one important lesson for American producers to learn, if they will," it reads. "Because the silent foreign versions cost little, they glutted the European market with pictures. There was little, if any, discrimination about demand. Now the fact is that the Continental nations like our spectacles, comedies, Western and underworld dramas and certain other definite types of pictures; but in the way of program pictures in general, and especially the triangle plot pictures, they much prefer their own stories and acting. With talking pictures and the cost of them, the American producers will do well to make careful selection for foreign versions."

Recognizing the importance which the America's foreign trade plays in the film structure, the article queries whether or not this country, with talking pictures, can maintain its remarkable film supremacy abroad and replies to its own question in this manner:

"The answer concerns to an extent the fortunes of an industry on its way to rank near the top of the manufacturing activities of the country; for the foreign film revenue adds considerably to the production exchequers and thereby to quality film production. Also concerned, and to a much greater extent in dollars and cents, is the export trade of many important manufacturing industries in the United States."

Declaring that Europe was slow in grasping the opportunity to rehabilitate its production industry offered when sound came along, Johnston then discusses what happened abroad. He says at this point:

"The upshot of it all is that Great Britain is nearly a year behind the United States in the sound picture situation, both as regards theatres and studios. There have been over-promotion of producing companies and ruthless stock jobbing, with the usual disastrous consequences. To date, however, six studios are equipped with recording apparatus—of American make. They will produce this year a considerable number of English talking pictures; and they will struggle with foreign versions for the Continental market. In addition to the home market, a considerable one, they have Canada, South Africa, the far East, New Zealand and Australia, which, in theatre going population, comes next to the United States. All English speaking countries; but in all of them there will be, in any event, stiff competition from American pictures.

France Lagging

"If Great Britain was nine months later than the United States, France was fully six months behind the British film trade.

"France, apparently, has a lesson of prime importance to learn about the business of pictures. It is this: good pictures cannot be produced until there are good theatres to house them.

"The Spanish language is spoken by approximately 120,000,000 of people; in point of numbers its theatre sphere is second only to English. France, together with Belgium, and large portions of Roumania, Switzerland, Northern Africa, Luxembourg, Montreal and the Province of Quebec, not to mention cities such as Barcelona, Madrid, New York, New Orleans, will comprise a French speaking population of about 50,000,000.

"Italy, like Spain, is about six months behind France in its grasp of the audible picture. There are to date no more than 30 houses wired for sound, and these are having a difficult time of it to secure talking pictures that are acceptable and permissible.

"As the situation stands today, Italy will have to depend upon pictures made in Italian by Germany, France, England and the United States, or perhaps by companies from these countries working in Italian studios. The future may tell another story. Mussolini is enthusiastic over the new vehicle; and he is serious.

Eyes Toward Germany

"In recent years Germany has produced more pictures acceptable to the American market than any other European country. Her theatres are away ahead of those of France; and since the war Berlin has grown to equal, if not exceed, London in importance as a film capital.

"With 63,500,000 in Germany, 7,500,000 in Austria, 3,500,000 in Czecho-Slovakia, a major portion of Switzerland, and a preference for German over other foreign languages in Scandinavia and the Baltic States, the German talking picture has a large field of usefulness.

"Germany, will be heard from in the talking picture war. The producers are apt at picture technique; they are enterprising. As business men they are schooled in the ways and ends of export trade. Germany has developed many women stars; England very few. Berlin has many stage artists, competent leaders in the new things of the theatre; plenty of able writers who know both the Continental and the Anglo-Saxon taste for stories. It is, perhaps, significant that a German writer in Hollywood, Hans Kraly, won the Academy of Motion Picture Arts and Sciences' medal this year for the best American picture story, and that a German director, Ernest Lubitsch, is one of the ablest of Hollywood producers.

Problems in Small Nations

"We have thus far considered only the English, French, German, Spanish and Italian languages. From the standpoint of pictures, these are the major languages. And they must always remain so. It is not possible to make good pictures for small population countries; but it is going to be difficult to make this fact generally understood. In Europe's countries, excluding Russia, there are 31 languages. Bulgaria, Greece, Poland, Czecho-Slovakia, Norway, Denmark, Sweden, Hungary, Portugal, Turkey—all are going to be disturbed at having to hear another language upon their screens. There is already an outcry against the English talking pictures; yet, as everywhere, the populace want the new audible entertainment. The various governments concerned will have to consider the tense problem of just in what language the masses should and may be entertained.

Hollywood does not take its status over seriously, the article concludes. "Today the studio city is the seat of the world's picture entertainment," it declares. "No doubt

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Acknowledgment

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Selectivity in Making of Foreign Versions Urged by NEWS Publisher

10 Names, Find Lined Up for New Educ'l. Pictures

Hollywood—With the signing of a number of new featured players, impetus was given this week to the production work at Educational and Metropolitan Studios, which, with the Mack Sennett Studios, are now well launched on Educational's new two-reel comedy line-up.

Ten names and one newcomer were added to the Educational-Metropolitan star line-up during the week. They include Charlotte Greenwood, Ford Sterling, Johnny Hines, Clyde Cook, Tom Patricola and his vaudeville partner, Joe Phillips, Bert Roach, Ray Cooke, John West, Buster West and Marian Shockley. Miss Shockley is the newcomer.

South African Circuit Plans Big Expansion

London—With 120 theatres under its control, Kinemas, Ltd., South African firm, is building more, Sidney Hayden, resident British director, said upon his return here following a six months' tour of the circuit. Houses are built or planned at Johannesburg, Durban, Cape Town, Pretoria, Germiston, Benoni, Bulawayo and Lorenco Marques.

His firm, Hayden says, is making progress in spite of opposition, and now employs 2,000 whites and some natives. The company's wired theatres now are equipped with De Forest apparatus. He says that the additional film import duty, recently imposed, handicaps British films.

He is returning to South Africa about the first of the year to press suit for libel brought by Kinemas directors against the magazine, "The Sjambok," which has been campaigning against the circuit, it is charged. It is allegedly sponsored by the Schlesinger interests.

Warner Silver Jubilee To Be Observed in Aug.

Their twenty-fifth anniversary in the film industry is to be celebrated in August by Warners as Warner Bros. Silver Jubilee Month. During the celebration, Warners and First National will release six pictures each. The fourth birthday of talking pictures' debut also occurs during the month, Aug. 6.

Warners Making Discs For Outside Companies

Through its Brunswick division, Warners now is doing recording for outside companies. Three pictures on the Talking Picture Epics program have been synchronized. They are "At the Bottom of the World," "Wild Men of Kalihari" and "Bird Islands of Peru."

M.R.T.C. in Hollywood

"Chick" Lewis, editor of the Managers' Round Table Club, has reached Hollywood on his jaunt of the United States. Beginning this week, what he sees and hears out where they make 'em will appear in the Club pages under the title, "An Exhibitor in Hollywood."

Sydney Abel Sets Sales Record on RCA Reproducer

Sydney E. Abel, general sales manager of RCA Photophone, can take plenty of bows on the record he has established since taking over the reins in handling company sales. In the last six months, the company has installed nearly twice as many sound equipments as had been installed in the previous six months.



Sydney E. Abel

The first installation was made by the company Oct. 1, 1928, and up to Jan. 1, 1930, the aggregate number was 410. By June 30 of this year, Abel increased the number to 1,635. Of the number, 1,185 are in the United States and 450 in foreign countries.

RCA Photophone began selling its new Type G equipment in February of this year and the bulk of its sales have been made since that time.

Infantile Paralysis Bans Unaccompanied Children

Los Angeles—On account of the large number of infantile paralysis cases existent in the city and county, children unaccompanied by adults will be refused admittance to Los Angeles theatres.

This decision was reached last week at a conference between representatives of the circuits and independent exhibitors with Dr. George Parrish, city health officer. Dr. Parrish pointed out the seriousness of the situation if the spread of the disease should reach epidemic proportions, and declared it was not the intention of the authorities to close theatres, but he was positive the theatre men would co-operate to the fullest extent.

After the theatre representatives asked Dr. Parrish for his suggestions whereby the theatres could assist in controlling the present situation, it was agreed unanimously that children would not be admitted to theatres without an adult, and under no circumstances will children be allowed to collect in groups or gather together in the front rows.

After the conference with Dr. Parrish all local theatres cancelled Saturday junior matinees until conditions return to normal. About 100 Los Angeles theatres have built up the junior matinees to capacity every week.

Opposish Forced Double Features, Dembow Asserts

Publix returned to double-featuring in New England only in self-defense, according to Sam Dembow, circuit vice-president. The circuit was forced to double-featuring due to this form of competition by its opposition, he says. Subsequently, according to Dembow, the circuit endeavored to get away from the practice, and for a year tried to run with single features. Competition made this course unwise, he said, and the chain returned to double-featuring.

New England is the only territory where Paramount permits its pictures to be double-featured, according to Sidney R. Kent.

Blues Win Hot Go In Florida Town

Tallahassee, Fla.—Advocates of "blue" Sundays won one of the hottest elections ever staged in this city. The count showed there were 326 voters here who wanted motion pictures on the Sabbath between the hours of 1 and 7 P. M., but there were 364 voters who did not want the Sunday shows, and so there will be no shows to disturb the peaceful rest of this little city in the hills of North Florida.

In the past year many of the smaller cities of this State have voted on the Sunday shows and in all but two of these elections the liberals have won, with the result that Florida cities generally have their Sunday amusement and are proud of it.

"Bring Back Kids" Drive Is Under Way by R-K-O

Radio-Keith-Orpheum is making a concerted drive for kid patronage and played to more than 500,000 the week ending July 11, the company says. Joseph Plunkett, general manager, ordered the "bring back the kids" campaign. Bam Katz of Publix also has ordered a similar drive.

Fox, Paramount, R-K-O Building at Denver

Denver—Keen competition in this territory is to be heightened by three new theatres built respectively by Fox West Coast, Paramount and R-K-O. Fox West Coast now is putting finishing touches to the Queen, and plans construction of a number of houses throughout the Rocky Mountain region to strengthen its position. Paramount, meanwhile, plans to entrench itself here through the new Paramount, slated to open Aug. 22. R-K-O is planning a $1,000,000 house to replace the present Orpheum.

Two-a-Day House for L. A.

Los Angeles—With every seat a loge and a two-a-day policy, Fox West Coast will build a 900-seat house at Vermont and Franklin Aves.

Nathanson Chain Plans Seen Dropped as Fox Sells Product to Famous Canadian

Gag

Hollywood has called to Zaro Agha, the Turk who says he is 156 years old. Somebody out there must have heard that Zaro has had eleven wives!—*N. Y. Evening Journal.*

Laemmle Flays "Experts"; Off Costume Films

Carl Laemmle, Sr., is through with costume pictures, not to mention the "experts" whose advice hasn't been 100 per cent infallible in the past. Furthermore, hereafter he is going to hearken to his public for guidance in making pictures, and he doesn't give a hang if he doesn't make a nickel out of "All Quiet on the Western Front." If it insures peace to the world he's satisfied.

That is the gist of a radio talk made Wednesday night by Laemmle from Hollywood over a nation-wide hook-up and reaching New York via WABC. The producer slammed the "experts" vigorously, but did not hint at their identity, and interspersed his remarks with strong plugs for "All Quiet." After admitting that any one who could gauge the public taste in pictures accurately would "give Rockefeller and Ford a run for their money," he added:

"The American public is the most restless in the world and we can't figure out what they want unless they tell us. They always want a change, something new, and that is why production is the greatest gamble in the world. The public is a better judge than the experts. The experts warned me not to film 'All Quiet on the Western Front.' They said it was too grim. But thousands of people wrote to me, asking me to make it, and now they've got the greatest picture they've seen in years.

"The people don't want stories of the olden times. They want to see heroes and heroines who can still be alive and kicking. They want new and modern stories. So I want every one to write to me and tell me what they want. The public is my guiding star.

"If I fail to make a dollar on 'All Quiet on the Western Front' I shall be satisfied if it contributes to everlasting world peace."

Incidentally, 30 employes of the Universal home office were discharged this week. The lay-off was attributed to a summer retrenchment policy and affected various departments, including advertising and publicity.

Anna Patterson Operated On

Atlanta—Anna Aiken Patterson, former publisher and editor of the *Weekly Film Review* and well known personally in this territory, is at St. Joseph's Infirmary following an appendicitis operation. Her condition is reported to be favorable.

Circuit Head Who Quit in Huff Reported To Have Had Franchise Pledged

Toronto—Closing of the blanket booking deal between Fox and Famous Players- Canadian Corp. is taken here to mean that an arrangement has been reached with N. L. Nathanson which probably calls for abandonment of his plans to build a rival circuit in the Dominion.



James R. Grainger

The former managing director of Famous, who resigned when his proposal to sell the Canadian chain to Gaumont British was blocked by Adolph Zukor and I. W. Killam, had, it is said, a tentative franchise arrangement with Fox for its product in event he went through with plans for the rival chain. The sale of the 1930-31 product to Paramount by James R. Grainger, it is believed, means that "peace" has been sealed between Nathanson and Famous Players.

Building Campaign Progresses

Meanwhile, Famous is going ahead with expansion plans, held up pending sale of the circuit to Paramount. New projects are:

A $1,000,000 theatre and office building at Halifax, the theatre to seat 2,700, or the largest in Canada east of Montreal; a theatre seating 1,500 and office building at Surdbury, Ont.; New Capitol, Galt, Ont., which will seat 1,130; an atmosphere house at Port Hope, Ont., to replace the old Royal Opera House, seating 600 and costing $100,000.

Considerable construction work also is under way. The Strand, Kingston, Ont., has been remodelled and reopened with talkers under the name of the Tivoli, with Ernie Smithies as manager. He also operates the Capitol in Kingston. A new front and other improvements are being made at the Capitol, Winnipeg. Extensive alterations are also planned for the Capitol, Montreal.

Surrenders to Sound

East St. Louis—"I will never put in sound equipment," Fred Ditzenberg of the St. Clair was quoted on more than one occasion. But, like all wise men, Fred has changed his mind. He is installing the latest Hollywood, Jr., model of De Forest equipment to reproduce from film only. Four out of the six independent exhibitors of East St. Louis have now installed De Forest equipment.

But the Odds?

Washington—Utopia for exhibitors at last: Lloyds, which insures anything from twins to rain, is insuring exhibitors against breakdown of talking pictures.

Plenty of Dough Flows Into B. & K. Chicago Houses

Chicago—A week of exceptional prosperity appears to be in order for the Publix-B. & K. Loop houses if three days of initial business can be considered a criterion. Standouts at four houses are establishing records.

Will Rogers in "So This Is London" (Fox), playing the Chicago theatre, appears to be as great a draw on celluloid as in the flesh. The theatre grossed $26,200 in the first three days of its run, as compared with a $9,000 a day average when Rogers appeared on the stage at the same theatre two weeks ago.

The Oriental, one of the local worries of Publix, had the sidewalks completely blocked with standouts most of today. "Our Blushing Brides" (M-G-M) was the feature. The gross for the three days was approximately $24,000, a sensational pace for the house.

"The Big House" (M-G-M), also playing to holdout trade in its third week at McVickers, grossed approximately $21,000 in the first three days of its current theatre week. This is another sensational figure and threatens to displace the house record which the picture established in its second week, $51,000.

The fourth winner appears to be "Song o' My Heart" (Fox), in its second week at United Artists. The picture did splendidly in its first week and appears to be building. Holdout trade in less volume than at the other three houses has been the rule since the opening of the second week. The approximate three-day gross is $16,000, plenty big for this spot.

"With Byrd at the South Pole" (Para.) went into its fourth week at the Roosevelt on a steady basis. No holdouts here but important money for the spot, regardless.

Educational's New List Again Set by Loew's

Educational's short features, which for years have been a regular part of Loew's entertainment programs on the New York Circuit will again play this group of theatres in the season of 1930-31.

Announcement has just been made that the Loew Circuit has contracted for Educational's entire output for the coming season, including 64 two reel comedies and 50 one reel comedies and novelties.

Slams Talkers; Says Audiences Want Orchestras

Circleville, O.—Declaring that talking pictures are "all wrong" by reason of mechanical music, and that they are "headed for the rocks," because mechanical musical accompaniment has robbed them of their novelty, E. F. Nutter, manager of the Clifton theatre, has submitted a proposal to George Pope, business manager of the American Federation of Musicians, at Columbus, O., in substantiation of his contention.

"The public wants, and will have, real flesh and blood entertainment," is the gist of Nutter's claim. "They want to see the orchestra as it enters the pit, just as they used to do in the old days. They long for the thrill of the opening overture, the flourish of the baton, and all the other appeals which they have so long associated with living musicians who can be seen as well as heard, and who can interpret the theme of the picture in a human way, and without the many defects which exist under the present mechanical presentations."

Nutter's Big Idea

It is Nutter's idea to conduct a test performance by showing a world premiere of an unusual all-talking picture, the musical accompaniment for which will be furnished by a nationally outstanding organist, together with a 35-piece orchestra, each musician to be recruited from a key city, the entire group to be under direction of a competent conductor.

He would invite representatives from all trade and musical organizations, as well as members of the press, and thereby he hopes to definitely settle the question.

"Poor recording of even the best voices, as well as a large percentage of so-called stars who have exceptionally poor voices to begin with, are bad enough," Nutter declares, "but add to this the method of presenting a picture, as now practiced, and the result is more than the public will stand."

Harry Long Appointed Loew District Manager

Baltimore—Harry Long has been appointed district manager of the newly-formed territory for Loew's embracing the territory between Pittsburgh and Newark and will have his office in Baltimore. He is at present pinch-hitting for Howard Price Kingsmore, Loew's city manager here while the latter is vacationing in Canadian cities.

"Dawn Patrol" Soars

Opening with two night performances on Wednesday, July 9, "The Dawn Patrol" at the Winter Garden rolled up a gross of $51,263 in the 65 performances ending 2:30 A.M. on Thursday, July 16.

The business is heavy and outstrips records set for that theatre by "The Singing Fool." Price scale is 35 cents to 1 o'clock, 65 cents to 6 o'clock and $1 thereafter. The week-end scale is slightly higher.

Over at First National, the execs are hugging each other.

"Rain or Shine"

A lot of it funny, a lot of it draggy—the picture seemed to run and run—"Rain or Shine," one of Columbia's babies for next season, is very much O.K. for picture theatres.

The laughs are all in the belly and never above the chin and are traceable in practically every instance to Joe Cook, who takes his talker bow in this. He's clever as a low comedian, no denying it.

The picture shows nice direction by Frank Capra and excellent circus atmosphere but needs trimming to make it hold better together. KANN

Gaynor Squabble Still On; Plum Role for Maureen

Hollywood—Winnie Sheehan is giving Janet Gaynor plenty of time to cool her heels in his outer office. Eventually, the studio slant is that the Gaynor-Fox rift will be patched up with the player resuming work before the "mike."

In the meantime, Buddy De Sylva, who personally selected Miss Gaynor for the feminine lead in "Sunnyside Up," has made another choice for the next De Sylva, Brown and Henderson vehicle, "Just Imagine." Maureen O'Sullivan, young Irish player, will play the part which, if circumstances had been different, probably would have gone to Miss Gaynor.

Bryson Urges Hays To Study British Problems

London—Will H. Hays was urged to visit London by James V. Bryson, Universal's managing director here, who flew to Paris to extend his invitation to the producer-distributor association head. Many urgent problems should be studied here at first hand by Hays, Bryson believes.

Momand Maps Expansion

Shawnee, Okla.—Building and acquisition of theatres in a number of spots throughout the state are planned by A. B. Momand of Momand Theatres, starting at an early date.

Warner Due in August

Geneva—Harry M. Warner is here, following termination of the international sound patent conference in Paris. He sails for New York in early August, according to present plans.

Two More—and Doug Quits?

Only two more pictures, then curtains for Douglas Fairbanks, the actor, in favor of Douglas Fairbanks, producer, says *"Talking Screen."*

Fox Outing Saturday

Foxfilm Athletic Club holds its annual outing at Indian Point Saturday. Alan Freedman is chairman of the outing committee.

Paramount Adds to H.O. Space

Paramount Publix has rented the 12th and 13th floors in the new "New York Herald Tribune" building, New York.

Producers Guess Wrong; Castoffs Rise to Stardom

Hollywood—The aura of infallibility with which many producers surround themselves has been punctured. Quick to take the credit for the discovery of a new star, they are silent as the tomb when a player they have discarded hooks up with another outfit and rises to fame. Harrison Carroll, writing in the Los Angeles *Herald,* has compiled statistics about the fate of castoffs. Says he:

A director friend of mine was lamenting that a promising young actor was being released by his studio. "Somebody else will nab him," he said, "and then there'll be an awful cry raised over here."

This is exactly what has happened in dozens of cases in Hollywood. George Bancroft, for instance, was the heavy in Tom Mix's old westerns. Fox didn't see his possibilities as a new, virile type of hero, and now Paramount is reaping the rewards of its superior sagacity.

On the other hand, when the talkies came in Paramount didn't even take the trouble to give Bebe Daniels a voice test. They were paying her a big salary, and figured she was through, so they let her go. Now she is R-K-O's biggest star.

Here are some others: Charles Farrell was under six months' contract at Warner Brothers at $100 a week, and they let him go. Both Lewis Ayers, hero of "All Quiet on the Western Front," and Jeanette Loff were at Pathe, but Universal first saw their value. Pathe, in turn, signed Helen Twelvetrees after Fox released her, and now she is on her way towards becoming an important star. Paramount had El Brendel under contract, and let him slip between their fingers. Nancy Carroll and Stuart Erwin dubbed around at Fox and are big hits at Paramount. Both Jack Oakie and Joe E. Brown were turned down by Fox when Ted McNamara died, and a partner was being sought for Sammy Cohen. Who remembers Sammy now?

It's a nerve-frazzling game at which the best guesser wins. And yet some people wonder why producers lose their tempers.

Linet Out; Grimm In

Hank Linet this week steps out of Columbia where he has been handling trade paper advertising to make way for Ben H. Grimm, who vacates a post in the advertising department at Universal to make the switch. C. F. Chandler, in charge of advertising and publicity for Universal Talking Newsreel, takes over Grimm's duties under supervision of Milton Silver, director of advertising for Universal.

A Honey

Ann Harding in "Holiday" promises to be one of the big hits of the summer, judging by the sensational way it started its run at the Rivoli, New York, and the manner in which it is being snapped up by big long run houses throughout the country.

The picture is a finely-done comedy drama, with plenty of kick, and boasting an exceptional cast, headed by the capable Miss Harding. It should go a long way in building prestige for Pathe this season. Pathe's new production regime, headed by E. B. Derr, is showing results. HYNES

Will Stave Off Wide Film Until The Trade Is Ready For It, Says Clarke

Wisconsin Zoning

Milwaukee—Exhibitors and exchangemen meet here Friday to put their final stamp of approval, or disapproval, whichever the case may be, upon the zoning code for Milwaukee and the state which is now being drawn up by a selected committee of exhibitors and exchangemen.

Name Committee In Pacific N. W. To Study Zoning

Seattle—As a preliminary move in the settlement of the rezoning problem in the Pacific Northwest territory, a committee of 10 exhibitors from the local district has been appointed to study the matter in detail and report in two weeks to the Allied Amusements of the Northwest, prior to working out a new zoning plan with a committee from the local Film Board of Trade. The appointment was made by Leroy V. Johnson, president of the Allied Amusements organization, and the committee includes both chain and independent operators from large and small towns.

Committee members are: Earl S. Crabb, manager of the Washington division for Fox West Coast; A. W. Baker, manager of the Paramount here; A. M. Dunlap, manager of Universal suburban chain theatres in this territory; John Danz, president of Sterling independent chain theatres of Seattle; Louis Perunko and Dominic Constanti, exhibitors of Tacoma; Frank Graham of Auburn; E. G. Abbott of Sedro-Woolley; W. A. Brooks of Spokane, and Benjamin Fey of Renton. Ex officio members of the committee are James M. Hone, executive secretary of the Allied Amusements, and President Johnson.

Fox West Coast Berth Slated for Harry Marx

Harry Marx will join Fox West Coast Theatres after severing connection Sept. 1 as head of the personnel department of Fox Theatres, it is understood. Marx, who was brought into the Fox organization to train theatre personnel under a home office school plan, resigned when General Manager Harry Arthur instituted the policy of having personnel trained by the individual manager. Marx formerly was director of theatre management for Publix.

Laemmle Biog. at Laupheim

London — John Drinkwater and Dave Bader are off for Laupheim to visit the scene of Carl Laemmle's boyhood and secure background material for the biography of the Universal chief which Drinkwater is to write.

This May Be in "Year or So," Utilities—Film Executive Declares

Chicago—Wide film may be introduced for practical purpose in the industry within the next year or so, depending entirely upon the condition of the industry, but nothing will be accepted which is premature, in the opinion of Harley L. Clarke, head of General Theatres Equipment, Fox and allied companies. His views on this and other subjects were expressed upon his trip to London, from where he returned last Monday. Television, Clarke believes, may never be popular on the screen, but he will welcome it as an asset to the film business.

"I am just a business man and I am prepared to allow those men who understand the making of successful films to go on making them," he asserted.

The Fox-Paramount arrangement is a ten-year reciprocal booking deal, according to Clarke. He told London interviewers that Fox owns only a one-half interest in the Metropolis and Bradford Trust, which owns Gaumont British. Fox paid Electrical Research $15,000,000 to get out of its debt, Clarke said.

"I have not seen anything which comes anywhere near being stereoscopic," Clarke declared abroad. "Wide film looks stereoscopic to the lay eye, but only because of its panoramic effect."

Named Arbitration Director

Harley L. Clarke, a member of the national panel of arbitrators, has been made a member of the board of directors of the American Arbitration Ass'n. Praise for his ability and his work in behalf of arbitration was expressed by Lucien R. Eastman in announcing the election.

Harley L. Clarke



That's Gambling

Paris — Although she dropped what is described as a large sum in one sitting at Le Touquet Casino, Jenny Dolly, stage and screen player, hardly is in the red on the game, as she won 6,000,000 francs (about $180,000) in a recent sitting.

Daylight Time In Milwaukee A Merry Mess

Milwaukee—Exhibitors here have run into a snag as the result of the popular acceptance of daylight savings time by the general public. Neighborhood houses opening at 6:30 Standard time or 7:30 daylight saving time have been losing business.

Persons reach the theatres before 7 in the evening and find the houses closed. Many have grown tired of waiting and as a result have left for some other kind of recreation. Operation on standard time also has a tendency to throw a second show to a late hour for those who go to bed by daylight saving time.

In order to cope with this problem, operators have decided to open their houses an hour or half-hour earlier, but will continue to operate on standard time. This decision was reached at a meeting of the Milwaukee Theatre Owners' Ass'n. It was generally accepted that individual owners will determine their own policies, and most of them voiced the opinion that they would open at an earlier hour.

6,160 Theatres Equipped With "Erpi" Reproducers

Western Electric sound reproducers are now installed in 6,160 theatres throughout the world. Of this total, 4,211 are in the United States and 1,949 abroad. The county of London has 122, more than any other county in England. Austria has 22, with 19 in Vienna. Of the 13 in Roumania, Bucharest has eight.

Latest of the ocean greyhounds to install sound is the Aquitania, which is now equipped with two portable W. E. units.

Paramount Rentals Show Boost Over Last Year

Film rentals received by Paramount for the quarter ended June 28 were seven per cent ahead of the same quarter last year, it is stated. Foreign rentals for April and May were 21 per cent ahead of the same months last year. For the first two weeks of July, U. S. rentals were 16 per cent ahead of the same period of 1929.

Big Four Smoke Pipe of Peace; Swap Theatres

(Continued from page 19)

abandonment of a proposed Paramount theatre at Milwaukee and the slowing up of Paramount activity in Pennsylvania and Ohio, where Warners are especially active. Paramount's reported plan for a Washington house also may be dropped, it is said.

3-Way Deal in Wisconsin

Fox and Warners may make a deal covering the Warner Broadway houses, and possibly pool their upstate New York theatres, it is declared.

Proposed swapping of theatres in Wisconsin between Warners and Fox probably will include R-K-O, the third of the big triumvirate in that state, with the report that the latter circuit will take over Fox's Strand in Madison, giving R-K-O a clean sweep in that city with four houses.

In exchange for the Strand, it has been rumored that Fox will take over R-K-O's Palace-Orpheum in Milwaukee and furnish the circuit's Riverside theatre with its product. It also will continue to furnish the Strand in Madison with the Fox product and protect R-K-O's interests in the state.

R-K-O operates the Orpheum, Capitol and Garrick in Madison, while Warners do not control a theatre in that city. Actual transfer of houses has been pending for several months, it is reported, although authorities in Madison and Milwaukee have denied the reports.

If this deal is consummated it will give Fox two of the largest downtown theatres in Milwaukee. The Wisconsin, present local Fox key house, is the largest and the Palace ranks well up in seating capacity there. The securing of the Palace will compensate for the closing of Fox's Merrill, across the street from the site of Warners' new house. Fox has lost the lease on the Merrill and the theatre will be closed some time next month.

The deal will leave R-K-O with only one house in Milwaukee, the Riverside, which has been playing a combination photoplay and vaudeville program. The theatre has been having trouble with the local unions and has threatened to discontinue vaudeville. With the Fox product assured for this house, it is possible that this will be done.

Byrd Film Pulled Middle Of Second Week in Mpls

Minneapolis—Declared lack of feminine appeal caused Publix to pull "With Byrd at the South Pole" in the middle of its second week at the Century. With heavy billing, the first week was fairly good, but even advertising is said to have failed to bolster it up in the second week.

To Reunite Trio

Hollywood—M-G-M is reuniting Marie Dressler and Polly Moran with their director, "Chuck" Reisner, in "Reducing." The trio scored with "Caught Short."

All Indigo

Steubenville, O.—Discriminatory campaign against Sunday picture shows, launched by Miss Amanda Strayer, crusading city solicitor, and backed by the W.C.T.U. and several churches, proved a boomerang when Sheriff William Yost undertook enforcement of all "blue" laws. As a result, the entire county was amazed by a Sabbath quiet, with practically all activity, save eating, sleeping and going to church, stopped by the sheriff. Miss Strayer has admitted that her only objective was a ban on Sunday pictures.

Flint Courtroom Murder Echo of Julian Scandal

Los Angeles—Echoes of the Julian oil scandal, which involved a number of important figures in the film world, resounded in a court room here when Motley H. Flint, veteran financier, was shot dead as he finished testifying in suit of David O. Selznick to recover $250,000 from the Security First National Bank.



Motley H. Flint

Frank Keaton, 56, was the slayer and gave as his reason his belief that Flint was responsible for loss of his life savings in Julian stock. Flint was one of 16 men acquitted on a charge of conspiracy to commit usury in the Julian case. Mr. and Mrs. Lewis J. Selznick and Myron Selznick were spectators at the trial, which resulted in Flint's death.

Flint, one of the most influential men in southern California, had been banker and financial advisor to a number of picture firms. He was particularly active in the old Selznick company, and is regarded as practically having saved Warners when that firm was in financial difficulties before the successful advent of Vitaphone.

Exhibitors Get Break In Ont. Kid Law Change

Toronto—Revision of the law governing child attendance at theatres now permits unaccompanied children to attend picture shows between the hours of 9 A. M. and 6 P. M. on Saturdays, school and statutory holidays, where theatres provide a supervising matron. The new arrangement is being advertised throughout the province by a special trailer.

Cohen May Contruct Theatre in Stamford

Stamford, Conn.—Sydney S. Cohen has leased to the Stamford Department Store, Inc., for a term of 20 years, the new store he is building at Atlantic and Bell Sts. Sketches have been drawn for the erection of a theatre on the rear of the plot.

Depkin Switches Warner Forces In Wisconsin

Milwaukee—Personnel line-up for Warner theatres in Wisconsin has been announced by Bernard Depkin, Jr., general manager. Jack Keegan has been named assistant to Depkin and Dave Flam holds the position of publicity director for the circuit. Flam was formerly with Fox.

Eugene Arnstein, formerly assistant to Fred S. Meyer, managing director of the Milwaukee Theatre Circuit, Inc., and Warner representative in the zoning confab here, is booker of the circuit. Ben Steerman has been named home office contact man, and Mat Asenbauer, purchasing agent.

Managers of the old Milwaukee Theatre Circuit houses remain practically the same, with the exception of Frank Cook, Arthur Wertheimer, Reinhold Wallach and Otto Lang, each of whom has been replaced. Cook has been succeeded by Jack Pfeiffer at the Lake, Wertheimer by Lucien Hull at the State, Wallach by Frank Dau at the Downer, and Otto Lang by Robert Gross at the Riviera.

Gross was formerly manager of the circuit's Juneau and has been succeeded there by Walter Johnson. E. W. Van Norman, pioneer local exhibitor, remains as manager of the Venetian and Edmund Einstein remains in charge of the Kosciuszko. All theatres are local neighborhood houses.

In the State, F. Westphal has succeeded Frank Ponton, resigned, as manager of the Kenosha at Kenosha, Owen McKivitt remains at the Venetian in Racine and R. G. Wood at the Sheboygan in Sheboygan. At Appleton, Harold Janecky has succeeded Jack LeVois as manager of the Appleton. LeVois, it is understood, will continue to be connected with the Warner circuit.

Short Hours as Aid To Unemployed Are Urged

Toronto—Labor men are complaining that employes at some theatres are required to work long hours and claim that the unemployment situation could be relieved somewhat if the hours of theatre attendants were regulated. It is asserted that some employes are called upon to work mornings as well as during matinee and night shows and sometimes until midnight.

Paramount Buys Site For New Ohio Theatre

Fremont, O.—Paramount Publix, which a few weeks ago acquired a parcel of real estate at a cost of $18,000, has now bought three adjoining parcels, at a reported price of $53,335. Work on the new house is expected to start within three weeks.

Musicians Victorious In 3-Year 'Frisco Fight

San Francisco—After a three-year battle, musicians have won out, and once more an orchestra is employed at the Embassy. The theatre discarded musicians in favor of reproducing equipment, precipitating a court fight on the issue.

International Patent War Ends; U. S. Talkers to Enter Germany via Royalties

Chacun á son goût

Paris—Suit to recover one million francs from a British producer has been filed by Mlle. Tonia Navar, who charges that she was fattened, debeautified and "nasal-voiced" in a talker which the company produced.

11 Week Gross Of "All Quiet" Totals $219,036

Universal's "All Quiet on the Western Front" has grossed $219,036.50 in 11 weeks of its run at the Central, New York, during which it has bucked all kinds of hot and rainy weather. Up to July 12 the picture had been run off 198 times, the first of which, to an invited audience, was free. Its high was its fifth week, which took in Memorial Day, when with 23 performances the picture pulled $27,058. Here are the figures:

	Performances (one free)	Gross
Week ending May 3	11	$12,573.00
Week ending May 10	19	21,958.25
Week ending May 17	19	22,862.00
Week ending May 24	19	22,852.50
Week ending May 31	23	27,058.00
Week ending June 7	19	20,901.50
Week ending June 14	17	20,251.50
Week ending June 21	17	18,287.00
Week ending June 28	17	17,827.00
Week ending July 5	20	17,725.25
Week ending July 12	17	16,740.50
Total, up to and including July 12 (198 performances)		$219,036.50

Omaha Council Cuts Miniature Golf Hours

Omaha—Miniature golf courses here will close at midnight, the city council ruled in an ordinance backed by irate citizens who have been losing sleep because of the little links. Special permission to remain open until 1 A. M. can be secured daily from the welfare board, however. Most of the courses are taking advantage of the late closing hour.

Anderson to Market New Head for Sound-on-Film

Anderson Electric Sound Research Laboratories declares it is ready to market a sound-on-film unit attachable to any standard make projector. Combined with the mechanism is the new Arcturus photolytic cell, manufactured by the Arcturus Radio Tube Company, for which is claimed improvements in performance over the photo-electric cell.

The new unit consists of two sound-on-film heads, the photolytic cells and pre-amplification and exciter lamps. The cell itself may be applied to any other type of sound-on-film head, it is asserted, and will take one hour to install.

Big Guns of Patent Peace Conferences





Will H. Hays (above), who acted as arbiter at the request of both sides.

(Right) C. J. Ross, executive vice-president of RCA Photophone.

(Below) J. E. Otterson, president of Electrical Research Products.



Agreement Reached After Long Conference; Otterson Okays Outcome of Confab

Paris—With the patent skirmish between American and German representatives of sound companies in their respective countries settled on condition that Germany's new "kontingent" regulations permit importation of talkers, the muddled Teutonic situation, which has kept all American companies but Warners out of that market, has been cleared away.

The patent agreement provides for an unannounced allocation of European territories for the sale of apparatus reproducers, complete interchangeability of both American and German sound devices and an arrangement to cover royalties under licenses for recording. The terms are being kept secret.

The arrangement, which has yet to be ratified, will provide that all actions by Western Electric against Klangfilm-Tobis and vice versa will be dropped while American talkers may enter Germany by payment of a small royalty to the German group.

230 Under "Kontingent"

The new "kontingent" regulations will cover the period from July 1, 1930, to June 30, 1931, and become effective on Jan. 1. They provide for 210 pictures to be admitted into Germany for censorship. Ninety will cover sound pictures. Of this number, 40 will be allocated to renters on the basis of their distribution of both silent and sound pictures over the last two years. Twenty will go to those who have exported German pictures during the current year and 30 will be held in reserve to be allocated by the German Government as it sees fit. One hundred and twenty will cover silents on this basis:

Eighty to renters on the basis of their distribution of German sound or silents in the last years. Forty to those companies which exported German pictures during the current year. In addition, 20 permits will be held by the German officials for allocation as they see fit, thereby bringing the total number of permits to 230.

Of this total number, one permit will be construed to cover five shorts of 200 meters (approximately 900 feet each or less) or three shorts of 500 meters (1,500 feet each or less). Newsreels will enter Germany free and educationals on one foreign-for-two German basis.

All pictures must be trade shown before sale to exhibitors.

Hays' Return Indefinite

Will H. Hays is in Berlin, his return to New York being indefinite at the minute. John E. Otterson, president of "Erpi," who is now in London, states he is satisfied with the outcome of the patent situation.

The memorandum of the agreement will be discussed at another meeting to be held in Paris over the week-end.

And Still They Wend Their Way To Courtrooms

(Continued from page 21)

Pantages for criminal assault on a girl, was dismissed this week also.

Conway Tearle was the central figure in another case. His former wife, Mrs. Josephine Park Tearle, of New York, got a court attachment for his two cars, alleging he was $9,932 in arrears in back alimony. Adele Rowland, his present spouse, thereupon filed a claim that the cars belonged to her.

Now for some optimistic news:

Lita Chaplin, former wife of Charles Chaplin, avers that she is going to marry Roy D'Arcy and settle down in New York.

And Mary Pickford and Douglas Fairbanks again issue a denial that a divorce is contemplated at Pickfair. "It's an annual lie," he said.

New Film Building May Be Completed

Chicago—The feasibility of completing erection of the Film Exchange building at 13th St. and Wabash Ave. is being considered by the owner of the property, it was learned this week. The Industrial Locating Co. of this city has been asked by the owner to make a survey of prospective tenants and will resume construction work on the site if the results of this survey warrant, it was said.

Construction work on the building was halted six weeks ago with only the first floor foundations completed when financing of the project was abandoned by its backers.

Canadian Western Meet Will Be Held at Banff

Toronto—Western managers of Famous Players—Canadian Corp., will hold their annual meeting Aug. 5 at Banff. J. J. Fitzgibbons, brought here from Boston as director of theatre operations under the new ownership, will attend together with Canadian officers. They will go to Banff following the eastern meeting here Aug. 1. "Publix Opinion," house organ of the circuit, now is being mailed to all managers of the Canadian chain.

Start Midnight Shows In Cincy R-K-O Houses

Cincinnati—Believing that the general public is more "movie-minded" late Saturday night than possibly any other time, John L. McCurdy, divisional manager of R-K-O, has inaugurated midnight shows at the Lyric, starting at 11:30 each Saturday. If the experiment proves a success, similar performances will probably be given at the other R-K-O houses here.

Ask "Blue" Law Repeal

Trenton—Repeal of New Jersey's 1782 "blue" laws was asked in a resolution adopted without debate at the state session here of the Seventh Day Adventists.

An English Tiff

London—A bit of "ragging" was indulged in by Ernest W. Fredman, publisher of "The Daily Film Renter," when his contemporary, "Today's Cinema," blundered in reporting and played up the arrival of A. P. Giannini, stating that it was Dr. A. H. Giannini, who engineered a number of important film deals, including the Fox-Loew purchase. The banker, it was added, was holder of the Sam H. Harris Trophy, presented by the editor of "Cinema." The "scoop" was ridiculed by Fredman, observing:

"It's a wise paper that knows it's own cup."

Hill Named to Manage Warner Midwest Chain

Oklahoma City — Leo J. Hill, former manager of Skouras' Ambassador, St. Louis, is general manager of the chain of six Midwest Enterprises Theatres here, acquired by Warners. Announcement of the deal was made exclusively by Motion Picture News when it stated a few weeks ago that all negotiations had been set.

Tom Boland, operating head of the chain, confirmed from New York that the transaction had been closed. Theatres included are the Palace, Orpheum, Empress, Liberty, Folly and the new Midwest, now nearing completion.

All of the existing houses are to be remodeled, with first runs slated for the Midwest, Orpheum, Liberty and Empress.

Hill came here with Charles Skouras and Harry Niemyer, Jr., of St. Louis. The latter is to have charge of advertising and publicity for the Midwest chain, which marks the longest single jump made by Warners in its plan to consolidate its western and eastern holdings.

Talking Picture World War Seen Raging

(Continued from page 25)

about that. And in the new struggle for talking picture supremacy, however intricate the problem, Hollywood will count heavily; if highly successful, Hollywood will prove, as never before, a potent factor in shaping civilization.

"A dream it may be, but perhaps not too ethereal, is the thought that Aryan civilization, ever westward in course and today at its final barrier, the Pacific coast of America, is to flower here in its greatest era of intellectual development and art expression."

Wins Novel Prize Again

Charles Reed Jones, now handling advertising and publicity for Mascot Pictures, has been awarded the E. P. Dutton & Co. mystery novel prize for July. The winning novel is "The Torch Defender." His "The King Murder" was a similar Dutton prize winner about a year ago.

Publix Calm as Warners Launch Chicago Invasion

(Continued from page 21)

home office executives on those in charge of local expansion are that the acquisition be commercially sound and that manpower capable of operating the new property successfully be available at the time of its acquisition.

In this connection, it was said that an inviolable policy of the circuit has been its refusal to build or buy in an overseated district. In substantiation of this statement it was pointed out that both the Gateway and the Western and Devon locations are in virgin territory and that the proposed Sixty-Third st. theatre is in a populous neighborhood in which only obsolete theatres are now located.

Asked if Publix was in a position to acquire desirable theatres at the moment they were available, a spokesman said: "We are the only circuit in the business in a liquid condition."

He indicated that any Chicago theatre that has been acquired by any other circuit in the past several weeks might also have been available to Publix had it considered the addition desirable at any time in the past.

Warners Floating New Securities for Houses

Financing of Warners' acquisition of about 125 theatres, as well as others to be secured, is to be provided through issuance of $750,000 additional optional six per cent convertible debentures due in 1939 and 156,710 additional common shares. Application has been made to list these securities on the New York Stock Exchange.

Chains acquired are the Federal Theatres Co., operating 10 theatres in Chicago; the Appel Amusement Co. and in turn the Appel Theatre Circuit, operating jointly 10 theatres in central Pennsylvania, and the Crescent Theatre Circuit. Forty-four theatres and four sites in the Crescent circuit will be acquired outright, 19 theatres and two sites will be owned in fee and 26 theatres and one site will be held under lease. The Crescent company operates in Kentucky, Alabama and Tennessee.

The Heins Theatre Circuit, with four theatres in Virginia; the Burroughs & Boas Theatre Circuit, with seven theatres in Massachusetts; the Mid-West Theatre Circuit, with seven theatres in Oklahoma City, and other theatres in New York, New Jersey, Pennsylvania, Ohio, West Virginia, Wisconsin and California were also acquired, as was the Harris circuit of 27 Pennsylvania houses.

Warners is reported dickering or to have closed for the W. C. Hunt houses at Wildwood and other New Jersey beach resorts, for John Snyder's three houses at Pottstown, Pa., houses at Salem and Pitman, N. J., and the Tower, West Philadelphia. The Hawthorne, Newark, was bought for $250,000.

Big Gains in Population of Country Towns Shown By New Census Analysis

Gains Over Losses in First 5,003 Country Towns Reporting Census Figures

State	Towns Examined	Towns Showing Gain: Total	Under 1,000	1,000 to 2,000	2,000 to 3,000	3,000 to 4,000	4,000 to 5,000	Population Increase	Towns Showing Loss: Total	Under 1,000	1,000 to 2,000	2,000 to 3,000	3,000 to 4,000	4,000 to 5,000	Population Increase	Net Population Gain by States	Net Population Loss by States
Alabama	100	87	13	37	22	5	10	47,149	13	4	6	2	..	1	3,083	44,066	....
Arizona	16	14	3	3	3	3	2	9,814	2	..	2	..	..	..	3,930	6,884	....
Arkansas	96	66	23	19	11	7	6	24,934	30	9	15	3	2	1	6,250	18,684	....
California	119	110	16	22	26	21	25	146,733	9	2	5	2	..	..	1,828	144,905	....
Colorado	54	31	8	12	2	1	8	14,657	23	12	8	1	2	..	6,942	7,715	....
Connecticut	54	40	..	20	7	7	6	14,528	14	..	9	4	..	1	1,066	13,462	....
Delaware	13	10	1	5	1	1	2	3,792	3	..	3	..	..	..	261	3,531	....
Florida	34	31	9	14	3	2	3	23,184	3	1	2	..	..	..	458	22,726	....
Georgia	110	75	20	30	11	9	4	34,272	35	11	18	4	1	1	5,966	28,306	....
Idaho	28	12	6	2	1	1	2	4,679	16	5	4	4	3	..	5,179	.....	500
Illinois	339	165	48	55	29	11	22	80,296	174	84	63	19	2	6	24,891	55,405	....
Indiana	172	94	27	34	15	7	11	24,862	78	43	22	7	1	5	10,681	14,181	....
Iowa	273	129	49	38	18	9	15	14,663	144	88	43	5	7	1	12,735	1,928	....
Kansas	135	69	29	22	7	4	7	19,904	66	39	19	6	2	..	12,331	7,573	....
Kentucky	107	84	17	35	13	9	10	47,476	23	9	10	2	1	1	3,796	43,680	....
Louisiana	74	58	12	19	8	9	10	45,871	16	4	5	5	2	..	4,919	40,952	....
Maine	82	56	1	29	11	7	8	17,118	26	1	17	5	1	2	2,970	14,148	....
Maryland	35	23	8	11	2	1	1	6,111	12	3	5	..	3	1	2,635	3,476	....
Massachusetts	90	80	1	32	20	10	17	39,189	10	..	5	2	2	1	1,874	37,315	....
Michigan	158	114	37	46	8	8	15	45,840	44	25	18	1	..	..	6,188	39,652	....
Minnesota	162	82	37	18	17	2	8	22,148	80	51	23	3	1	2	7,399	14,749	....
Mississippi	95	79	22	29	13	9	6	32,702	16	4	7	2	2	1	6,444	26,258	....
Missouri	145	79	22	28	14	4	11	26,070	66	58	19	5	2	2	9,540	16,530	....
Montana	28	17	7	9	1	..	..	5,986	11	7	1	2	..	1	2,027	3,959	....
Nebraska	182	116	61	38	13	2	2	19,715	66	45	18	3	..	..	5,419	14,296	....
New Hampshire	69	46	1	28	11	2	4	9,371	25	2	13	6	..	2	4,999	4,372	....
New Jersey	89	83	11	24	16	5	27	129,446	6	..	1	2	..	3	2,312	127,134	....
New Mexico	18	15	5	2	3	3	2	13,348	3	2	1	..	..	..	1,380	11,968	....
New York	227	170	47	54	21	13	35	348,646	57	20	20	7	3	7	6,814	341,832	....
North Carolina	110	103	8	57	18	7	13	61,682	7	2	4	1	..	..	647	61,035	....
North Dakota	61	42	27	11	..	1	3	8,140	19	10	9	..	..	..	1,530	6,610	....
Ohio	206	138	32	56	19	8	23	93,591	68	31	23	6	2	6	10,601	82,990	....
Oklahoma	181	116	42	34	17	8	15	80,142	65	29	24	7	2	3	28,819	56,323	....
Oregon	29	24	7	7	6	..	6	14,623	5	3	2	..	..	..	651	13,972	....
Pennsylvania	392	322	32	114	58	37	81	222,173	70	18	31	13	5	3	15,784	206,389	....
Rhode Island	9	8	..	1	2	3	2	4,899	1	..	..	1	..	..	716	4,183	....
South Carolina	62	48	9	16	10	4	9	32,561	14	..	11	1	..	2	1,511	31,050	....
South Dakota	99	51	29	14	6	..	2	6,976	48	33	15	..	..	..	15,215	.....	8,239
Tennessee	102	82	19	27	6	14	16	57,299	20	4	11	4	1	..	3,285	54,014	....
Texas	260	176	50	62	34	10	20	133,691	34	38	28	12	2	4	26,495	107,196	....
Utah	7	3	..	2	..	1	..	729	4	1	1	1	1	..	711	18	....
Vermont	21	13	2	7	1	2	1	1,719	8	3	3	1	..	1	1,513	206	....
Virginia	84	69	19	20	12	1	11	76,363	15	3	10	2	..	..	1,224	75,139	....
Washington	42	22	5	10	3	2	2	8,607	20	11	4	4	1	..	3,861	4,746	....
West Virginia	83	60	7	35	4	3	11	47,637	23	8	8	5	2	..	4,853	42,784	....
Wisconsin	145	80	33	26	11	3	7	18,882	65	41	18	4	1	1	6,567	12,315	....
Wyoming	7	4	1	2	..	..	1	2,858	3	2	1	..	..	..	1,655	1,203	....
Total	5,003	3,395	851	1,216	534	282	502	2,145,076	1,608	746	585	164	54	59	283,955	1,869,860	8,739

Excess of population gains over losses in 5,003 country towns, as shown by the 1930 census—1,861,121.

Urban Trend Indicated at Start Offset; 3,395 Small Towns Show Increase

Country towns are gaining in population, despite popular belief, an analysis of 1930 census returns shows, according to the American Press Ass'n., which has prepared a chart by states to back up its contention.

First census returns had shown a definite urban trend, and the impression was gained that country towns as a whole were losing population.

In its effort to obtain the truth of the matter, the American Press Ass'n. analyzed the census figures of the first 5,003 towns reporting, which showed that country towns, as a whole, are gaining in population, the association declares.

The gain for 3,395 of the 5,003 towns is 2,145,076, according to the analysis, while the loss of the other 1,608 towns is only 283,955. The net gain for the 5,003 towns, therefore, is 1,861,121, it is pointed out.

The analysis included country towns ranging from less than 1,000 to 5,000 population inclusive.

Alexander Industries Loss $288,076 for 1929

Colorado Springs, Colo. — Consolidated net loss of $288,076 after expenses, inventory, obsolescence, write-offs, etc., is reported by Alexander Industries, controlling Alexander Film Co., producer of industrial films, and Alexander Aircraft Co., for the year ended Dec. 31, 1929.

Balance sheet as of December 31, 1929, shows current assets of $1,538,517 and current liabiilties of $526,246. Capital stock outstanding consists of 5,888 shares (par $100) of 8% preferred and 300,000 no-par shares of common stock. Capital stock of subsidiary corporations outstanding amounted to $40,562.

101,000 Tickets Given Away by Seattle House

Seattle—The greatest distribution of "ducats," 101,000, ever attempted in this city, was made this week by the New Orpheum in an effort to bolster summer business.

The distribution was made via the "Seattle Buyers' Guide," a local weekly newspaper of the "shopping news" style distributed free to the 101,000 home-owners and apartment residents of this city.

Each copy of the newspaper, left on every city doorstep, contained a fancy two-color coupon entitling the holder to one free admission to the New Orpheum when accompanied by one paid admission.

There were no strings to the offer. Tickets were good at any performance, matinee or evening, and apparently had no time limit.

Patrons of B. & K. Loop Houses Get Gratis Parking

Chicago—Publix-B. & K. this week inaugurated a free auto parking plan for all patrons of the circuit's Loop houses. The motoring movie fans may leave their cars at the North Loop Motoramp any time between 11 A. M. and midnight; bring their parking check to the theatre and have it stamped at the box-office and claim their car later without charge. The motoramp is convenient to four of the circuit's Loop houses, but is five blocks removed from McVickers theatre.

The Loop parking problem is either a troublesome or an expensive one to theatre patrons, and this move, offering the solution it does, is considered to be in the nature of a coup on the part of Publix-B. & K.

Elsie Janis' Mother Dies at Hollywood

Hollywood—Death has written finis to one of the most famous companionships in screen and stage history with the passing of Mrs. Janis E. Bierbower, mother of Elsie Janis. She had remained with her daughter throughout the latter's professional career, and their association is regarded as having furnished the plot for "Mother Knows Best." During the war, when Miss Janis entertained soldiers at the front, her mother secured a special permit from the government to accompany her daughter.

N.W. to Play Golf

Minneapolis—Exhibitors and exchangemen of the northwest will compete in the annual golf tourney, scheduled for July 19 at Detroit Lakes, Minn. The event will last two days, closing with a barbeque.

Clara Bow's Navy Film Dies at L. A., "Angels" in Lead

Los Angeles—It may be the publicity she's been receiving as the result of her "love" affair, or it may be any number of other things, but the nosedive taken by Clara Bow's "True to the Navy" in the brand new Hollywood Pantages is the news of last week so far as the local picture rialto is concerned. Miss Bow's new film pulled only $8,800 to the ticket window, vieing with "Bright Lights" at Warners' Downtown as the week's prize turkey.

"Hell's Angels" and "The Big House" continue to lead the procession among Hollywood and Los Angeles first runs, the two big money-getters running away from strong opposition in a week of hot weather, which sent many to beaches and mountains. Howard Hughes' air film, being presented by Sid Grauman at the Chinese in Hollywood, got first money with a take of $26,000 on its seventh week, holding up well from its sixth weeks' gross of $28,500.

M-G-M's "The Big House" dropped sharply from its second week's gross of $23,500, getting $15,900 on the week. At that, this was big intake for the Fox Criterion, getting the picture a rating of 159 per cent. The only other Los Angeles house to finish above par was the Carthay Circle with "So This Is London," the Will Rogers film copping a 105 per cent rating. Hollywood's only attraction other than "Hell's Angeles" to enjoy anything like a big week, was Warners' Hollywood, which got $16,000 for a rating of 114 per cent. "Oh! Sailor, Behave" was the picture, but a big share of the draw is credited to the stage shows.

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE—(2,023), 7th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman prologue. **Gross:** $26,000. **Rating:** 163%.

"SO THIS IS LONLON" (Fox)

FOX CARTHAY CIRCLE—(1,650), 4th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $13,100. **Rating:** 105%.

"GOOD INTENTIONS" (Fox)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon and Marco "Green Devil" Idea, Perry Aaskam, talker comedy, Movietone and Metrotone news. **Gross:** $21,000. **Rating:** 78%.

"DANGEROUS NAN McGREW" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Mack Sennett comedy ("Trip to Egypt"), Paramount Sound news, Milton Charles organ concert. **Gross:** $19,500. **Rating:** 78%.

"BIG HOUSE" (M-G-M)

FOX CRITERION—(1,652), 3rd week, 7 days, 35c to 65c. **Other attractions:** Charlie Chase in "Fast Work," Movietone news. **Gross:** $15,900. **Rating:** 159%.

"THE CUCKOOS" (Radio)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Ben Bernie and band, Movictone news. **Gross:** $5,400. **Rating:** 72%.

"OH! SAILOR, BEHAVE" (Warners)

WARNER BROTHERS HOLLYWOOD—(3,000), 7 days, 35c to 65c. **Other attractions:** Larry Ceballos revue, Vitaphone Varieties, sound news, symphony orchestra. **Gross:** $16,000. **Rating:** 114%.

"ANYBODY'S WAR" (Paramount)

UNITED ARTISTS—(2,100), 1st week, 7 days, 35c to 75c. **Other attractions:** Tom Terriss' "Drums of Fear," sound novelty, Paramount sound news, Gaylord Carter organ concert. **Gross:** $12,800. **Rating:** 95%.

"BRIGHT LIGHTS" (F. N.)

WARNER BROTHERS DOWNTOWN—(2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties ("The Potters"), sound news. **Gross:** $8,500. **Rating:** 57%.

"MIDNIGHT MYSTERY" (Radio)

R-K-O—(2,700), 7 days, 35c to 65c. **Other attractions:** R-K-O vaudeville, talker comedy, Pathe sound news. **Gross:** $12,200. **Rating:** 76%.

"LAWFUL LARCENY" (Radio)

ORPHEUM—(2,750), 7 days, 35c to 65c. **Other attractions:** Talker comedy and Pathe sound news. **Gross:** $11,000. **Rating:** 69%.

"ONCE A GENTLEMAN" (Sono Art)

CALIFORNIA—(2,000), 7 days, 25c and 50c. **Other attractions:** Talker comedy, soud news. **Gross:** $5,000. **Rating:** 67%.

"TRUE TO THE NAVY" (Para.)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon-Marco "Idea In Blue," Kerekjarto, Movietone news. **Gross:** $8,800. **Rating:** 59%.

Lukewarm

"SONG OF THE FLAME"
Refrigerated
—Ad in *N. Y. Eve. World.*

Fanchon and Marco Book Yakima House

Seattle—Addition of one more city in the Pacific Northwest to play the Fanchon & Marco stage "ideas" was announced here last week by local booking officials for the producing company. Effective this month, the Capitol Theatre in Yakima will show the revues for two days each week. Under the revised routing, now becoming effective, the acts will close in Seattle as usual on Wednesday night, lay off in this city on Thursday, and then proceed to Yakima for Saturday and Sunday performances. From Yakima they will proceed to Denver on the first lap of their journey to the East Coast. The "Box o' Candy" idea will be the first to add Yakima to the route list.

Savage Feted at Dinner

Hoboken, N. J.—Citizens here on Monday tendered the first Prosperity League dinner to A. W. Savage, lessee and owner of the Rivoli, at which was formed a permanent organization for the purpose of putting the "Big 'B' of Big Business Back in the Business of Hoboken." The film "Ingagi" was shown.

Henry Needles Appointed Zone Mgr. for Warners

Hartford, Conn.—With the transfer of the Schuman-Dolgin circuit here to Warners, the latter have appointed Henry Needles zone manager. Warners now have nine theatres here.

Germany to Halt Flood Of "Cheap Foreign" Films

Berlin—All foreign films must hereafter be submitted to a newly created censorship board which has been appointed to stop the flood into Germany of "cheap foreign" films.

Southern Amusement Co. Planning Another Theatre

La Fayette, La.—The Southern Amusement Co., which operates the Jefferson, is to erect a new 1,200-seater here. Herman J. Duncan of Alexandria, La., is preparing the plans.

Danziger on New Post

Cincinnati, O.—William A. Clark, for eight years director of advertising and publicity for the Libson interests here, and acting in the same capacity for R-K-O after that company acquired the circuit recently, has resigned. He is succeeded by William E. Danziger.

'Rogue Song' Dives As 'Dawn Patrol' Clicks in N. Y.

Flop of "The Rogue Song" at the Roxy, where it is threatening to skid the house to a new low, and the big business being done by "The Dawn Patrol" at the Winter Garden where it replaced "Numbered Men" featured the week along Broadway. In spite of some good summer show weather, "The Rogue Song," playing pop prices after its $2 run at the Astor, could get only $61,000 on its first five days.

The other new entry on the street was "Anybody's War," which sliced two days off the fifth week's gross of the Byrd film, the two garnering $21,300 on the week. The Capitol is doing business with "Let Us Be Gay," after having a good week with Lon Chaney's "Unholy Three." Paramount has another western in "A Man from Wyoming," which doesn't seem to be getting the dough that Clara Bow drew last week.

"Holiday," last week's big hit, is continuing strong at the Rivoli. The Strand looks weak with "Sweet Mama," and the Globe appears so-so with "Lawful Larceny," after a good week with "Inside the Lines." "The Big House" seems to be hitting on a pretty even keel. "Swing High" on Wednesday bowed out of the Cohan after a fairly successful run of three weeks, with Pathe leasing the house. Last week's estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR — (1,120), 50c-75c-$1-$1.50-$2, 3rd week. **Other attractions:** Comedy "College Hounds," newsreel. **Gross:** $22,693.

"THE UNHOLY THREE" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, Capitol presentation, "Fred Waring's Pennsylvanians." **Gross:** $71,315.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL — (922), 50c-75c-$1-$1.50-$2.50. 7 days, 11th week. **Other attractions:** None. **Gross:** $17,762.

"LOVE AMONG MILLIONAIRES"

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Overture "Spirit of Independence," vande, "Sportland"; comedy, "Stage Door Knights"; newsreel. **Gross:** $70,400.

"BYRD AT THE SOUTH POLE" (Para.)

RIALTO—(1,904), 40c-50c-85c-$1, 5 days. **Other attractions:** Comedy, "Insurance"; "Kandy Cabaret," cartoon, "There Will Be A Hot Time In the Old Town To-Night." **Gross:** $21,300.

"HOLIDAY"

RIVOLI—(2,103), 35c-50c-65c-$1, 7 days. **Other attractions:** "The Cockeyed News" with Eddie Cantor; comedy, "Sing You Dancers"; newsreel. **Gross:** $41,500.

"ON THE LEVEL"

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Overture, "Pique Dame," Hearst Metrotone news and presentation. **Gross:** ?

"SWEETHEARTS AND WIVES" (F. N.)

STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days, 2nd week. **Other attractions:** Eddie Buzzell in "The Royal Fourflusher," short "Liar of Change How," cartoon "Sinking in the Bath Tub." **Gross:** $22,429.

"NUMBERED MEN" (F. N.)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 4 days. **Other attractions:** Comedy "For Sale," The Potters in "What a Life!" shorts "Taxi Talks," "Devil's Parade," Max Schmeling short. **Gross:** $23,628.

"SWING HIGH" (Pathe)

GEO. M. COHAN—(1,000), 35c-50c-75c, 7 days. **Other attractions:** Comedy "Big Hearted"; Pathe news and Pathe Audio Review. **Gross:** $7,900.

Cincy May Make Theatres Use Emergency Lighting

Cincinnati—On account of city electric current having failed to function for half an hour at one of the suburban houses, city officials are agitating the question of requiring all picture houses to have independent lighting facilities.

"Big House" Good For $50,800 1st Week of Chi Run

Chicago—Cool, pleasant weather and a neat assortment of box-office pictures sent the Loop to one of its best business weeks of the summer. Grosses at most houses compare favorably with the banner weeks of last winter.

"The Big House" (M-G-M) set a new record, taking $50,800 (155%) in the last seven of its first ten days at McVickers. The management expects it to hold up for a total of three weeks, when it will be replaced (July 25) by "Journey's End" (Tiffany). The war picture had two weeks as a roadshow in the Loop during May, hence its McVickers' booking will constitute its first run at popular prices here. "Richest Man in the World" (M-G-M) was good for $16,700 (150%) in its second week at the Woods but was shunted out, regardless, by an earlier booking of "Lawful Larceny" (Radio). "All Quiet on the Western Front" (U.), playing its second week at the Garrick and sixth week in the Loop, was good at $11,900 (135%). This Shubert house hopes to hold the war picture until the legit season reopens, when it will return to stage policy.

The United Artists enjoyed unaccustomed prosperity with "Song o' My Heart" (Fox), which drew heavily on the city's large "harp" population to get $28,600 (130%) in its first week. "With Byrd at the South Pole" (Par.), which had begun to sag at the opening of its third week, was appreciably revived by Admiral Byrd's presence in the city. It picked up over the week-end and managed $26,000 (130%), which took it into its fourth week. Also on the right side were the Castle and Orpheum. The former got $6,100 (200%) in its first week with "Ingagi" (Indie), which has had nine Loop weeks at the Garrick. The Orpheum, with "Back Pay" (F.N.) in on a "pink" permit, hit its best figure in weeks—$6,500 (100%).

Others were slightly off, with the Oriental trailing with $28,700 (55%). "Sweethearts and Wives" (F.N.) was the feature.

"INGAGI" (Congo Pictures)
CASTLE—(300), 60c. 1st week here, 10th in Loop. **Other attractions**: newsreel. **Gross:** $6,100. **Rating:** 200%.

"THE UNHOLY THREE" (M-G-M)
CHICAGO—3,940), 35c-85c, 7 days. **Other attractions:** stage show, comedy, newsreel, novelty short. "Chaney Talks"—but not money, here. **Gross:** $37,100. **Rating:** 82%.

"ALL QUIET ON THE WESTERN FRONT" (U)
GARRICK—(1,259), 50c-75c, 6th week in Loop. House hopes to hold this one until legit season reopens, when it ahandons pictures. **Gross:** $11,900. **Rating:** 135%.

"THE BIG HOUSE" (M-G-M)
McVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel, musical short. Scheduled to be replaced July 25 by "Journey's End" (Tiffany) for its first time here at pop prices. **Gross:** $50,800. **Rating:** 155%. All-time record.

"ON THE LEVEL" (Fox)
(2nd time in Loop)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** 30 minutes of newsreel, comedy. **Gross:** $3,100. **Rating:** 60%.

"SWEETHEARTS AND WIVES" (F.N.)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. House has tough time making the grade without a name draw when Loop competition amounts to anything. **Gross:** $28,700. **Rating:** 55%.

"BACK PAY" (F. N.)
ORPHEUM—(762), 25c-50; 7 days. House did its best business in months with this picture, in on a "pink." **Gross:** $6,500. **Rating:** 100%.

"WILD COMPANY" (Fox)
PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 6 acts of vaudeville, headed by five Hunters (new world's endurance flying record holders). The Hunters may be eagles on the outside but they're only English sparrows in a theatre. Helped the draw very little. **Gross:** $22,300. **Rating:** 90%.

"WITH BYRD AT THE SOUTH POLE" (Para.)
ROOSEVELT—(1,591), 35c-85c, 3d week. **Other attractions:** Comedy, newsreel, musical short. Byrd's visit in city helped this when it was preparing to sag. Held over as a result. **Gross:** $26,000. **Rating:** 130%.

"THE FALL GUY" (Radio)
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts vaudeville, newsreel, novelty short. **Gross:** $18,500. **Rating:** 70%.

"SONG O' MY HEART" (Fox)
UNITED ARTISTS—(1,700), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, novelty short. Best business house has had in some time. **Gross:** $28,600. **Rating:** 130%.

"RICHEST MAN IN THE WORLD" (M-G-M)
WOODS—(1,166), 35c-75c, 2nd week. **Other attractions:** Comedy, cartoon, newsreel. Two weeks of nice business for this one, but forced out by a booking of "Lawful Larceny" (Radio), which replaced. **Gross:** $16,700. **Rating:** 150%.

Oh, Joy!

Hollywood — Jack Oakie, Paramount comedian, will henceforth carry the nickname of "America's Joy Friend" in company advertising.

Heat a Break for Omaha; Lead for Dix with $18,125

Omaha—The hottest week that Omaha has experienced for 15 years was a break for the box-offices. With the mercury past 100 most of every day, the theatres were the only cool places in town. High mark for the week was 104 degrees.

Dix's following among the flappers gave the Orpheum a great week with "Shooting Straight" (Radio). Gross ran to $18,125, 125%. Peter Higgins, radio singer, and Davidson's Louisville Loons headed the R-K-O stage bill.

After a week at the Paramount, "With Byrd at the South Pole" (Par) continued to pull good business at the State for the first half. Got $2,415, or 115%. "In the Headlines" (W.B.), last half, brought $2,025, 90%.

Powell is always a cinch here. "Shadow of the Law" (Par) gave the World a 110% week, totalling $10,450. Paramount slipped to 90% with "Border Legion" (Par). Did $7,650.

"SHOOTING STRAIGHT" (Radio)
ORPHEUM (RKO—(3,000), 25c-60c, 7 days. **Other attractions:** Peter Higgins and 4 R-K-O acts, Pathe news, fable and comedy. **Gross:** $18,125. **Rating:** 125%.

"BORDER LEGION" (Paramount)
PARAMOUNT (Para-Publix) — 2,900), 25c-50c, 7 days. **Other attractions:** Paramount news, organ and comedy. **Gross:** $7,650. **Rating:** 90%.

"SHADOW OF THE LAW" (Paramount)
WORLD (Para-Publix)—(2,500), 25c-60c, 7 days. **Other attractions:** Four acts Publix vaudeville, Ted Mack and band, Paramount news and shorts. **Gross:** $10,450. **Rating:** 110%.

"WITH BYRD AT THE SOUTH POLE" (Para.)
STATE (Para-Publix)—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, novelty and comedy. **Gross:** $2,415. **Rating:** 115%.

"IN THE HEADLINES" (W. B.)
STATE (Para-Publix) — (1,200), 25c-40c, 4 days. **Other attractions:** Universal news, novelty and comedy. **Gross:** $2,025. **Rating:** 90%.

Gish Film Nearly Doubles Gross at Valencia Balto.

Baltimore—The highest rating for the week was obtained by Loew's Valencia, where "One Romantic Night," starring Lillian Gish, was shown. This picture caught on well with the public and did approximately $6,500 for the week, making the rating for this house run up to 186%. It could be seen that patrons like Miss Gish in her new style of acting and they enjoyed the play as a whole, especially the work of Marie Dressler, who now has a big following here. It is a pity the picture was not offered in a larger house.

Considering the time of year, the large theatres had a very good week. Another picture which the public liked immensely was "Young Man of Manhattan," with the Capitol stage unit, "Hit Bits of 1930," which did $20,800, giving it a rating of 99%. This was at Loew's Century.

Then, at Loew's Stanley, "The Texan," with Gary Cooper, went over nicely with a rating of 93%, giving this house a gross of $16,300.

The surprise of the week was the gross done by "White Cargo" at the Auditorium where business has been rather dull during the season. This picture, offered on a grind policy with 25 to 50 cents admissions, rated 65 per cent on the week, which figured at about $3,575.

Weather: Clear with variable temperatures ranging from very hot to cool with showers Friday afternoon. First runs: "White Cargo," Auditorium; "Young Man of Manhattan," with the Loew-Capitol stage unit, "Hit Bits of 1930," Loew's Century; "With Byrd at the South Pole" in its second consecutive week at Keith's; "In the Next Room," Warners' Metropolitan; "Women Everywhere," New; "The Texan" Loew's Stanley; "One Romantic Night," Loew's Valencia; "The Devil's Holiday," Loew's Parkway.

"YOUNG MAN OF MANHATTAN" (Paramount)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, Harry Langdon in "The Fighting Parson" (comedy), "Hit Bits of 1930" with Leavitt and Lockwood, stage unit; orchestra, organ. **Gross:** $20,800. **Rating:** 99%.

"THE TEXAN" (Paramount)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, Harry Langdon in "The Head Guy" (comedy), Pathe Audio Review, organ. **Gross:** $16,300. **Rating:** 93%.

"ONE ROMANTIC NIGHT" (United Artists)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "The Bearded Lady" (Paramount comedy), Sportlight, "In the Good Old Summer Time" (Paramount song reel). **Gross:** $6,500. **Rating:** 186%.

"DEVIL'S HOLIDAY" (Paramount)
(Shown uptown after one week at the Stanley, downtown.)
LOEW'S PARKWAY—(1,092), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Desperate Sam" (comedy), "Frolicking Fish" (cartoon). **Gross:** $4,600. **Rating:** 104%.

"IN THE NEXT ROOM" (F.N.)
METROPOLITAN—(1,500), 15c-50c, 6 days starting Saturday. **Other attractions:** Silent Kinograms, "Nile Green" and "Office Steps," (Vitaphone Varieties), organ. **Gross:** $3,000. **Rating:** 50%.

"WITH BYRD AT THE SOUTH POLE" (Para.)
(Second consecutive week)
KEITH'S—(3,016), 25c-50c, 6 days beginning Friday. **Other attractions:** "America or Bust" (Pathe comedy), Pathe news. **Gross:** $5,800. **Rating:** 72½%.

"WOMEN EVERYWHERE" (Fox)
NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Honk Your Horn" (comedy). "Screen Snapshots." **Gross:** $6,000. **Rating:** 60%.

"WHITE CARGO" (W. P. Film Co., Ltd.)
AUDITORIUM—(1,600), 25c-50c, 6 days. **Other attractions:** Universal news, "Hot Tips" (Trio comedy). **Gross:** $3,575. **Rating:** 65%.

Henley Back on "U" Lot

Hollywood—Hobert Henley has returned to the Universal fold, where he acted and directed over a long period.

New Matrimonial Ballad

The oft-married and celebrated Peggy Hopkins—never mind the surname!—has now been honored by a new song, entitled "Peggy, the People's Joyce."—*Film Fun.*

Rogers Clings to No. 1 Spot Among Frisco 1st Runs

San Francisco—Heavy fog, winds and cool weather sent patrons running to the theatres instead of the country. Vacations in schools and offices brought crowds to the theatres all over the city, both afternoons and evening.

"So This Is London," which was moved from the Fox to the Warfield, continued to draw. The Warfield reported $27,000 gross for the week at a 160% rating. This was the big rating for the week. "The Big Pond," shown for a fourth week at the St. Francis, continued to pull. Its gross receipts were $11,100 and its rating 108%. Three other theatres did 100% or more. "With Byrd at the South Pole," at the California, was shown for a second week at a gross of $14,000, or 100%. "Runaway Bride" at the Golden Gate drew a Monday night audience which was largest in 21 weeks.

"White Cargo" will be shown a fourth week at the Davies, since it is continuing to draw. "Ingagi," previously shown at other houses in the city where it had had some trouble, was brought back and shown at the Premier to crowds.

One reason for good business was midnight shows.

Weather: Heavy fog and winds.
Opposition: "The Unholy Three," Fox; "So This Is London," Warfield; "The Big Pond," St. Francis; "A Man from Wyoming," Paramount; "With Byrd at South Pole," California; "Hearts in Exile," Casino; "The Golden Dawn," Embassy; "White Cargo," Davies; "Runaway Bride," "Golden Gate."

"THE UNHOLY THREE" (M-G-M)
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Walt Roesner, overture, Fox talking news, Fanchon & Marco's stage revue. **Gross:** $30,000. **Rating:** 100%.

"SO THIS IS LONDON" (Fox)
WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** "Vagabond Director" travel talkie, "Drums of Fear," Hearst Metrotone and Fox Movietone news. **Gross:** $27,000. **Rating:** 160%.

"THE BIG POND" (Paramount)
ST. FRANCIS—(1,400), 35c-60c-90c, 4th week. **Other attractions:** Larie de Pries' Band, "Campus Crushes," "Dresden Dolls," Paramount sound news. **Gross:** $11,100. **Rating:** 108%.

"MAN FROM WYOMING" (Paramount)
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Gourfain's production, "Northern Nites"; "Honk Your Horn," comedy; Yvette and "Boquet of Beauties"; Dinah Mayes, blues singer. **Gross:** $10,100. **Rating:** 78%.

"WITH BYRD AT SOUTH POLE" (Paramount)
CALIFORNIA—(2,200), 35c-50c-90c, 2nd week. **Other attractions:** Bobby Rosburg, 3-year-old golfer. **Gross:** $14,000. **Rating:** 100%.

"HEARTS IN EXILE" (First National)
CASINO—(2,400), 40c-60c, 7 days. **Other attractions:** "Hunting Tigers in India"; news. **Gross:** $12,000. **Rating:** 100%.

"THE GOLDEN DAWN" (Warners)
EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Laborious Hauptman and his Embassy Melody Artists, with Raymond Malone, guest violinist; news. **Gross:** $9,000. **Rating:** 90%.

"WHITE CARGO" (W. P. Films)
DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Comedies; Universal-Chronicle newscasting. **Gross:** $8,500. **Rating:** 95%.

"RUNAWAY BRIDE" (Radio)
GOLDEN GATE—(2,500), 30c-40c-50c-65c, 7 days. **Other attractions:** Pathe Sound news; Crosby's Corner, comedy; vaudeville. **Gross:** $16,000. **Rating:** 110%.

"Ingagi" Tops 'Em All in Oklahoma City; Does $7,000

Oklahoma City—"Ingagi" walked away with honors last week in Oklahoma City. The jungle picture, shot at from various bylanes and charged a fake, finished its seven days at the Empress with $7,000, or a rating of 125 per cent.

The weather here was fair, although a trifle too hot to make theatre managers chortle with delight. Business, as a rule, was, therefore, fair.

Weather: Fair and warm.
Opposition: "A Man from Wyoming," Criterion; "In Gay Madrid," Capitol; "White Cargo," Palace; "Sisters," Orpheum; "Cheer Up and Smile," Liberty; "Ingagi," Empress; "Medicine Man," Orpheum.

"A MAN FROM WYOMING" (Paramount)
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount News, "Accidents Will Happen," "Pretzels." **Gross:** $5,500. **Rating:** 110%.

"IN GAY MADRID" (M-G-M)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Eddie Cantor in "Insurance." **Gross:** $6,000. **Rating:** 115%.

"WHITE CARGO" (W. P. Films)
PALACE—(750), 25c-50c, 7 days. **Other attractions:** Vitaphone shorts. **Gross:** $3,500. **Rating:** 95%.

"SISTERS" (Columbia)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Pathe news, R-K-O vaudeville. **Gross:** $3,200. **Rating:** 100%.

"CHEER UP AND SMILE" (Fox)
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox Movietone News, talking comedy. **Gross:** $5,000. **Rating:** 90%.

"INGAGI" (Congo)
EMPRESS—(1,200), 25c-50c, 7 days. **Other attractions:** Universal News, Mickey Mouse in "Carnival Kid." **Gross:** $7,000. **Rating:** 125%.

"MEDICINE MAN" (Tiffany)
ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Pathe News, Fanchon & Marco's "Uniform" Ideas. **Gross:** $3,000. **Rating:** 90%.

Providence Lead To 'Unholy Three'; Gross is $19,500

Providence—Hot weather and the circus put a crimp into the bankrolls of exhibitors here, most houses reporting only fair business. Loew's State, at a gross of $19,500, was the best bread-winner with "The Unholy Three," with the new Paramount a strong second at $13,800. The R-K-O Victory had a good week. The R-K-O Albee, as well as the Majestic, felt the general depression.

Weather: Hot, rain.
Opposition: Circus, Carlton stock, legit. Films, Loew's State, "The Unholy Three;" R-K-O Victory, "So This Is London;" Majestic, "Fox Movietone Follies of 1930;" R-K-O Albee, "Rough Romance," vaude Paramount, "The Social Lion."

"FOX MOVIETONE FOLLIES" (Fox)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Down With Husbands," Travel Talks, Mickey Mouse comedy. **Gross:** $9,500. **Rating,** 90%.

"THE SOCIAL LION" (Para.)
PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions,** "That Red Headed Hussie," Queen Bee of Her Set," Joe Alexander's Organlogue, "Hot Dogs," "Toys." **Gross:** $13,800. **Rating:** 95%.

"SO THIS IS LONDON" (Fox)
R-K-O VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Two Fresh Eggs," Pathe Sound News," "Lair of Changhow," Tom Terriss Travelogue. **Gross:** $9,000. **Rating:** 98%.

"THE UNHOLY THREE" (M-G-M)
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Benny Rubin in "The General," "Fifty Million Husbands," Screen Snapshots, Audio Revue, Hearst Metrotone, Joe Stoves' organlogue. **Gross:** $19,500. **Rating:** 90%.

"ROUGH ROMANCE" (Fox)
R-K-O ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts of vaudeville headed by Rita Burgess Gould. **Gross:** $9,000. **Rating:** 90%.

Current Simile

As hard to recall as the name of the "Greatest All Talking, All Singing Picture" you saw last year.—*The Pathfinder*

Golf Bug Hits B. O. At Mpls. with All Clubs in the Bag

Minneapolis—With the town goofy over golf, the National Open Golf Tournament, which was held at the Interlachen Club here and which was given with a cast of great and near-great stars of the Scotch game, hit the box-offices of the local theatres with every club known to the game. And if that wasn't enough to give house managers gray hair, a heat wave, which topped 100 degrees in the six days in which it held the city, wrecked what hopes the theatres had of making any kind of a profit on their week's offerings.

The Minnesota had the best take of the group. It showed "The Border Legion" to a gross of $22,000, giving the house a 60% rating. The Orpheum could only rate 50% and a gross of $14,500 on "Good Intentions." The Century, which was making heavy dough on "With Byrd at the South Pole," which was playing for a second week at the house, was ordered to jerk the film and open Thursday with "The Unholy Three." The house hit the rate column at the 90% mark. It grossed $9,000. The State showed "The Bad One" to a 60% gross, or a take of $6,000. The Lyric showed "Mamba" to a take of $2,000, or a rating of 70%. The Aster plugged "Sweethearts and Wives" for a 65% rating, or a gross of $1,500. "White Cargo," which has been held over for a second week at the Shubert, grossed $5,790, to register in the rating column with a 70%.

Weather: Hot.
Opposition: "The Border Legion," "Puttin' on the Dog" (Publix stage show, featuring Sammy Cohen); overture presentation, "Minnesota"; "Mamba," Lyric; "With Byrd at the South Pole," until Wednesday, completing the week; "The Unholy Three," Century; "Good Intentions," Anatole Friedland's "Twelve O'clock Revue," heading five-act vaude bill, Orpheum; "White Cargo," seeond week at Shubert; "Sweethearts and Wives," Aster; "The Bad One," State. National Open Golf Championship at Interlachen eourse, Thursday to Saturday.

"THE BORDER LEGION" (Para.)
MINNESOTA—(4,025), 35c-45c-75c, 7 days, 7 shows daily. **Other attractions:** Sammy Cohen featured in "Puttin' on the Dog" (Publix stage show); overture presentation and newsreel. **Gross:** $22,000. **Rating:** 60%.

"GOOD INTENTIONS" (Fox)
ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Anatole Friedland's "Twelve O'clock Revue," heading five-act vaude bill. **Gross:** $14,500. **Rating:** 50%.

"WITH BYRD AT SOUTH POLE" (Paramount)
(Until Wednesday)
"UNHOLY THREE" (M-G-M)
(Completing Week)
CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $9,000. **Rating:** 90%.

"THE BAD ONE" (U. A.)
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $6,000. **Rating:** 60%.

"MAMBA" (Tiffany)
LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,000. **Rating:** 70%.

"WHITE CARGO" (All Star) (Second Week)
SHUBERT—(1,500), 50c-75c, 7 days, 6 shows daily. **Gross:** $5,790. **Rating:** 70%.

"SWEETHEARTS AND WIVES" (F. N.)
ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** Comedy and newsreel. **Gross:** $1,500. **Rating:** 65%.

Des Moines Boils But Grosses Do Well; No Wows

Des Moines—With the thermometer registering 102 to 105 degrees and the heat wave registering distress in all sections of Iowa, theatre men in Des Moines are optimistic about the fact that business had suffered no more than it had here. With a good line-up of pictures, the box-office registered average business. The Orpheum alone reported business above normal with the RKO feature, "Midnight Mystery," registering 110%, and Fox's "On the Level" getting 120%, or a gross of $5,606. It has been estimated that more than a dozen people have died as a consequence of torrid weather. The swimming pools, lake and river beaches are drawing huge crowds.

"DANGEROUS NAN McGREW" (Para.)
PARAMOUNT—(1,700), 3 days, 25c-35c-60c. **Other attractions:** Paramount news, Bob Hamilton organ number, five acts of vaudeville with Paramount stage band. **Gross:** $4,000. **Rating:** 100%.

"THE BAD ONE" (U.A.)
PARAMOUNT—(1,700), 3 days, 25c-35c-60c. **Other attractions:** Universal news, M-G-M comedy ("Fast Mark"), Al Morey and band in "Brazil Nuts," Columbia cartoon ("Jazz Rhythm"). **Gross:** $4,572. **Rating:** 100%.

"THE UNHOLY THREE" (M-G-M)
DES MOINES—(1,600), 7 days, 25c-35c-50c. **Other attractions:** Paramount news, Pathe Sportlight ("Champion Makers"), Pathe comedy ("America or Bust"), Columbia cartoon ("Fire Fighters"). **Gross:** $8,000. **Rating:** 100%.

"MIDNIGHT MYSTERY" (RKO)
ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, R-K-O vaude. **Gross:** $4,100. **Rating:** 110%.

"ON THE LEVEL" (Fox)
ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** Pathe news, Pathe review. **Gross:** $5,606. **Rating:** 120%.

THE FLIRTING WIDOW" (F.N.)
STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Paramount news, Paramount comedy ("Bearded Lady"), Columbia cartoon ("Mickey's Follies"). **Gross:** $2,400. **Rating:** 95%.

"ISLE OF ESCAPE" (Warner)
STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Pathe sound news, Paramount comedy ("Red Headed Hussy"), Paramount song novelty ("Rings on My Fingers"). **Gross:** $1,800. **Rating:** 100%.

Script Writers Flop; Author Gets the Job

Hollywood—After getting several unsatisfactory scripts on "East Is West," Universal made a deal with Samuel Shipman, author of the play, to write the screen version and dialogue. Picture is scheduled to start next week under direction of Monta Bell, with Lupe Velez starred.

Architects Chosen

Cincinnati—C. and E. A. Webber have been chosen architects for new $30,000 theatre to be built by the Bethel Theatre Co., Bethel, O.

New Ohio Theatre

West Union, O.—Adams County Building & Loan Co. is sponsoring the building of a new house here at a cost of $25,000. W. P. Ridenour, architect, Portsmouth, O., is developing plans.

Chains Invading Spencer, Ia?

Spencer, Ia.—The historic old Grand Opera house, built in 1900, has been sold for $55,000. Buyer's name not revealed, but probably RKO or Paramount-Publix.

Prison Films Out

Columbus—Ohio got plenty of adverse publicity out of its prison disgrace, which cost so many lives, and for the time being does not want any more of it, on the screen at least, for the reflected criticism of prison riots is holding up okeh of "Numbered Men" and "The Big House." The censor board, it is said, will not pass any pictures depicting a prison break.

Byrd Holds Lead In Boston 'Way Ahead of Others

Boston—"With Byrd at the South Pole," playing day and date for a second week at Publix's Olympia and Uptown, continued to show the best returns. After establishing new house records for its first week, it grossed $15,500 for 130% and $19,000 for 125% at the two houses for the week's high.

At the other theatres there was little change in the grosses from last week, Metropolitan, with "A Man from Wyoming," reporting fair business for 85%. Loew's State and both Keith houses fell off a bit but nothing of an alarming nature.

Weather: Warm, fair.
Opposition: "A Man From Wyoming" at Metropolitan, with stage attractions; "The Big Party" at Keith Albee; "Good Intentions" at Keith Memorial; "Let Us Be Gay" at Loew's State; "One Romantic Night" at Loew's Orpheum; "With Byrd at the South Pole" at Olympia and Uptown; "Sisters" at Park; "The Border Legion" at the Scollay Square; "Dangerous Nan McGrew" at the Fenway and Modern and "All Quiet on the Western Front" in its sixth week at the Majestic.

"A MAN FROM WYOMING" (Para.)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Duke Ellington and Cotton Club orchestra, revue, comedy, lounge dancing, Paramount news. **Gross:** $28,000. **Rating:** 85%.

"THE BIG PARTY" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Eddie Dowling in person, vaudeville, R-K-Olians, Sportlight, Pathe news. **Gross:** $16,000. **Ratings:** 85%.

"GOOD INTENTIONS" (Fox)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Organ specialties, Sportlight, comedy, Pathe news. **Gross:** $20,000. **Rating:** 85%.

"LET US BE GAY" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst Metrotone news. **Gross:** $19,000. **Rating:** 95%.

"ONE ROMANTIC NIGHT" (U.A.)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Loew's Roadshow "Blue Garden," vaudeville, comedy, Hearst Metrotone news. **Gross:** $19,000. **Rating:** 95%.

"WITH BYRD AT THE SOUTH POLE" (Para.)
(Playing day and date with the Uptown)
OLYMPIA—2,500), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $19,000. **Rating:** 125% (second week).

"WITH BYRD AT THE SOUTH POLE" (Para.)
(Playing day and date with the Olympia)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $15,500. **Rating:** 130% (second week).

"SISTERS" (Columbia)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Universal news. **Gross:** $4,500. **Rating:** 90%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
MAJESTIC—(1,800), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $12,000. **Rating:** 90%.

"THE BORDER LEGION" (Para.)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Seven vaudeville acts, comedy, Paramount news. **Gross:** $12,000. **Rating:** 90%.

"DANGEROUS NAN McGREW" (Para.)
(Playing day and date with Modern)
FENWAY—(1,800), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $11,000. **Rating:** 90%.

"DANGEROUS NAN McGREW" (Para.)
(Playing day and date with Fenway)
MODERN—(800), 25c-50c, 7 days. **Other attractions:** Comedy, Paramount news. **Gross:** $5,000. **Rating:** 85%.

Leisurely Ladies Get First Money At Ottawa Houses

Ottawa—Business was fair to good all around, although nothing sensational. In fact, mid-summer patronage showed a firmness that was refreshing. There was a marked difference of opinion between the sexes regarding the week's preferences. The women flocked to see "Ladies of Leisure" at the Regent, while the men folks steered to Keith's for "The Social Lion" and the "Fox Movietone Follies of 1930," or to the Imperial for "Women Everywhere." The single 100 percenter of the week was "Ladies of Leisure," which brought close to $6,000 at the Regent.

Weather: Frequent showers.
Opposition: "Ladies of Leisure," Regent; "The Social Lion," B. F. Keith's; "Temptation," Avalon; "The 13th Chair," Centre; "Women Everywhere," Imperial; "Fox Movietone Follies of 1930," Keith's; "Mamba," Avalon.

"LADIES OF LEISURE" (Columbia)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** "College Hounds," comedy; Fox Movietone news; orchestra. **Gross:** $5,850. **Rating:** 100%.

"THE SOCIAL LION" (Paramount)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Ride 'Em, Cowboy"; "Chinatown Fantasy"; "Wise Flies," cartoon; Pathe Sound news. **Gross:** $4,100. **Rating:** 85%.

"TEMPTATION" (Columbia)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Western Knights," comedy; Fox Movietone news. **Gross:** $1,150. **Rating:** 80%.

"THE 13TH CHAIR" (M-G-M)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Campus Crushes," (comedy; "Voice of Hollywood." **Gross:** $3,100. **Rating:** 80%.

"WOMEN EVERYWHERE" (Fox)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** "Rubeville Night Club," cartoon song; Hearst Metrotone news. **Gross:** $2,600. **Rating:** 75%.

"MOVIETONE FOLLIES OF 1930" (Fox)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Honk Your Horn," comedy; "Voices of Lonely Men"; Universal Newspaper reel. **Gross:** $4,050. **Rating:** 85%.

"MAMBA" (Tiffany)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Skirt Shy," comedy; "An Old Flame," cartoon; Fox Movietone news. **Gross:** $1,200. **Rating:** 90%.

Rudolph Schildkraut Dies From Heart Attack

Hollywood—Within a few hours after leaving the R-K-O studio because of illness, heart disease caused the death of Rudolph Schildkraut, 65, veteran screen player. He was born in Foscani, Italy, in 1865, but was a citizen of Rumania before becoming a naturalized American last fall. He was the father of Joseph Schildkraut. He scored many screen successes, outstanding of which was his portrayal in "King of Kings."

Scott Succeeds Sauber

Universal has appointed Harry Scott manager of its Washington branch, succeeding Nate Sauber, who has resigned. Until a permanent successor to Scott is selected, Leo M. Devaney, assistant Eastern sales manager, has taken over the management of the Detroit exchange.

Getting Both Ends

Toronto—The Northern Electric Co., representing Western Electric in the Dominion, recently installed sound equipment in 300 Canadian theatres. Now it is engaged in fitting floodlight systems at race tracks for night racing and other sports.

Hollywood Daze

Jed Buell is responsible for this one, and he can do all the boasting about it.

A tramp laid himself down for a snooze on Ventura boulevard, and awoke to find a gang of workmen building a putt-putt golf green in his whiskers.—*Los Angeles Record.*

Casey Pan Able To "Swing High" With Pathe Opus

Kansas City—Pathe's lead-off picture under the new Derr production regime copped the honors here, stepping up the Pantages to a gross of $12,000. It was backed by some clever exploitation. The Mainstreet, playing Radio's "Shooting Straight," with the added attraction of Baby Rose Marie on the stage, knocked off 110%, or $16,500. At the Midland, where Metro's "The Unholy Three" was run, the rating was 105% and the gross $15,750. The Uptown was above average, 105%, with Fox's "Such Men Are Dangerous," which took in $6,300. The Newman stood at 90%, or $8,100, playing Paramount's "True to the Navy." The Royal grossed $4,000 (90%) on "Dangerous Nan McGrew" (Paramount).

Weather: Very hot.

Opposition: "The Unholy Three," Midland; "Shooting Straight" and five acts vaude, Mainstreet; "Swing High," Pantages; "Such Men Are Dangerous," Uptown; "True to the Navy," Newman; "Dangerous Nan McGrew," Royal.

"THE UNHOLY THREE" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Charlie Chase in "Fast Work"; Grantland Rice Sportlight; Metrotone news. **Gross:** $15,750. **Rating:** 105%.

"SHOOTING STRAIGHT" (R-K-O)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Five acts vaude, headlining Baby Rose Marie. **Gross:** $16,500. **Rating:** 110%.

"SWING HIGH" (Pathe)

PANTAGES—(2,160), 25c-50c, 7 days. **Other attractions:** Pathe news; Felix, the Cat. **Gross:** $12,000. **Rating:** 120%.

"SUCH MEN ARE DANGEROUS" (Fox)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** M-G-M short, featuring Bob Nelson; Oswald cartoon, "Hell's Heels"; Universal news. **Gross:** $6,300. **Rating:** 105%.

"TRUE TO THE NAVY" (Paramount)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Harry Langdon in "Sky Boy"; Helen Morgan in "What, Wouldn't I Do for That Man"; "Many Moons"; Paramount news. **Gross:** $8,100. **Rating:** 90%.

"DANGEROUS NAN McGREW" (Paramount)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news. **Gross:** $4,000. **Rating:** 90%.

Freedman Appointed "U" Comedy Supervisor

Hollywood—Samuel Freedman, former operator of an independent studio and more recently head of Qualitone sound projector, has been engaged by Carl Laemmle as a comedy supervisor. Freedman will take charge of the talker versions of the "Leather Pushers" series.

Fischer Buys Levine Serials

Cleveland — Three all-talking serials, 1930-31 releases, will be distributed in Ohio by Meyer Fischer, Fischer exchange, which closed with Nat Levine for a Rin Tin Tin episode story, temporarily titled "Cactus Kid"; a Tom Tyler serial and an animal subject.

Big Four Corp. sold Ohio and Kentucky rights on 12 talking westerns to Fischer.

Lowe Holds Gross To 130 Per Cent In Portland Heat

Portland—Warm, sultry weather and the start of the vacation seasons for many sent a number of the cash customers both to the mountains and beaches, but incoming tourists helped first-run business. With "Good Intentions," with Edmund Lowe, grossed but $12,400 for a rating of 130%; the cool Paramount with Zane Grey's "Border Legion," plus a lot of laughs in the stage show, "Northern Nites," stepped up to $12,000 and 120%. Several eastern attractions in the ballrooms and bathing tanks in the parks grabbed money away from downtown attractions.

Weather: Warm, sultry.

Opposition: "Border Legion," "Inside the Lines," "The Unholy Three" (second week), "Sweethearts and Wives," "Mommy."

"GOOD INTENTIONS" (Fox)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Brunettes Idea"; Slate Bros; Aramada Chirot; Hassan Troupe; Don Wilkins; Fox Broadway band; novelty organ offering by Henri LeBel and two Lorains, with three consoles; Fox Movietone news; Mickey Mouse short. **Gross:** $12,400. **Rating:** 130%.

"THE BORDER LEGION" (Paramount)

PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Northern Nites," with Happy Phil Lampkin and Paramounteers; Tex McLeod; Bert Darrell; Beeman and Grace; Con Maffie, organist. **Gross:** $12,000. **Rating:** 120%.

"MAMMY" (W. B.)

HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Fox Movietone news; Vitaphone Varieties. **Gross:** $11,875. **Rating:** 110%.

"INSIDE THE LINES" (R-K-O)

R-K-O ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Sylvia Clark, Pressler & Klass; Lights and Shadows; Catherine Custer. **Gross:** $11,500. **Rating:** 105%.

"UNHOLY THREE" (Fox)

FOX UNITED ARTISTS—(945), 25c-50c, 7 days. Extra midnight matinee. Second week. **Gross:** $10,500. **Rating:** 100%.

"SWEETHEARTS AND WIVES" (F. N.)

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Tito Schippa, "Glacier Secrets"; "Campus Crushes," comedy; Paramount sound news. **Gross:** $9,875. **Rating:** 98%.

Methodists Hang Everything But Murder on Films

Portland—Blaming films with practically all of the criminal influences in the book, save Bishop Cannon's alleged stock market gambling, and declaring that efforts to raise standards by co-operation with the industry have "failed to secure desired results," the Oregon annual conference of the Methodists is on record for government regulation.

The conference blames films for "undermining the Christian influence of home and church, menacing law-abiding citizenship and misrepresenting American life to the nations of the world."

The resolution pledged co-operation to the Federal Motion Picture Council in America, in "its effort to obtain the passage of the bill declaring the motion picture to be a public utility and providing for a Federal motion picture commission to regulate the trade practices of the motion picture industry and to establish definite moral standards to be applied before the production of films which are to be licensed for interstate commerce."

Canny

Did you hear about the Tampascot? Somebody called him a moron. He looked it up and found it meant a person with the mind of a child eight to twelve years old.

So he tried to get into the Tampa theatre on a 15-cent ticket.

—*Tampa Tribune.*

South Pole Lure Helps Cleveland To Forget Heat

Cleveland—A week of excessive heat with no relief didn't do the theatres a bit of good. Chaney's first talking picture, "The Unholy Three," William Powell in "Shadow of the Law" and "With Byrd at the South Pole" exceeded the summer averages, while the other pictures got by with small margins of profit.

Weather: Continuous excessive heat with no rain to clear the atmosphere.

First run: "With Byrd at the South Pole," "The Unholy Three," "The Sea Bat," "The Man From Blankley's," "Shadow of the Law," "Up the Congo," "All Quiet on the Western Front" (4th week).

"WITH BYRD AT THE SOUTH POLE" (Para)

STILLMAN—(1,900), 7 days. **Other attractions:** "Hog Wild" (M-G-M), Hearst Metrotone news. **Gross:** about $17,000. **Rating:** 113%.

"THE UNHOLY THREE" (M-G-M)

ALLEN—(3,300), 7 days. **Other attractions:** "Alaska Nights" (Columbia), "Screen Snap Shots" (Columbia), Hearst Metrotone news. **Gross:** about $22,500. **Rating:** 125%.

"THE SEA BAT" (M-G-M)

STATE—(3,400), 7 days. **Other attractions:** "The New Waiter" (Pathe), "The Golden Pagoda" (Pathe), "Mandalay" (Pathe), "How's Me Baby" (Educational), Paramount news, Loew's unit show. **Gross:** about $17,500. **Rating:** 87%.

"THE MAN FROM BLANKLEY'S" (Warners)

R-K-O PALACE—(3,600), 7 days. **Other attractions:** "The Runaway Train" (Educational), "America or Bust" (Pathe), Pathe Review, Aesop's Fables (Pathe), Pathe news. Vaudeville headed by Olsen and Johnson. **Gross:** about $22,000. **Rating** 88%.

"SHADOW OF THE LAW" (Paramount)

R-K-O—(4,500)—7 days. **Other attractions:** "Jumps" (Educational), "Toby in the Museum" (RKO), Fox Movietone news. **Gross:** about $18,000. **Rating,** 120%.

"UP THE CONGO" (Educational)

CAMEO—(1,200), 7 days. 25c-50c. **Other attractions:** "The Big Revue" (Fischer), "Night" (Columbia), Gems of M-G-M, Hearst Metrotone news (M-G-M). **Gross:** about $4,100. **Rating:** 82%.

"ALL QUIET ON THE WESTERN FRONT" (U) (4th week)

SHUBERT HANNA—(1,500), 7 days. **Gross:** about $10,000. **Rating:** 70%.

Brunswick Moves Into New Warner Building

Chicago—The new six-story Warner exchange building at 13th St. and Wabash Ave., received new occupants this week when the Brunswick Recording company vacated its former quarters in the Brunswick building here for the entire sixth floor of the exchange building. This constitutes the first addition to the building's occupants since its opening six weeks ago. At that time, Warner Bros., First National, Vitaphone and Vitagraph took over the third floor of the building.

In the near future Warners' Chicago area theatre staff will take over the fourth floor of the building. The first floor is used for shipping, storage and poster departments, which leaves only the second and fifth floors vacant. Warners' music company subsidiaries will probably get fifth floor space, while the Chicago Warner Club may establish quarters on the second floor.

Language and Backwoods Exhibition Bar U. S. Talkers from Little Nations

Baltic Countries No Market, But Trade Won't Worry Over the Loss

Washington—The future for talkers in the Baltic countries is very slight, the report of the Motion Picture Division of the Department of Commerce on Continental conditions points out.

Never important outlets for American films in the silent days, the language barrier, plus the relatively slight advances made in exhibition in those countries, appear to provide sufficient reason to count out of the reckoning such nations as Estonia, Latvia, Lithuania and Finland.

The report, now appearing serially in Motion Picture News, continues:

ESTONIA

By EDWARD HUNT

Office of Commercial Attache, Tallinn

There are approximately 55 cinemas operating in Estonia, with a total of about 13,000 seats. There are 14 at Tallinn, six at Tartu, five at Narva and three at Parnu, the best being distributed in the provinces. During 1929 only two were constructed, one at Tartu, and one at Parnu, with approximately 500 seats each. Only a few minor cinemas were reconstructed during the year, the number of seats, however, remaining unchanged.

In 1929 only one cinema, Gloria Palace, Vabaduse Plats, Tallinn, was equipped with sound apparatus of a phonograph type operated in the projection booth with a loudspeaker stationed behind the screen.

Marska Film Production, four Viru tanav, Tallinn, produced two films in 1929; (1) "Vigased Pruudid" (Brides with Defects), featuring Estonian country life, in seven acts, length 2,100 meters, cost of production 1,500 crowns ($400); (2) "Dollarid (The Dollars), a feature film in eight acts, length 2,400 meters, cost of production 7,000 crowns ($1,870).

"Sirius Film" (Theodor Luts), 19 Aia tanav, Tartu, produced only one film in 1929, "Noored Kotkad" (The Young Eagles), featuring the Estonian War for Independence, in eight acts, length 2,400 meters, cost of production 15,000 crowns ($4,000).

Mrs. Ershova, 1 Vene tanav, Tallinn, produced one film, "Juri Rumm" (the name of a legendary hero), featuring certain historical events, in two series, 14 acts, length 4,200 meters, cost of production 15,000 crowns ($4,000).

The only studio in Estonia is operated by Estonia Film, of 4 Viru tanav, Tallinn. It is equipped for the production of silent films exclusively.

Films for release in Estonia are censored first by the department of police, political division, Toompea Loss, Tallinn. Films approved for release by that department are further passed upon by the Estonian Ministry of Education to decide whether they are fit and proper to be attended by minors. In compliance with the decision of the local educational authorities, cinemas usually display an announcement in their different advertising mediums as to whether the particular film can be attended by minors.

Wiring Theatres Slowly

It is proposed to equip the following cinemas in Tallinn with sound apparatus during 1930:

	Seats
Gloria Palace	1,000
Rekord	500
Endla	600
Bi-Ba-Bo	350

In Tartu three cinemas, seating 1,500, are also expected to be wired during the year.

There is considerable interest in Estonia in sound films. It is very difficult, however, to ascertain at present where the necessary equipment and requisites will be purchased. Local cinema owners are not entirely against the American equipment provided the prices are reasonably low. Considerable interest is also displayed in sound apparatus which produced sound from the film itself, although it is thought to be rather too expensive to warrant a wide use.

Thus far the wiring system employed in local cinemas has been considered to be quite satisfactory. Rearrangements have been made only in a few houses. Large cinemas have a good wiring system and operate their own power plants to supply electric current in case the city power plants fail.

With the exception of cinemas at Tallinn, Narva, Tartu, and Parnu, those operating in other parts of the country are hardly of adequate size to warrant their being wired, beyond the first-run houses.

A number of feature films have been planned for production during 1930. The programs will not be made public as yet, and it may be that some of the plans will have to be curtailed owing to the lack of capital.

The local agent of an American concern is awaiting the receipt of a sound-recording apparatus from New York so that he can start producing local sound news reels.

The only studio in Estonia for the production of silent films is operated by Estonia Film. It is difficult to say whether any expansions are proposed for sound filming. The company produced no films in 1929, but may lend the use of its laboratories and studio premises to other enterprises.

There are no laws in force in Estonia which are in any way inimical to the interests of American films, nor are there any such laws in prospect.

LATVIA

By BASIL DAHL

Acting Commercial Attacha, Riga

No new cinemas were built in Latvia during 1929, but the Casino, in Riga, was reconstructed and its seating capacity increased from 550 to 750. No other reconstruction work was undertaken.

Only one theatre in Latvia, the Splendid Palace, in Riga, which has a seating capacity of 1,000, is equipped with sound apparatus, installed toward the end of 1929. It is a German-made double-disc reproducer (Prasing, Berlin) and costs $4,000 installed. Two dials were made with sound-reproduction equipment in the Capitol cinema, Riga, but the apparatus failed to give satisfaction and no more trials were made. It is reported that the owners of the latter cinema have made an arrangement with representatives of Soviet Russia manufacturers of sound-reproducing equipment. For the time being, however, the Russians are not selling their equipment. They have offered to lease it to the Capitol for trial, providing they are given 50 per cent of the profits. It is reported that the Russians will sell their patents to foreign manufacturers as soon as it has been proved that the equipment is satisfactory.

Two other cinemas in Latvia, the Forum in Riga, having a seating capacity of 900, and the Kammerspiele in Libau, with a seating capacity of 500, are contemplating the installation of sound-reproducing apparatus in the near future. The owners of theatres in Latvia are, as a rule, familiar with only continental equipment (chiefly German and French), and the general opinion is that none of it gives full satisfaction.

It is thought that American equipment, although superior in quality, is much too high in price. Theatre owners assert that American equipment is sold in Europe at prices that are about 50 per cent higher than in the United States, which price increase, they think, is not justified. Local film dealers and cinema owners have shown much interest in catalogues and general sales literature of American-made sound equipment. It must be borne in mind that the purchasing power of the Latvians is very low and that this results in their favoring medium and low priced equipment.

Production Slight

Only one film, a silent film called "Latvijas Tapsana" (Formation of Latvia), was started during 1929. It is an educational and patriotic film of local importance and is being produced under the auspices and at the expense of the Ministry of the Interior and the War Office. It is 3,000 meters long and cost 32,000 lats ($6,175).

Two dramas of the Latvian studio, Latvju Filma, were completed in 1929. Both of these are silent films. The first is called "Heinrich Rautenfeld" and the second "In the Whirl of the Times." The former is 2,100 meters and the latter 1,850 meters in length. These films were shown in two cinemas in Riga and in the country districts, but without much success. Latvju Filma went into liquidation recently. It is estimated that the cost of producing each of its films was less than 10,000 lats. The cost of producing news reels is 105 lats per 150 meters.

Sound films have not been produced in Latvia.

There are no studios equipped for sound-film production in the country.

The company Latkino, m. Peterbaznicas iela 1, Riga, was established in 1929. This company publishes the film journal *Kino* and operates a studio for training film artists. Latkino has not yet evinced any activity in the production of films.

Four sound films were censored for release and shown in Riga near the end of 1929, three in the Splendid Palace cinema and one in the Capitol cinema. The sound films shown in the Splendid Palace met with success, both with respect to technical performance and attendance, but the Capitol show was a failure, largely because of technical reasons. It has been said that the sound-reproducing equipment was defective.

Only American sound films have been shown in Latvia.

No Field for Talkers

The business in Latvia in 1929, as well as other branches, was adversely affected by the 1928 crop failure, but it is gratifying to note that the ratio of American films released increased from 38 per cent of the total length in 1928 to over 50 per cent in 1929.

(*Continued on page* 54)

To Film Operas

Vienna—Production of a series of operas in sound pictures has been agreed to by the state operas of Vienna, Berlin, Munich and Dresden. Works to be included are by Wagner, Mozart and Richard Strauss.

Theatres Too Few and Too Antiquated for Return To Be Worthwhile

Night Baseball Is "Dead Issue," Says Franklin

Los Angeles—The scare that night baseball threw into theatre operators is subsiding and this form of amusement is no longer feared as competition of a serious nature, according to Harold B. Franklin, president of Fox West Coast Theatres. And there are many reasons for the anticipated demise of these fads.

Night baseball made a desperate attempt to invade the evening amusement schedule, says Franklin, "and for a brief while threw the amusement world out of its stride." However, he adds, "the nocturnal sport now appears to be withering in the chilly night winds, combined with the disapproval of the ball clubs themselves."

"Launched with fanfare and heavy publicity in the northern sectors of California, and centering around Sacramento," said Franklin, "the night games drew heavy crowds in the first flush of their novelty. It took but a few games, however, with bitterly cold winds assaulting the fans, to show the enthusiasts that there was nothing pleasurable about straining their eyes in the semi-glow.

Players in Opposition

"Still greater opposition sprang up among the players themselves, who, despite the siege of press agent stuff promulgated by the club owners, were unfriendly toward the night schedule because it deprived them of any personal leisure and ruined their chances with the bigger leagues. Class A. A. leagues instructed their scouts to have no dealings with players who had played the night ticket, because the unusual lighting too greatly strained the eyes.

"A letter from F. C. Burhans, manager of the Fox Senator Theatre in Sacramento, states:

"'Last night we had a very strong wind. It was also very cold. The fans froze to death in the stands, and tonight it is still colder. All that is needed to put the finishing touches on the game is a few more cold nights.'

"As a menace to night theatre attendance, night baseball is practically a dead issue."

Kalafat May Get Ohio Amusement Chain of 10

Cleveland—Although Judge George Baer ordered the Ohio Amusement chain of ten bankrupt houses sold under auction to Greater Realty Co., a new deal, it is understood, may switch the string to John Kalafat, second high bidder. Kalafat's price was $106,000, while the realty unit offered $161,379, with Greater now reported backing out.

A Scotch Idea

If there's anything in the power of the imagination, when a theatre shows the Antarctic news films the theatre can shut off its cooling system.—*Tampa Tribune.*

Talkie Stuff

Hollywood—Sarah Y. Mason, M-G-M scenarist, brings the following story back from New York.

A Scotchman, an Irishman and a Jew were having lunch together. When the meal was finished, the Scotchman said, "I'll take the check," and the other two started to walk out.

The next day, glaring eight-column headlines in the newspapers announced:

JEWISH VENTRILOQUIST MYSTERIOUSLY MURDERED.

"Amateur Golf," Night Ball, Close 2 in Nebraska

Omaha—Miniature golf and night baseball are blamed by Louis and Sam Epstein of the Nebraska Theatre Corp., neighborhood chain, for a business drop that is inducing them to close two or three of their houses for the summer.

With the acquisition of the Tivoli and Isis, the string has grown to 10 houses. All are wired, except the Isis, which is closed at present for installation. Other houses in the Nebraska chain, all in Omaha, are the Avenue, Uptown, Maryland, Magic, Benson, Circle, Roseland and Corby.

Sunday Closing For Tom Thumbs

Ottawa—Ottawa exhibitors have won a victory in the ruling of the authorities that Tom Thumb golf courses cannot operate on Sundays, in spite of the operation of recognized golf on that day. Theatres cannot conduct Sunday performances and therefore the trick links must also close for the day.

W. C. T. U. Boycotts Films Showing Drinking Scenes

St. Louis—A boycott on films "so long as drinking scenes and the use of liquor are shown as the smart thing to emulate in our college and family life" has been declared by the W. C. T. U. at a meeting in its headquarters.

The organization has a membership drive under way here and asserts that it will do everything in its power to discourage attendance at picture shows that disobey its mandate.

St. Louis Regulates Tom Thumb Golf Courses

St. Louis—An ordinance regulating Tom Thumb golf courses has been signed by Mayor Victor J. Miller. The bill provides that the courses may open at 7 A. M. and must close at 1:30 A. M. An inspection fee of $40 will be collected annually from each course. The courses may only be built in commercial, industrial and unrestricted zones, being barred from strictly residential sections.

Tom Thumb Golf Courses Raising Havoc in Seattle

Seattle—This city, like many others in other sections of the nation, is in the midst of a sudden attack of Tom Thumb golf courses. At last count, there were said to be well over two dozen such courses here, with new ones springing up daily in any available empty lot.

Theatre managers, without exception, charge these courses with taking much business which would otherwise be deposited, at least in part, in box-offices. The average expenditure at each of the courses is fifty cents per person, according to checkers, which just about represents one theatre admission.

The Seattle Paramount is the only local theatre that has so far taken steps to combat the inroads. This house, on the balcony promenade, has installed an indoor Tom Thumb course, where theatre patrons may play nine holes without charge, before or after the show.

Indiana Carnivals to Be Socked Heavy Taxes

Marion, Ind. — Carnivals visiting here will have a tough time in the future if an ordinance just introduced in the city council at the behest of the retail bureau of the Chamber of Commerce is passed. The ordinance provides the extremely high fee of $100 for the first day, raising $50 a day until the sixth day, when it is $350 a day thereafter. Medicine shows, side shows and animal shows will be forced to pay $50 a day flat rate. It was said the local ordinance was written following that in effect at Anderson, Ind.

Tampa Night Baseball Harms B. O. Business

Tampa, Fla.—Night baseball is drawing immense business. It may be that the big draw is because of the novelty, as day baseball has never been patronized to any extent here. If the night competition continues as it started out it will cut into theatre business materially.

Indiana Theatres Get Fire Hazard Inspection

Indianapolis—Inspection of local theatres is to start immediately under the direction of Alfred Hogston, state fire marshal. The work will be done by a deputy marshal and a member of the Indianapolis fire prevention bureau. Three days a week will be given to the survey, during which time every hazard in each theatre will be checked.

Why Bother?

Johnny Farrow has a definition for a cad that is as good as any other. "A cad," states Johnny, "is a man who strikes a lady without taking off his hat."

• Stop Us If We're Wrong •

HARRY H. THOMAS, vice-president of Sonoart-World Wide, says his company believes in preparedness, and, to prove it, points to the fact that the company already has delivered to exchanges eight of the 20 productions on the 1930-1931 schedule.

* * *

Having completed the direction of "Beyond Victory," for Pathé, John Robertson will return to Universal to direct another for that company.

* * *

Estate of $125,000 was left by Jacob Cohen, father of Arthur Cohen, managing director of Famous Players-Canadian Corp. He was owner of the Globe, Toronto, and had been a police magistrate for many years.

* * *

Following the success of the film version of "Divorcee," which was adapted from Ursula Parrot's novel, "The Ex-Wife," M-G-M has purchased film rights to the writer's forthcoming novel, "Strangers May Kiss."

* * *

Sam Goldwyn was successful in his negotiations to borrow John Boles from Universal for the featured spot in "Lilli," which will star Evelyn Laye, English actress. George Fitzmaurice will direct the production for Goldwyn.

* * *

Charles Brabin has been assigned by M-G-M to direct "The Great Meadow," based on the novel by Elizabeth Maddox Roberts.

* * *

Al Mertz, RKO branch manager at Cleveland, appeared in Screen Snap Shots last week at the Allen theatre. Mertz, at the time the picture was made, was attending the RKO convention in California.

* * *

Bert Roach has been signed by Al Christie to appear in a series of Educational-Christie comedies.

* * *

Irene Rich has been signed by Fox to play opposite Will Rogers in his next talker, "Lightnin."

* * *

Pauline Wagner has been assigned a role in "College Lovers," which First National is making with Marion Nixon starred. John G. Adolphi is directing.

* * *

Josephine Lovett has been signed by Cecil B. De Mille to write the screen play for the talker remake of "The Squaw Man," which De Mille will produce for M-G-M.

* * *

Tim Kearse of Charleston, W. Va., R. E. Griffith and Tom Boland of Oklahoma City, George Schaefer of Wheeling, and Jack O'Connell of Toledo were visitors to New York and the Warner offices during the week.

* * *

Hobart Henley has finished direction of his initial production for Warners, "Captain Applejack," which features Arthur Edmund Carewe, John Halliday and Kay Strozzi.

"Pathe Short" Week

Pathé week is being observed on the short subject program at the Globe, New York, where five Pathé shorts are playing. They are: "Swell People," two reel comedy featuring Harry Gribbon and Dot Farley; "A Romeo Robin," Aesop Sound Fable; a Grantland Rice Sportlight and Pathé News.



"I WAS AFRAID OF THAT."

LAUREL AND HARDY are to have their fling at a prison picture, their new Roach comedy being "The Rap," now under way. A dandy title and one which gets over the prison idea better than some of the prison features.

* * *

Miss Leona Pollack, picture editor of the Omaha World-Herald, was recently married to Ben Shapiro, also of Omaha.

* * *

Gary Cooper, upon finishing his featured role in "The Spoilers," for Paramount, started work on "Morocco," which Josef Von Sternberg is directing. The company will go to Guadalupe, Mexico, for exteriors.

* * *

Herbert Kaufman, Columbia branch manager in Cleveland, was married recently to Miss Erma Wiener.

* * *

Buster Keaton and the Missus are in New York for a vacation.

* * *

Cecil E. Maberry, veteran sales executive, wasn't alone when he returned to St. Louis after a visit to Chicago and the East, bringing with him a blushing bride. Congratulations.

* * *

R. E. Atkins, owner-manager of the Lyric, Elkville, Ill., is one of the busiest men in the section. In addition to the theatre, he has an electrical equipment shop, is timekeeper for a mine and Elkville's undertaker. Now, he has been elected county assessor.

* * *

I. W. Rodgers, Poplar Bluff, Mo., and Cairo, Ill., showman, is vacationing on the Coast with the Missus, and probably will take in Honolulu before returning to St. Louis, about Aug. 1.

* * *

Edgar Selwyn will direct "War Nurse," from novel by Rebecca West, which will be produced as a Cosmopolitan special.

* * *

Universal has borrowed Conrad Nagel from M-G-M for a featured spot in "The Lady Surrenders," which John Stahl will direct.

* * *

"Jerry" Rudolph, who so efficiently handles advertising and publicity for RCA Photophone, may well be proud these days for the company is standardizing on the effective trade mark which he devised.

JOHN L. DAY, general manager of the Paramount Publix organizations in South America, with headquarters at Rio de Janeiro, is in New York for his annual visit to the home office.

* * *

William Bakewell had to beat out a lot of competition for the featured juvenile assignment in Roland West's "The Bat Whispers," but came through with colors flying.

* * *

Feeling the need of a vacation, and thinking his employees and patrons might enjoy one, too, W. R. Fleck, owner of the New Moon, Sarasota, Fla., has closed the house for a few weeks. He said he would motor northward.

* * *

Having concluded negotiations with Al Lewis, whereby the latter will produce "The Beggars' Parade," his newest stage play, Gene Towne, one of filmland's prolific writers, has returned to Hollywood. He spent approximately ten days in the East awaiting Lewis' decision after submitting the manuscript.

* * *

T. T. Brown, former poster clerk, who has been promoted to head booker and office manager at the Memphis Pathé office, succeeding Nelson T. Powers, who is off on the sales firing line, has had rapid advancement within the space of one year. Brown, shortly after joining the local office, became poster clerk.

* * *

Little Dorothy De Borba's ability to turn on "the tear faucets" at a moment's notice has won her a five-year contract with Our Gang. Hal Roach, impressed by her work in "Monsieur Le Fox," gave her a chance in a couple of Gang comedies and a contract is the sequel.

* * *

Paul Lukas, Hungarian character actor, has been signed to a term contract by Paramount.

* * *

Fred Nickelson has succeeded Benny Katz on the exploitation staff of Fox Midwesco theatres in Milwaukee. Katz has gone to Cincinnati to handle publicity for R-K-O theatres there.

* * *

Mitchell and Durant, comedians appearing in Sid Grauman's prologue at the Chinese theatre in Hollywood, are negotiating for a picture contract and will stay in Hollywood rather than return to the stage.

* * *

John Schwalm, manager of the Rialto, in Hamilton, is stepping high, wide and handsome. His two sons, students at Culver Military Academy, won first and second honors in a hotly contested athletic event at the school recently.

* * *

Arthur Lyons of the Lyons and Lyons Agency, returned to Hollywood this week to inaugurate a new department to supply producers with foreign artists for various language version talkers.

That's News

Tampa, Fla.—Members of the Tampa local of the operators' union staged their seventeenth banquet, with the managers and their wives as guests. The event was served at midnight last Sunday night and was attended by practically all of the managers of this city

THE

Projectionists' Round Table

By John F. Rider

IT was stated that a simple D.C. electric circuit consists of a source of D.C. potential connected to a conductor so that urrent flows in the circuit. Such a structure was shown in Figure 20 in Lesson 7. Mention was also made o ithe fact that all conductors possess the property of resistance, hence the simplest circuit includes a resistance, even if it be the resistance of the conductor which joins the two terminals of the source of potential, a battery.

Further analysis of simple D.C. circuits shows three classifications, namely: series, parallel and series parallel. This time, however, the segregation is not governed by the arrangement of batteries. Instead, it is governed by the arrangement of the elements which introduce the resistance into the circuit. If this be true then the classification of the circuit is also governed by the current flow through the circuit, since the relative positions of the resistances influence the flow of current. Such is actually the case, and the description of a circuit as to any one of the three terms stated is one allied with the current flow in the system. Of course just one source of potential is being considered.

Series Circuit

Referring once more to Figure 20 (Lesson 7), one path only is provided for the flow of current in that circuit. Since the potential of the battery is fixed and the resistance R is also of fixed value be it large or small, the presence of this resistance will limit the flow of current to a fixed finite value. This current will flow through the one path provided in the circuit and will be the same in all parts of the circuit. The resistance R can designate whatever device is being actuated by the current in the circuit, be it a lamp, a soldering iron or a vacuum tube filament. Hence it can be said that:

A series circuit is one in which but one path is provided for the total current.

Also that;

The current is the same in all parts of a series circuit.

These two laws are important and should be committed to memory and remembered for future use.

One is apt upon first glance to say that the resistance R in Figure 20 is connected in parallel or shunt with the battery B. Such is actually the case but because of the single continuous path for the current, the circuit is a *series* structure.

If we assume that R is the filament of a vacuum tube and B is the filament battery, a certain amount of work is expended to cause the flow of electric charges through the filament (the resistance R) so that it becomes incandescent and glows. If the voltage of battery B is 100 volts and the resistance of the filament R is 10 ohms, the rate of electronic flow through R is the equivalent of a current flow of 10 amperes.

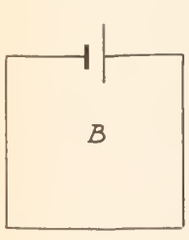


FIG. 19

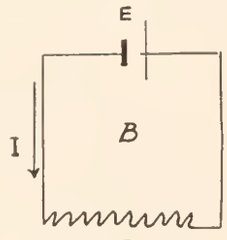


FIG. 20

Since there is a flow of charges through the resistance R, there exists across the two extremities of the resistance a difference of potential. The same is true across any two points within that resistance or within that circuit. Since the magnitude of the current flow is governed by the presence of that resistance, the difference of potential across the resistance is equal to the current times the resistance. The same is true of any part of the resistance. That is, the difference of potential across any part of that resistance is equal to the current flow times that part of the resistance. Thus we can state that;

The difference of potential or the voltage across any part of a series circuit is equal to the current times the resistance of that part of the circuit.

Lesson Eight

Further delving into the classification of circuits, John F. Rider, in Lesson Eight of *The Projectionists' Round Table* series, outlines basic formulas controlling the electrical end of sound reproduction.

This voltage, or difference of potential, is frequently referred to as the voltage drop or IR drop since the product of the resistance and the current is equal to the voltage. In the case cited the voltage drop across the resistance R of 10 ohms when the value of current is 10 amperes is 100 volts, the value of potential available from the battery B. This may be expressed by stating that the voltage drop is equal to the applied voltage.

The last sentence in the preceding paragraph has a great deal of significance. A series circuit need not consist of but one resistance. Just as it is possible to divide the resistance R shown in Figure 20 into several separate units of say 1, 3, 4 and 2 ohms respectively, it is possible to employ four such resistances in series as in Figure 21. While the appearance of the circuit has been altered, only one continuous path is available for the flow of current, hence the circuit is still a *series* structure. Under the circumstances, the total resistance offered by these four separate resistances R1, R2, R3 and R4 is the sum of the individual values. Simple addition shows the total to be 10 ohms, the value indicated in Figure 20 by just one resistance. Hence we can state that;

The total resistance of a number of resistances in series is the sum of the individual resistances.

Thus

$R_t = R1 + R2 + R3 + R4$ where R_t is the total resistance.

Since all of the resistances are additive, it is possible in a series network to consider all of the resistances as a single resistance of an ohmic value equal to the sum of all the resistances in series.

Let us now consider the effect of such resistances upon the current flow. Whatever the value of current in the circuit, it is evident that the flow of charges has but one path from one end of the battery to the other. No matter what the value of current, that value will flow through all of the resistances. The total resistance R_t according to formula (4) is

$R_t = 1 + 3 + 2 + 4 = 10$ ohms.

According to Ohm's Law for current, the current flow in the system will be 10 amperes since the voltage E of the battery B is 100 volts. This circuit is, therefore, the same as that shown in Figure 20 except that four resistances are connected in series instead of the single resistance unit employed in Figure 20.

As in the case of the previous example, the total current of 10 amperes flows through each of the resistances and since there is a flow of charges through each of these resistances, a difference of potential or voltage drop will be produced across each of these resistances, just as if we had divided the resistance R in Figure 20 into four separate units.

We now note a difference. Whereas the voltage drop across R in Figure 20 was singular and equal to the applied voltage, we find four distinct voltage drops across the four separate resistances in Figure 21. According to the previously stated law for the IR drop in a series circuit.

the IR drop across R1 = 10 x 1 = 10 volts
across R2 = 10 x 3 = 30 volts
across R3 = 10 x 2 = 20 volts
across R4 = 10 x 4 = 40 volts

Since the four series resistances are additive, the four IR drops are additive and we note that the total drop across the four separate resistances is equal to the applied voltage since 10 + 30 + 20 + 40 = 100 volts. Hence

The sum of the IR drops in a series circuit is equal to the applied voltage.

The fact that the IR drop across any one of the resistances is equal to the total current times that one resistance is evident in the above computation. The above relation holds true irrespective of the number of resistances in the circuit or the devices employed which may be represented as resistances. Thus, the four resistances in Figure 21 may be four filements of vacuum tubes connected in series, or three filaments and one current controlling element.

Internal Resistance

It might be well at this time to refer momentarily to the internal resistance of the battery. Just as the four resistances shown possess definite values of resistance, there is present within the source of potential a certain value of resistance, which also limits the magnitude of current flow and should, therefore, be considered as a series resistance.

Furthermore, a voltage drop must take place within the battery since the total current flows through the battery and the external resistances. This drop is known as the internal drop. Fortunately it is so low that it may be neglected. If this internal resistance of the battery (the internal resistance of a battery or a cell increases as the state of discharge increases and is appreciable when the battery or cell is rundown or discharged) is appreciable, the sum of the IR drops across the resistance will not be

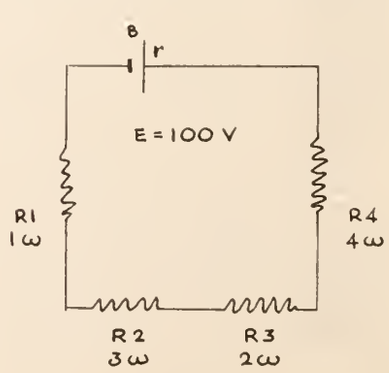


FIG. 21

equal to the voltage available from the battery without current flow through the circuit.

At best, that is when the battery is new, the total IR drop across the external resistances with the internal resistance of the battery neglected will not be equal to the voltage of the battery, but this discrepancy will be very small and really of no consequence. If we consider the internal resistance of the battery, we must alter the expression for current in a simple circuit to read as follows

$$I = \frac{E}{R + r} \qquad (5)$$

where R is the resistance of the external circuit and

r is the resistance of the battery.

It is this quantity *r* which limits the maximum amount of current which may be secured from a battery when it is short circuit by a conducter of supposedly zero resistance. The determination of the internal resistance of a cell or battery is slightly premature at this time, but we include it for the reader who may be interested.

The internal resistance of a cell or a battery is the same as if an external resistance of like value is connected in series with a perfect cell or battery entirely without resistance. This means that the internal resistance *r* will increase the total resistance of the circuit and thus reduce the current flow in the system. Quite naturally, the voltage drop across the various resistances in such a circuit (exclusive of the drop across the battery resistance) will not equal the supposed voltage of the battery. Hence, the true expression for the circuit shown in Figure 21 would be

$E = Ir + IR1 + IR2 + IR3 + IR4$ or (6)

$E = I \times (r + R1 + R2 + R3 + R4)$ (7)

If the internal resistance of the battery is included as shown above, then the expression for the current in the circuit again becomes

$$I = \frac{E}{R}$$ where

R is the total resistance inclusive of the resistance of the source of voltage.

How to Determine It

If the battery, or the source of voltage, is possessed of a certain value of resistance, the drop across that resistance serves no purpose and is lost. To determine the internal resistance of a cell or battery it is necessary to make two observations. First, the voltage of the battery without current flow through the external circuit. Second, the current flow through a known resistance. The first is known as the no load or open circuit voltage. Suppose that the open circuit voltage of a battery is 100 volts and when connected to an 18 ohm resistance causes the flow of five amperes. The IR drop across the external resistance is only 90 volts. Ten volts appear to be lost somewhere. Bearing in mind that the five amperes of current flows through the battery as well as the external resistance, a resistance of two ohms is present somewhere in the circuit external of the regular specified resistance and the leads. Since the IR drop is supposed to be equal to the applied potential.

$E' = IR$

$= 5 \times 18 = 90$ volts

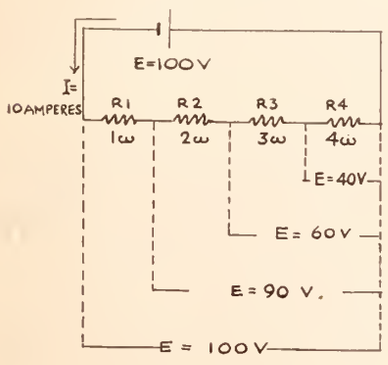


FIG. 22

E' = 90 volts the terminal voltage of the battery when 5 amperes of current are flowing in the circuit.

The open circuit voltage was found to be 100 volts hence

the internal drop $= E - E'$

$= 100 - 90 = 10$ volts

Since the same current flows through the battery and the external resistance

the internal resistance r of the battery $= \dfrac{E - E'}{\dfrac{E - E'}{I}}$

$= \dfrac{100 - 90}{5}$

$= 2$ ohms internal resistance

If we consider such a battery employed in conjunction with the resistance shown in Figure 21, the total resistance of that network will be

$R_t = r + R1 + R2 + R3 + R4$

$= 2 + 1 + 3 + 2 + 4$

$= 12$ ohms instead of the 10 previously stated.

An Example

If we neglect the resistance of the battery, the circuit of Figure 21 is the same as the circuit shown in Figure 22 and the distribution of voltage drops across different parts of the circuit is as shown. In each case $E = IR$ where R is one resistance or two or three considered as one. As is evident in such series circuits, the function of a series resistance is to reduce the value of current flowing in the system.

This is the same as if the voltage applied to a device had been reduced. Suppose that we consider the resistance R1 in Figure 22. The voltage of the battery is 100 volts and the resistance of R1 is one ohm. Normally if such a resistance were connected to the battery, the current flow would be 100 amperes, perhaps excessive for the device. Say that the maximum current allowable through R1 is 10 amperes.

The presence of resistance R2, R3 and R4 in series with R1 produces such a voltage drop across the R2, R3 and R4 combination that the current flow through R1 with a battery potential of 100 volts is the same as if the potential of the battery had been reduced to 10 volts, the value necessary to limit the current flow through a one ohm resistance to 10 amperes.

Thus, series resistances produce voltage drops necessary to allow the operation of certain devices. Expressed in a different manner, series resistances produce voltage drops which are the equivalent of a reduction of the initial voltage so as to allow the operation of a device at the normal voltage. Suppose that R1 is a lamp filament rated at one ohm and 10 volts. The only available voltage is 100 volts. How can one arrange to operate the 10 volt lamp from the 100 volt source? The solution is the use of a series resistance which will cause a voltage drop of 90 volts and allow the flow of 10 amperes. This means the use of a resistance of a certain value located in series with the lamp filament. What is the value of this resistance?

$$R_x = \frac{E' - E}{I}$$ where (10)

E' is the available voltage and
E is the required voltage and
I is the required current flow

$$R_x = \frac{100 - 10}{10}$$

$= 9$ ohms

Like Series Resistances

In many instances all of the resistances in the series arrangement have like ohmic values. In such cases, the total resistances of the series system is equal to the value of any one of the resistances times the number in series, viz;

$R_x = R \times n$ where (11)

R is the resistance of any one of the units and "n" is the number of resistances in series.

Parallel Circuits—Another circuit structure is known as the *parallel circuit* and the definition of the system is:

A circuit which has two or more parts connected between the same two points is known as a parallel circuit

Parallel Circuits

Such a circuit is shown in Figure 23. The two resistances R1 and R2 are in parallel and connected between the same two points X and XI in the main circuit. If we momentarily neglect the resistance R2, then the current due to the voltage E from the battery B through the resistance R1 is

$$I1 = \frac{E}{R1}$$

since this resistance operating in conjunction with the voltage E comprises a series circuit.

If we now neglect resistance R1 and consider resistance R2, we once again note a simple series circuit and the current through R2 is

$$12 = \frac{E}{R2}$$

One fact is evident, namely that the same voltage acts upon both resistances. This gives rise to a law related to parallel circuits, that;

The current flowing through any branch of a parallel circuit is equal to the voltage acting across its terminals divided by the resistance of the branch.

An examination of the circuit shows that the terminals of the two resistances in parallel are the points X and X1 in the circuit. Each one of these resistances offers a path for the flow of current and is, therefore, a branch and the voltage E is the same across X and X1 for either one of the two resistances. Since R1 and R2 are both in the circuit and it is possible to consider either one individually, the total current flowing into the point X and out of the point X1 must be the sum of the two currents I1 and I2. If *I* is the main current and

$I = I1 + I2$

then

The total current through any parallel combination connected between two points in a circuit is equal to the sum of the currents through the branches.

One can readily understand that the total current *I* is greater when both R1 and R2 are in the circuit than when either one of the resistance is removed and the voltage *E* remains constant.

I1 according to Ohm's Law $= \dfrac{100}{10} = 10$ amps.

I2 according to same law $= \dfrac{100}{10} = 10$ amps.

$I = I1 + I2 = 10 + 10 = 20$ amperes

With a constant voltage, it is apparent that if the total current is 20 amperes with R1 and R2 are in the circuit and only 10 amperes when either resistance is out, *the joint resistance of two resistors in parallel is less than the resistance of any one of the branches.*

Under the circumstances, it is possible to replace a parallel combination of any number of branches with a single element of the proper resistance. Let us solve for the joint resistance of the parallel combination shown in Figure 23. The individual equations for I1 and I2

(*Continued on page* 51)

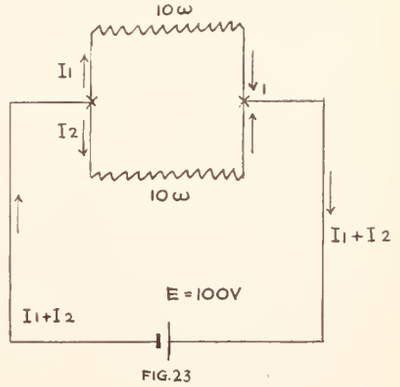


FIG. 23

Reversing It

Some of the stars have established a custom of giving presents to the crew that has worked with them on a picture.

The employes of Samuel Goldwyn have turned the tables and presented Eddie Cantor with a beautiful watch.

That's news, isn't it? A sort of first cousin to the man biting the dog.— ***Harrison Carroll in L. A. Herald.***

Court Ends Long Kansas Fight, Won By "Blues"

Topeka, Kas.—The Supreme Court has declared the state statute which prohibits the sale of "goods, wares or merchandise" on the Sabbath is also applicable to the sale of tickets for any theatrical show.

The decision is the result of a long and bitter statewide fight between the "blues" and antis, with the court being asked to decide the validity of the measure, in a test case over a violation for operating a picture show. The conviction was upheld.

It was also ruled that the statute which prohibits all unnecessary work on Sunday is valid and does not violate any right of religious freedom. The contention that it compels a person to accept Sunday as a day of rest was rejected.

Closer Relations Between Austria, Germany Seen

Berlin—Agreement which gives to Austria the choice of light operas for sound films, and to Germany, the heavier Wagnerians, has prompted much speculation in picture circles over possibilities of working out closer producing arrangements between the two countries in an effort to avoid duplication in turning operatic classics into film form.

Eastman in Realty Deal

Eastman Kodak Stores, Inc., an E-K subsidiary selling photographic materials, has leased space on the Fifth Ave. side of the new 32-story Squibb Bldg., New York at a term rental of $850,000.

Midnight 'Preview' In Seattle R-K-O

Seattle—Another lure to the public in an effort to build stronger summer business will be inaugurated next week by the local R-K-O New Orpheum theatre. Manager Emil C. Bostick, newly arrived, has dubbed every Friday night "previous night," a la Hollywood, and explains the idea thusly:

Patrons coming in for the final performance of the current show at 9:30 p.m. on any Friday night will see a complete vaudeville program and feature picture, and will then be allowed to remain in their seats without extra charge to see a "preview" of the film attraction that begins a week's engagement on the following day.

"Oom-Pah-Pahs" Absent Though Tooters Fidget

Ottawa—An orchestra sits in the pit of B. F. Keith's here, but no "Oom-pah-pah" greets the ears of the audiences and the drum emits no rat-a-tat during performances. The musicers occupy their seats during the scheduled hours, holding their instruments in the professional manner, but no baton stirs them to action. Their eyes flit from the music in front of them to the audience, to the picture and back to the score.

Expressionless until a sour note from behind the screen tortures their souls, they are itching to play, but they can't. That is, they're not allowed to.

When vaudeville was cut out for the summer by Manager Joe Franklin he served "services no longer required" notices on the musicians. They had a sense of humor, it appears, and thought it a good joke. Even when their pay was stopped they weren't discouraged. Every day they appear at their posts and "see and hear" the pictures free of charge. They expect to be paid some time for their willingness to toot and fiddle.

Just how and when harmony will be restored is a moot question.

Friends of Films In California Governor Race

Hollywood—The Coast film colony is taking more than passing interest in the present three-corner Republican primary race for governor of California.

The present Governor, C. C. Young, who is a candidate for re-election, has among his chief sponsors several prominent producers and executives. He is well liked among the upper strata of Hollywood filmdom society, and will have their complete backing.

Mayor Rolph of San Francisco seems to be in line to poll the greatest number of votes in the film colony. Rolph has time and again demonstrated his friendship for the industry and show business as a whole; and the rank and file of players, directors, technicians and studio workers are lining up under his banner.

The third candidate for the governorship is Buron Fitts, present reform district attorney for the county of Los Angeles, who is also well known socially in select film society. From present indications, local observers of the state political situation feel that Fitts will run a poor third in getting the support from the Coast film group.

History Making

Prague—City fathers here created a commission which will organize a museum containing every available film record of the town.

Atta Boy, Harry!

Tampa, Fla.—With the advent of talking pictures the blind get a break, and many of them have been attending sound theatres here. To make life a little sweeter for those condemned to eternal blackness, Harry Weiss, general manager of Publix houses, has offered to admit the blind free if accompanied by a guide, the latter paying the regular admission charge.

Backgrounds in U. S., Closeups Abroad, Is Plan

Hollywood—Economies in time, money and effort in production of foreign talkers are claimed by Richard Zelnik, for his new plan of photographing backgrounds in this country and sending the negative abroad where closeups would be taken of foreign players. The scenario would likewise be fashioned for each country.

Zelnik has joined Carroll and Dodge Dunning in furthering the plan. The Dunnings are sponsoring a process for superimposing scenes taken in the studio on scenic backgrounds, similar to the New York shots in "Anna Christie" upon which the players were later photographed.

Fire in Projection Booth; "Rain Checks" Are Given

Goshen, Ind.—Fire which started when the Jefferson theatre was crowded destroyed all the projection equipment and ruined the film, but the audience was not alarmed and none was hurt. The film jammed and caught fire immediately. Operator Robinson left the booth and closed the door. The loss is more than $3,000 and is covered by insurance. New equipment will be installed immediately. The value of fireproof projection booths was more than demonstrated. The audience did not know a thing was wrong and sat calmly waiting for the show to proceed. The customers were given rain checks—perhaps fire checks would be better. Oscar Hausen is manager of the theatre.

York Theatre Leased

York, Neb.—The York has been leased to the Blair Theatre Enterprises, headed by Samuel H. Blair of Bellville, Kan. The company operates a string of houses in Southern Nebraska and Kansas. A new house is under construction at Smith Center, Kan.

Talkers Improve Providence Hold

Providence—Passing of the Opera House, legitimate, and wiring of the Empire, burlesque, gives sound pictures almost undisputed sway here. The Empire, it is understood, is to be taken over by Abraham A. Spitz, who plans to show low-price talkers.

Canada Removes Bond Restrictions On Sound Trucks

Ottawa—A ruling that sound film trucks used in the taking of topical views for newsreels are to be admitted into the Dominion as tourists' automobiles has been passed by the excise branch of the department of national revenue. This removes considerable red tape and the heavy bond required as in the case of commercial vehicles used for business purposes in Canada.

With the restrictions removed, various sound trucks are busily engaged on practically virgin ground in the Dominion. One reason for the action on the part of the Federal government was the complaint from Provincial censors that sound news weeklies did not contain sufficient Canadian views to meet censorship regulations.

International Camera, Publix Unit, Chartered

Formation of International Camera Co., listing 40,000 shares of common, and Publix Wheeling Theatre Corp., a subsidiary of Publix, highlight the current batch of corporate activities, which runs unusually slow for the eastern states.

International and the theatre company filed charters at Delaware, where the Fox Copper Theatres Co. was also formed.

In New York, Allart Pictures Corp. and Sound Photoplays were chartered and the Providence Theatre Corp. dissolved.

Duffy May Reopen Four Bankrupt 'Frisco Houses

San Francisco — Four Duffy theatres darkened by receivership proceedings will be reopened in a few weeks again under management of Henry Duffy, it is understood. The yarn has it that Duffy is considering a partnership deal with someone heretofore not connected with the local string, which includes the Alcazar and President, San Francisco, the Dufwin, Oakland, and the President at Los Angeles.

"Doc" Solomon Warner Studio Superintendent

Hollywood—Jack Warner has promoted A. M. ("Doc") Solomon to the post of general studio superintendent of Warner, First National and Vitagraph studios. Solomon will operate under the direction of William Koenig, general production manager for the various Warner lots.

Hot Heads

Two snappy headlines espied in an English trade journal:

DITHER ABOUT FILM PROPAGANDA

WHAT IS HAPPENING?

Radio Slander Penalized

New Orleans—House of Representatives has passed, by a vote of 71 to 3, a measure "to prohibit slander over, through or by means of what is commonly known as the radio."

The measure provides "that any person who shall falsely use, utter or publish words over, through, or by means of what is commonly known as the radio, which in their common acceptation shall tend to blacken the memory of one who is dead, or impeach the honesty, integrity, virtue or reputation, or publish the natural defects of one who is alive, and thereby expose him to public hatred, contempt, ridicule, or financial injury, shall be guilty of slander."

The bill provides a penalty of a fine of not more than $100 or imprisonment in jail for not more than 30 days, or both.

Milwaukee Cops Blaming Unions For Vandalism

Milwaukee—Police suggestions that labor trouble has been the cause of the attempted bombings of the Studio, Greenfield and New World theatres here have been vigorously denied by union men. An attempted bombing of the Studio theatre resulted in the breaking of several windows in the building, but no other serious damage.

G. C. Kalkhoff, business manager of the Union of Motion Picture Operators, has stated that he will ask the organization's board for funds to make a complete investigation of the bombings. The police always, he stated, when such troubles occur, give labor troubles as the cause.

"Ours is not a bombing union. Our men earn from $45 to $125 a week and we have very few out of work. We have never placed non-union houses in Milwaukee on the unfair list. Of the 70 or more theatres in Milwaukee about five employ non-union operators," Kalkhoff stated.

One of the city's papers commented on the disturbances editorially and advocated a thorough investigation less the business racketeer acquire a foothold in Milwaukee. Six theatres have been attacked, either by paint or bombs, on nine occasions in Milwaukee during the last few months.

To discount the solution of labor trouble, it was further pointed out that both the Venetian and Uptown, operated by Warners and Fox, respectively, employ union operators and were splashed with paint several months ago.

DeForest Injects Motion Grid Into Vacuum Tubes

Motion has been put into vacuum tubes. Now, with a moving grid, it is expected that radio tubes will offer new possibilities. The new tube, invention of Lee De Forest, has a rotating grid in the form of a cylinder, with slips and vanes, the electronic stream rotating the grid.

"Blues" Win Again In Hot Battle In North Dakota

Fargo, N. D.—This state's "blue" law, cause of trouble aplenty over a long period of years, will remain in force indefinitely, the "anti blues" falling to defeat in the special referendum by several thousand votes.

The Women's Christian Temperance Union and other Sunday show enemies fought the newly-created Sunday Theatre Law Repeal Ass'n., in a vigorous campaign to induce voters to say "yes" on the repeal question.

Roy Olwin, state organizer of the theatre body, obtained 18,000 signatures throughout the state, several thousands more than was necessary to secure the state referendum.

Madelia Outs Sunday Shows

Madelia, Minn.—Voters in this town decided against Sunday pictures by a plurality of 55.

Scotia Favors Sabbath Shows

Scotia, Neb.—Theatres will be opened on Sunday, voters favoring repeal of the "blue" law at a special referendum.

"Blue" Sundays Close House

Milton, Ia.—The Opera House is unable to operate without Sunday shows, although the town's population is understood to be in favor of "open" Sabbath.

Warners Promote Payette

Washington—A meeting of all executives and managers of Warner theatres in the Washington zone was held at South River Park, Md., at which John Payette, general manager of the district, announced that Frank M. Boucher, in charge of theatres in Hagerstown, has been appointed manager of all theatres in Maryland, excepting Baltimore.

Boucher has managed Warner theatres in Hagerstown and vicinity, including Maryland, Waynesboro, Pa., and Martinsburg, W. Va.

Spanish University Has Talking Picture Classes

Madrid — The Universidad Central de Espana is forming special courses to coach foreign players in Spanish diction to enable them to act in sound pictures.

Are They Riding?

Hollywood — A local gag man, who has written funny pictures for the past ten years, states that the Santa Fe railroad is able to raise its dividend rate this year. He claims the heavy income on railroad fares of stage people returning east makes the increased dividends a cinch.

Brisbane Favors U. S. Projectors, Gov't Declares

Washington — American-made projectors are preferred in Brisbane, Australia because of the interchangeability of their parts. This is pointed out in the report on possibilities of domestic equipment in the East and in Africa compiled by Nathan D. Golden of the Motion Picture Division of the Department of Commerce.

The report covers 33 countries, including large and small markets alike, and is being published in full in Motion Picture News. The second instalment follows:

BRISBANE

From Report by R. L. Rankin, American Consul

Projectors.—There are 268 motion picture theatres in the State of Queensland. About 75 per cent of them use projectors of American manufacture, 15 per cent are Kalee (British), and the remainder miscellaneous German makes.

The American projectors sell for about $975 and the German and English at $825. It should be noted, however, that in order to bring the American machines down to this price, German lamp houses and Australian stands or bases are used. The German lamp houses are reported as cheaper and are considered by certain individuals to be better in both appearance and operation than the American. Bases and other minor parts of Australian manufacture are used solely on account of their cheapness, which results from the lack of transportation charges and the customs duty.

American projectors are preferred mainly because of the interchangeability of parts. They also have an excellent record for standing wear throughout a long period of years.

The equipment in theatres in Queensland varies widely. Most of them, however, have two projectors. Models of all ages are found, from the latest to some at least 15 years old. The old American projectors are giving better service than those of other nationalities, and the new American machines are preferred.

Arc Lamps and Generators.—Mirror-reflector arc lamps are used in about 70 per cent of Queensland theatres, while the high-intensity type is not in use at all. There is no demand for American generator sets, the complaint being that they are not adaptable for the mirror arcs; this can hardly be true, however, inasmuch as they are being used with mirror arcs in the United States. A German machine, manufactured by Max Levy, is the most popular.

Screens.—There is little uniformity in the type of picture screens in use. Most of them, however, are sheeting of comparatively cheap quality.

Visual Education.—The Department of Public Instruction supervises matters pertaining to education, but has not adopted motion pictures to any considerable degree. The cost of such an undertaking in a state of so great area as Queensland is likely to prevent the government from taking action along that line. Definite attempts are being undertaken by private firms to introduce motion pictures on an educational basis, but no plan has been developed as yet which would be on a paying basis. It is hoped, however, to work out a system comparable to that which exists in New South Wales.

ADELAIDE

From Report by Leo J. Callanan, Vice Consul in Charge

Projectors.—Metropolitan Adelaide has about 16 motion picture theatres, of which it is estimated 60 per cent use American projectors, 30 per cent Australian projectors, and 10 per cent other projectors.

For Foreign Travelers

Passports from the U. S. now cost only $5, and renewals $2, reduction having been ordered by a new measure signed by President Hoover.

One American machine has been most favored and most widely used because of its workmanship, simplicity, and long life, but the C & W Australian machine is gaining in popularity and is much cheaper. Australian Films (Ltd.), 33 Grenfell Street, Adelaide, is the agent for that American machine and the German Hahn-Goerz, and Harrington's (Ltd.), 10 Roundle Street, Adelaide, is the agent for the other American machines and Kalee projectors There is no other firm of importance in Adelaide handling motion picture equipment.

Most of the equipment in use is modern. The majority of the Adelaide theatres are equipped with two projectors, while a few have three. American projectors are considered superior to all others.

Generators.—It is estimated that 75 per cent of the generator sets in use are British. They have given good service and are strongly established. The chief obstacles American generator sets have to overcome are the tariff preference accorded to British equipment and buyer preferences for British goods. There is not, however, prejudice against American equipment.

Arc Lamps.—Mirror-reflector arc lamps are generally used, those of German manufacture being favored. Hoyts new Regent Theatre has the only high-intensity arcs in Adelaide.

Screens.—Specialized motion picture screens are not used. Ordinary canvas screens are made to suit particular requirements.

Visual Education.—The schools of South Australia have not made any regular use of visual education.

NEW ZEALAND

From Report by Julian B. Foster, American Trade Commissioner, Wellington

There are four different makes of American projectors in use in New Zealand, besides the Ernemann (German, Kinex and Kalee Indomitable (Britsh), and Pathé and Gaumont (French). It is estimated that 60 per cent of the projectors used are brought in from the United States, 30 per cent from Germany, and the balance divided between the French and the British.

Prices of these projectors range from £175 to £230 ($850 to $1,120) according to the equipment attached. There is no wide variation in the prices of the machines.

There are no special features that make the American machines appeal to the theatre owners in New Zealand. It is felt, however, that American machines are in far greater demand because the United States supplies by far the greatest portion of the films. Undoubtedly good salesmanship accounts for our heavy sales to a certain extent. The Australian Films (Ltd.), Wellington, handles practically all makes with the exception of Ernemann and one American make. These are handled by Ernemann Supplies (Ltd.) and Harrington's (Ltd.). These three firms are the chief importers of projectors in New Zealand. During the past three years by far the greater portion of machines installed have been American, and according to the reports they are giving excellent service.

The three firms above mentioned are practically the only ones in New Zealand who could do justice to the lines in question. They have the confidence of the theatre owners, and it is a very difficult matter for other dealers to make sales as the interests of the theatre owners are closely allied with the concerns named. Another small concern handling that type of equipment in a small way is Waterworths (Ltd.).

Interchangeable Parts Aid Sales In the Antipodes

All of the larger theatres are equipped with two machines, and the smaller ones are gradually installing two. Owing to the small size of the projection rooms, it is felt that a good machine with two heads on one stand would find a ready sale in the smaller theatres which are too small to take two separate machines. Most of the machines in the larger theatres are recent models; during the past two years over 200 American machines of one make have been installed. While there are many old types still used in the smaller theatres, the general trend seems to be to install up-to-date operating appliances. The American projectors in use at the present time are said to be giving much better service than the other models.

Generators.—The possibilities for the sale of American generator sets for use in theatres to convert alternating current to direct current seems to be exceedingly good at the present time, owing to the number of hydroelectric plants providing power for exhibitors.

Arc Lamps and Screens.—High-intensity and mirror-reflectors arc lamps are used in theatres in New Zealand and are constantly in demand. Screens used are canvas and plaster.

Visual Education.—Visual education has been used very little in New Zealand. Several attempts have been made to secure the attendance of school children at the theatres in the afternoon, but the lack of suitable and sufficient films has been a handicap. It is said that the education department has now refused to allow children to be taken away from school to attend educational pictures, but that the matter of visual training by educational pictures meets with the approval of that department, and machines will probably be installed in the larger schools in the not far distant future. If a regular and good supply of educational subjects was assured, together with a suitable type of portable machine, it is believed that the department would feature that means of education.

FIJI ISLANDS

From Report by Quincy F. Roberts, American Consul at Suva

There are six motion picture theatres in the colony of Fiji, with an estimated total seating capactiy of approximately 2,000.

Projectors.—There are two American machines, two English machines, and two German machines in use. The newest machine in Fiji is the English Kalee installed in the Universal theatre at Suva.

The Suva theatres are equipped with two projectors, a new machine in use and an old projector kept for emergency use.

There appears to be no special features that appeal to theatre owners in Fiji, and there is no evidence that American projectors are giving any better service than other makes. Owners of British and American machines feel that their equipment is giving satisfaction.

The market for projectors is so small that dealers and merchants of Suva are not interested in handling them. The theatre owners deal direct with agents in Australia, New Zealand, and England.

Current—The power supplied at Suva is direct current at a voltage of 240. It is understood that power at other places is also direct current.

Arc Lamps and Screens—Mirror-reflector arc lamps are used in both the Suva theatres. Ordinary canvas screens of local manufacture are used in Fiji.

Visual Education.—The Director of Education has charge of education in the colony of Fijif. Visual education has made no progress in the colony, the great problem being to obtain funds for schools and teachers.

Federal Bureau Favors Ia. Law Governing Signs

Washington—Although providing for the heavy penalty of not more than $1,000, or imprisonment not exceeding one year, Iowa's regulation governing erection of billboards along highways is officially accepted by the Federal government as being the best defined law affecting outdoor signs.

State laws governing commercial advertising signs on the highways range from the most general to well defined regulations, according to the Bureau of Public Roads.

Some states, it was explained, merely prohibit commercial advertising signs on the rights of way, while others prohibit them both on the rights of way and on private property along highways without consent of owner or of property officials. A few stipulate the distance from public highways at which the signs may be placed, and a number specify distances from curves, intersecting highways and streets, and at railroad grade crossings at which they may be placed.

According to the bureau, some of the states bar signs that obscure the view of highways at curves, intersecting highways or at grade crossings, and prohibit the erection by unauthorized agencies of any warning or direction signs, markers, signals, or lights in imitation of any railroad crossing or other official sign.

Various Regulations

In a few states, it was said, signs are prohibited on the public domain, near parks, cemeteries, state forests, and other local sites, and advertising matter is prohibited on traffic and direction signs.

In the majority of states, various state, county and local officials are authorized to remove unlawful signs; a few states permit anyone to remove signs erected in violation of the law.

About half the states prohibit the painting of advertising notices on or affixing them to rocks, stones, fences, culverts, bridges, trees or other private property, in some cases anywhere in the state, in others within the limits of the highway, without the consent of owners or of proper officials.

The laws of four states—Connecticut, Nevada, New Mexico and Utah—require that all advertising signs be placed certain distances from public highways. Thirteen states either require that advertising agencies be licensed and collect an annual fee for each sign, or impose a tax for each sign. In most cases they require permits, to the applications for which must be attached the written consents of owners of property on which signs are to be erected. Applications, as a rule, must state the sizes of signs and proposed locations.

Connecticut levies a license fee of $100 a year and an annual permit fee vary from $3 for each panel of every sign of 300 square feet or less to $9 for those between 600 and 900 square feet. Vermont collects an annual fee of $25 and levies an annual tax ranging from 50 cents for each panel or separate display of 6 to 15 square feet to 9.25 for 550 to 600 square feet, increasing the rate 75 cents for every additional 50 square feet.

A license fee of $10 is collected in North Carolina from agencies for signs outside incorporated towns and cities. In cities the fees are based on population and vary from $10 for less than 5,000 inhabitants to $100 for more than 35,000.

After Jan. 1, 1931, every outdoor advertising agency in New Jersey will be required to secure an annual license from the bureau of motor vehicles and pay an annual fee of $100, and an additional fee of 3 cents for each square foot of display. Nebraska requires a state permit for advertising signs and collects a fee of 25 cents to $5 for each sign. No sign may have a surface area of more than 10 square feet. Similar fees are assessed by other states.

Seventeen states forbid the erection or maintenance by advertising agencies upon private property of any commercial advertising sign without consent of the owner and impose a fine of $5 to $200 or imprisonment of five days to one year for violation. The laws of 19 states prohibit signs on public highways under state control and most of them stipulate fines from $5 to $500 or imprisonment of from 10 to 90 days or both.

In 20 states, advertising signs are not permitted upon any highway without consent of proper officials, and in some states a fine of from $10 to $500 is imposed for violation. The laws of 11 states prohibit the erection on any highway of any danger or direction sign bearing commercial advertising.

Iowa Law Favored

It was explained that of the 13 states, the laws of which specifically state that no sign shall be erected to obscure the view of highways at certain points, Iowa probably has the best defined. In that state, "billboards, signboards, and advertising signs, whether erected and constructed on public or private property, which so obstruct and impair the view of any portion or part of public street, avenue, highway, boulevard, alley or of a railroad or street railway track as to render dangerous the use thereof," are public nuisances and may be removed; and whoever is convicted of erecting or continuing such nuisance is subject to a fine of not more than $1,000 or imprisonment not exceeding one year.

The laws of a number of states make mention of the fact that certain advertising by manufacturers or landowners located along highways will be permitted, and some designate a prescribed area for such advertising. Such signs, however, it was pointed out, must not obstruct views along highways.

Camera Smashes Arson Ring

Buffalo, N. Y.—Motion pictures secretly taken while an arson ring was at work resulted in the capture of nine suspects by Buffalo police.

The coppers hid the camera diagonally across from a furniture store where the suspects were in the alleged act of starting another in a string of commercial fires for which they were paid between $50 to $300 each.

"Florodora Girl" Basis Of Infringement Suit

Los Angeles—Executors of the estate of Leslie Stuart, composer of the musical comedy, "Florodora," have filed suit against M-G-M, Cosmopolitan Productions and others for damages, alleging that the Marion Davies picture, "The Florodora Girl," infringed the copyright owned by the estate. Attorneys for the executors estimate that the total damages sought exceed $1,000,000.

Canadian Body to Issue History of the Industry

Toronto—A book dealing with the history of the motion picture industry in the Dominion is to be published by the M. P. Distributors and Exhibitors of Canada, of which Col. John A. Cooper is president. Col. Cooper is now in England on association business.

Brin Milwaukee Theatres Offer Free Parking

Milwaukee—L. K. Brin's Garden and Majestic are offering free auto parking at a nearby garage on Monday, Tuesday and Thursday nights. All that is necessary for the patron is to take the garage check, have it stamped by the theatre cashier when buying his tickets and on calling for his car and presenting the stamped check he is not obliged to pay for parking.

Both theatres are located on Wisconsin Avenue and the tie-up is working out satisfactorily in view of the fact that these nights are ordinarily quiet for the garage as well as the theatre. The free parking plan is advertised in newspaper copy.

Loew's Canada Theatres Pass July 15 Dividend

Toronto—In order to conserve liquid cash resources, dividends payable July 15 on both the preferred and common stock have been passed by the Marcus Loew's Theatres, owning the Yonge Street and the Uptown, Toronto, and Loew's London theatre at London, Ont.

The statement indicates that both companies are in better financial position than they were one year ago, but the dividends were passed by the directors until the summer patronage slump is over. During the past year, the Toronto Loew company earned $1818 on each share of preferred and paid the $7 dividend. First and second mortgages of $850,000 on the Toronto theatres were reduced to $160,000 in recent years, a substantial amount having been paid off only this year.

In the case of the Loew theatre at London, Ontario, considerable in the way of alterations has been carried out and ready cash is required to pay off the obligations. All of the theatres concerned have been wired.

Beattie, Davis, Goetz and Morgan in Ohio Changes

Cincinnati—Roy H. Beattie, manager of the Palace for past eight years, has resigned on account of ill health, and will go to Canada to recuperate. Tom Davis, for many years manager of the Capitol, a sister RKO house here, has been transferred to the Palace.

Davis is succeeded by Joseph Goetz, of the RKO State at Dayton, with which house he started as usher five years ago. Ed Morgan, previously manager of the Mary Anderson at Louisville, has been appointed manager of the State, Dayton.

New York Curtains May Rise at 7 P. M.

Plans to open New York's legit shows at 7 p. m., are still in the formulative stage, with Frank Gilmore, Actors' Equity chief, attempting to line up the important producing interests. Suburbanites will get a break, the new plan enabling them to catch earlier trains home.

Opinions On Pictures

Our Blushing Brides

(M-G-M—All Talker)

Popular Stuff; Big B. O.

(Reviewed by Sherwin S. Kane)

HAVING the same—if not greater—box office possibilities as its two predecessors, "Our Dancing Daughters" and "Our Modern Maidens," this trilogy may become a serial. Followed to its logical conclusion, it is not difficult to imagine a later trio comprised of "Our Cheating Wives," "Our Disillusioned Divorcees" and "Our Exhausted Grandmothers." This third installment has many points in common with its two antecedents.

Far from being a dramatic triumph, it, nevertheless, possesses many of those qualifications which make for box-office success of no ordinary variety. It makes use of a popular and capable cast in telling, in its own spectacular way, a familiar, modern story—that of the processes by which working girls progress from lodging houses to luxurious apartments and, occasionally, desirable husbands. Considerable public interest attaches to these processes which, in themselves, are either entertaining or tragic, according to the viewpoint. In either case, they are intriguing enough to get a representative number of your drawing populace inside the theatre.

Joan Crawford, Anita Page and Dorothy Sebastian impersonate "our blushing brides." None of them blushes and only one of them becomes a bride, but that is incidental. This capable trio is employed in a metropolitan department store. Jerry (Joan Crawford) is a model; Connie (Anita Page) in the perfumes, and Francine in blankets. They occupy the same rather dingy living quarters and possess the same understandable desire to supplant them with a taste of luxury. Francine and Connie are more eager than wisdom allows; Jerry is merely cautious.

Francine's opportunity comes in the shape of Martin (John Miljan), who buys lavishly in her department. David Jardine (Raymond Hackett), as the son of the department store owner, is the means by which Connie achieves her apartment—the marriage, of course, to come later. Jerry's play—distrusted by the girl—comes from Tony Jardine (Robert Montgomery), an older son. It makes little progress up to the time of a fashion show at the Jardine home, where Jerry leads the models. At the close of the show Tony brings Jerry to his bachelor retreat on the estate, but, failing to mention matrimony to the practical model, his efforts are a physiological failure.

Returning to the girls' lodging, Jerry is advised by Connie that David has selected an apartment for her. Later the same night, Francine brings David back to the lodgings with the explanation, not too convincing, that they have been married. Later, Martin is arrested as a thief and Francine taken into custody with him. At the same time, Jerry overhears David discussing marriage plans with Evelyn Woodforth (Martha Sleeper), a society girl. She seeks out Connie with this information and, while still with the girl, David returns and the expose follows.

On the eve of David's wedding Connie takes poison. Jerry goes to the Jardine reception and brings back David to hearten the girl. The best his presence can accomplish is a happy death for Connie. The two indiscriminate girls having been thus dealt with, virtue is further triumphant in having fate reward Jerry—the lone holdout—with a promise of marriage from Tony.

Action and direction are uniformly good; however, the length of the production permits it to lag—and interest with it—on frequent occasions. There are some lavish settings and some effectively authentic ones, among the latter the department store sequences are noteworthy. Dialogue is excellent for the most part.

If your audiences went for either "Dancing Daughters" or "Modern Maidens" there is no reason to be skeptical of this one. Its appeal is to the same patronage, and with more effective weapons than either of the others. It is good entertainment, ably staged, but is no bet for the kiddies.

Newsreels and cartoons or comedies will balance your program.

Produced and distributed by Metro-Goldwyn-Mayer. Story by Bess Meredyth. Dialogue and continuity by the same, with additional dialogue by Edwin Justus Mayer. Directed by Harry Beaumont. Photographed by Merritt B. Gerstad. Edited by George Hively. Length, 9,138 feet. Running time, 102 minutes. Release date, July 11, 1930.

THE CAST

Jerry ..... Joan Crawford
Connie ..... Anita Page
Franky ..... Dorothy Sebastian
Tony ..... Robert Montgomery
David ..... Raymond Hackett
Marty ..... John Miljan
Mrs. Weaver ..... Hedda Hopper
Monsieur Pantoise ..... Albert Conti
Joe Munsey ..... Edward Brophy
The detective ..... Robert E. O'Connor
Evelyn Woodforth ..... Martha Sleeper
Mannequins: Mary Doran, Norma Drew, Wilda Mansfield, Gwen Lee, Catherine Moylan, Claire Dodd.

Boosting the Boss

The boys at Tiffany's Coast studio believe in giving the big boss a little publicity on the screen. In the current *Voice of Hollywood*, George K. Arthur, as announcer for Station S-T-A-R, picks up a letter and, holding it upside down, says:

"I have here a request from Mr. L. A. Young of Detroit for a saxophone solo."

L. A. Young is president of Tiffany.

Lawful Larceny

(Radio—All Talker)

Intelligent

(Reviewed by Robert Hage)

BEBE DANIELS gets the stellar position, but the picture is mostly Lowell Sherman's. Not only did he direct it, in an extremely expert manner, but his performance is a finished piece of work that is delightful always. And he nets every laugh in the production.

The masses who revel in action may not fall hard for "Lawful Larceny," for it is produced in the stage manner, but it will be relished by those who desire intelligence in story, direction and acting. Despite the fact that the dialogue is almost 100 per cent of the picture, it packs an accelerated tempo, builds up suspense and never allows the attention to falter.

Bebe Daniels is cast as a young wife who, upon being told by her husband (Kenneth Thomson) that he has had illicit relations with another woman (Olive Tell), who conducts a private gambling house of her own, and that she has despoiled him of all his possessions, determines to ruin the vamp. She lands the job of secretary to the lady of easy morals in furtherance of her scheme. There she meets Lowell Sherman, who falls hard for her in a nice, clean way.

Thomson, horrified at meeting her there, but pledged to remain silent, is forced to watch Sherman making love to his wife. When Sherman proposes marriage Bebe consents, but compels him first to reveal the nature of his livelihood. Sherman thereupon admits that he preys upon the type of women who prey upon men, as a result of an experience he has had with the species, and that he had been on the verge of decamping with the vamp's valuables, when he met Bebe and decided to go straight.

There is a highly dramatic scene when Miss Tell, who is deeply in love with Sherman, is told that he and Bebe are about to be married. She denounces her secretary as a cheat and a thief, and Bebe rubs in a moral or two about stealing men from their wives. Then she induces Sherman to empty the contents of the safe into a bag, and flees with it to her home. She is pursued there by Sherman, Miss Tell and a judge, who tells her that it is "lawful larceny" to steal a husband, as Miss Tell had done, but not to steal property. However, when Bebe demonstrates how the vamp had won her earnings through marked cards, the vampire makes a quick exit, and there's a reconciliation.

The story has been developed with smoothness and logic and the dialogue is crisp and sparkling at all times. The picture is good for week stands in the better houses. The star is convincing in a difficult role and all of the members of the cast know their stuff.

Musical and shorts and cartoons sufficient to balance.

Produced and distributed by Radio. From the stage play by Samuel Shipman. Directed by Lowell Sherman. Adaptation and dialogue by Jane Murfin. Edited by Marie Halvey. Photographed by Roy Hunt. Length, 6,379 feet. Running time, 67 mins. Release date, Aug. 17, 1930.

THE CAST

Marion Dorsey ..... Bebe Daniels
Andrew Dorsey ..... Kenneth Thomson
Guy Tarlow ..... Lowell Sherman
Vivian Hepburn ..... Olive Tell
Judge Perry ..... Purnell B. Pratt
Davis ..... Lou Payne
French ..... Bert Roach
Mrs. Davis ..... Maude Turner Gordon
Mrs. French ..... Helene Millard
Butler ..... Charles Coleman

The Dawn Patrol

(First National—All Talker)

Thrilling

(Reviewed by Charles F. Hynes)

TENSE scenes of air fighting in the late war, some strong dramatic sequences and fine acting characterize this picture. It has been given fine production values and the direction is splendid. However, the story is repetitious and somewhat obvious, there is a lack of comedy and the picture is devoid of love interest, and hasn't a woman in the cast. But sold properly on its thrills, it should be a money-getter, even though its chief appeal is to men, and the thrills its best selling point.

Richard Barthelmess is starred, although his part does not rate far above that of Neil Hamilton and Douglas Fairbanks, Jr., both of whom give outstanding performances. Hamilton dominates the early scenes. Clyde Cook, Frank McHugh and Gardner James do good work.

The story is of the Royal Flying Corps, a squadron of which is usually picked out for "dirty assignments." The commander cannot abolish the thought that he is an executioner, sending untrained recruits out to be slaughtered by the Germans. He seeks solace in whiskey and gruff words, and is relieved to learn that a subordinate toward whom his particular hate is directed has to take his place when the chief is transferred. The same development is re-enacted, for the carefree aviator, who disobeyed commands to go out and strafe the Germans with a pal, now becomes the hardened commander bearing the burdens of war on his shoulders. At length, a suicide mission is ordered and his pal wins the assignment, but the commander disobeys and takes the task. He is successful in his mission, but is killed, whereupon the pal is shown as commander, gruff and whiskey-drinking as the two who had gone before.

The strafing expedition of the two pals is well done, but a litlte far-fetched, for they succeed in destroying a whole German squadron, when repeatedly the superior equipment of the Germans had been stressed. There is real pathos in the scene where the commander is forced to send his pal's younger brother to his death, and another touching bit when the commander believes his pal killed. Howard Hawks has managed to maintain tenseness, despite the repetitious story. The photographer deserves

Opinions On Pictures

real credit for splendid work.

Light comedy shorts with this.

Produced and distributed by First National. Directed by Howard Hawks. From the story, "The Flight Commander," by John Monk Saunders. Adaptation and dialogue by Howard Hawks, Dan Totheroh and Seton Miller. Running time, 90 minutes. Release date, July 20. Photographed by Ernest Haller.

THE CAST

Dick Courtney .....Richard Barthelmess
Douglas Scott .....Douglas Fairbanks, Jr.
Major Brand .....Neil Hamilton
Gordon Scott .....William Janney
Field Sergeant .....James Finlayson
Bott .....Clyde Cook
Ralph Hollister .....Gardner James
Lieutenant Bathurst .....Edmund Breon
Flaherty .....Frank McHugh
Mechanics .....Jack Ackroyd and Harry Allen

Wild Company

(Fox—All Talker)

Good Programmer

(Reviewed by Sherwin S. Kane)

LIGHT enough at the start, but increasingly heavy as it unfolds, this, nevertheless, is good program material.

H. B. Warner turns in a fine performance, easily leading a capable cast. As Henry Grayson, merchant and influential citizen, his activities bring about the election of a "reform" mayor, pledged to a lily-white administration. While Grayson listens to endorsements of the puritan platform at a political banquet following the election, his children, played by Frank Albertson and Joyce Compton, are whooping it up at a beach club. Albertson takes on a too plentiful load of intoxicants and is abandoned by his sweetheart (Mildred Van Dorn), after which he pays a visit to a speakie where he meets Sally, an entertainer, played by Charon Lynn.

Sally's boy friend, Joe Hardy (Kenneth Thomson) is a crooked racketeer and instructs the girl to give young Grayson a play in order that the family's influence may be invoked in the event Hardy's operations get him into a jam. The youth falls heavily for the entertainer and appropriates numerous costly gifts for her at his father's department store. A house detective reports the situation to Grayson, Sr., who upbraids his son. The youth, angered, leaves home, and is framed by Hardy to the extent that he is on the scene when Hardy, caught robbing a roadhouse safe, shoots the proprietor of the place. Young Grayson is seen fleeing from the place by his father, who has arrived to bring the youth back to his home. The father forces a confession from his son which implicates Hardy and Sally. Grayson, confident of his son's innocence, turns him over to the police along with Hardy and the girl. Their testimony implicates the youth and he is found guilty of manslaughter and sentenced to five years in the penitentiary. This sentence is then vacated and the youth is paroled in the custody of his father for five years. The fadeout suggests reconciliation with his former sweetheart.

The picture moves at a good pace and provides an ample amount of action. Situations, for the most part, are reasonable and interest is well sustained. Sharon Lynn sings two songs, "Joe" and "That's What I Like About You," both very average in theme and tune. Thomson, as Hardy the racketeer, turns in a good performance.

Light shorts, particularly good comedy, are needed with this.

Produced and distributed by Fox. Story by John Stone and Bradley King. Directed by Leo McCarey. Dialogue by Bradley King. Photographed by L. W. O'Connell. Length, 7,200 feet. Running time, 80 minutes. Release date, July 5, 1930.

THE CAST

Henry Grayson.....H. B. Warner
Larry Grayson.....Frank Albertson
Sally .....Sharon Lynn
Anita ..... Joyce Compton
Mrs. Grayson.....Claire McDowell
Natalie ..... Mildred Van Dorn
Dick ..... Richard Keene
Cora ..... Frances McCoy
Joe Hardy .....Kenneth Thomson

Sweet Mama

(First National—All Talker)

Entertaining

(Reviewed by Robert Hage)

ALICE WHITE turns in a fine bit of acting in this picture; in fact, she demonstrates that her talents have been wasted in the past in sappy sex roles. Who would have thought it? She comes through with a snappy dance in a modest evening gown, but no attempt is made to capitalize her curves and s. a., unless it be in the title. But by no stretch of the imagination is the title applicable to the story.

The story centers about a band of bank robbers, the chief of whom, Kenneth Thomson, has headquarters in his gilded cabaret. Alice's sweetie, David Manners, gets caught in the toils of the Thomson gang. Alice learns of his arrest on another charge while with a burlesque troupe and beats it back to the big city. David will not listen to her entreaties to quit the game, and Alice is later induced by Robert Elliott as a lieutenant of detectives, to get a job in the cabaret in order to spy on them and save David.

She gets wind of a plot to hold up another big bank and telephones the message to the police, but the latter are foiled because they are detected watching the scene. Suspicion centers on David, and they are about to give a twist to the "taking a ride" process by throwing him from a penthouse when the cops and Alice arrive. Everything sweet thereafter.

The role is not a soft one, but the star carries it with ease and conviction. She should be given better parts from now on. Manners was somewhat uncertain in his histrionics, but he should develop into a draw juvenile. The rest of the cast was more than capable. Eddie Cline did a fine job of directing, and the production is closely-knitted, fast-moving, coherent and plausible.

While this can be classified as another gangster story, its originality and rapid tempo will make it click with the average audience.

Musical and comedy shorts are required.

Produced and distributed by First National. Story by Earle Baldwin. Directed by Eddie Cline. Scenario and dialogue by Earle Baldwin. Edited by Ed. Schroeder. Photographed by Sid Hickox. Length, 5,012 feet. Running time, 55 minutes. Release date, July 6, 1930.

THE CAST

Goldie .....Alice White
Jimmy .....David Manners
Joe Palmer .....Kenneth Thomson
Lulu .....Rita Flynn
Al Hadrick .....Lee Moran
Elmer .....Richard Cramer
Mack .....Robert Elliott

The Bottom of the World

(Talking Picture Epics)

(Synchronized with Lecture)

Very Interesting

(Reviewed by Charles F. Hynes)

BIRD, animal and sea life in the Antarctic feature this adventure picture taken by Dr. Ludwig-Kohl on an expedition to South Georgia. The picture has a lecture throughout by Dr. Robert Cushman Murphy, who explains in detail the various scenes.

The picture is a very interesting one, and it has been cut to a length which makes it an enjoyable entertainment of slightly more than one-half hour. With another feature on the bill, a diverting and instructive program can be built up. In addition, the picture is presented under auspices of the American Museum of Natural History, which offers a good exploitation hook-up.

Whaling in the Antarctic, including the harpooning of a blue whale, is shown in fascinating detail, with the lecturer advising that whales will soon be extinct if the present rate of killing continues. There is a real thrill in a savage fight between two mammoth sea elephants, and kick in the way the various species of penguins, "the little men" of the Antarctic, live. These birds, which cannot fly, but which make their homes in the highest crags, are pictured in detail; and the famed albatross is shown. Altogether, it is an offering which will please.

However, it is in no way similar to the Byrd South Pole film and all confusion along this line should be avoided carefully.

Comedies, musicals and dramatic shorts will fit.

Produced by Ludwig-Kohl Larsen. Distributed by Talking Pictures Epics. Length, 3,800 feet. Running time, 39 minutes. Release date, Sept. 1.

Short Subjects

Temples of Silence

(Pathe—Synchronized)

Excellent

TOM TERRISS, "The Vagabond Director," takes us this time to the mysterious city of Angkor in Indo-China, which at one time housed a million inhabitants, but today has but one—a demented native who poses as king. Magnificent turreted buildings, seven and eight stories in height, are shown, and their interiors, containing weird statues and gods, give the subject a punch. It is accompanied by a lecture by Terris. At times he becomes too theatrical in his spiel, and at all times it is almost drowned out by the synchronized score. Any audience will enjoy this novelty. Running time, 10 minutes.

Play it with a comedy feature.

Audio Review, No. 27

(Pathe—Sound)

Fair

A SCENIC tour of Santiago, Cuba, showing the historic Spanish-American war sites, is the highlight of this issue. It will impart a thrill to all types of patrons. There are views of San Juan Hill, made famous by the charge of Roosevelt's Rough Riders, and of the monument to that great regiment with a bust of T. R. and flanked by American and Cuban flags. Then we are taken to the office of M. Bacardi, showing him dictating to his secretary, and given a close-up of many bottles of the refreshment for which he is noted. The other units comprise shots of a poppy field in California, a miniature railroad which hauls tourists through the mountains of Wales, and a quartette of cowboys singing "Oh, Bury Me Not on the Lone Prairie" against a drop depicting the western plains, but not very successfully. Edited by Terry Ramsaye. Running time, nine minutes.

Spot in with a light feature.

Jungle Jazz

(Pathe-Aesop Fable—Sound)

Amusing

THE adventures of Waffles Cat and Don Dog in the jungles of Africa. The artist is entitled to great credit for his imagination, for he has created animals seen only in cases of delirium tremens. Keeps up a steady chuckle and is worth a play. Running time, eight minutes.

Will help any type of bill.

Swell People

(Pathe—Talker)

Roughhouse

BURLESQUE never descended to the low depths of the "humor" in this two-reeler, featuring Harry Gribbon and Dot Farley. Another "it was all a dream" spasm that will convulse the "low lifes" but will disgust the better type of spectator. Very crude. Directed by Wallace Fox. Running time, 22 minutes.

Give it plenty of good support.

The Lightning Rider

(*Universal—Silent*)

Trite

THIS short contains a fine cast of horses and they perform their onerous duties in an expert manner. The human support is not so hot. Ted Carson, as the slim "Mountie," again licks three bad guys, but the supply does not seem to become exhausted. The plot is ancient. The direction is punk. And the hero gets the heroine only three minutes after he's met her, and during those three minutes he's been battling with the villains. That's tabloid romance for you. Directed by J. Levigard. Running time, 17 minutes.

Use only where audiences like this sort of thing.

The Pony Express Kid

(*Universal—Silent*)

Poor

EDMUND COBB is the hero of this condensed cow opera, which is guaranteed to produce a yawn a minute. It's ham stuff all the way through and the direction is particularly mediocre. This one is below the mental level of any kid. Running time, 18 minutes.

If you must run it, keep it secret.

Screen Snapshots, No. 21

(*Columbia—Talker*)

Fair

T. ROY BARNES is the master of ceremonies in this issue, but he's never shown with the actors and actresses figuring in the tour of Hollywood, and most of them must be local newsreel shots. Appearing in this short are Mei Lan Fang, Chinese actor; Mary Pickford, Arthur Lake, Robert Woolsey, Dolores Del Rio, Maurice Chevalier, Buster Keaton and Bert Wheeler. Mildly interesting. Running time, 10 minutes.

Will get by on average bill.

The Body Slam

(*Vitaphone Varieties, No.* 4123)

Dull

EDDIE LAMBERT, Gene Ledoux and William Irving have the leads in this alleged comedy, centering about a wrestling racket, but they don't earn many laughs. Lambert's forced grimaces are sad to watch, and the story contains few gag situations. Running time, 9 minutes.

Use where other units are strong.

Voice of Hollywood, No. 14

(*Tiffany—Talker*)

Fair

GEORGE K. ARTHUR is the announcer of Station S-T-A-R in this issue, but it's not so hot. However, the fans who like to see off-the-lot shots of their favorites will get their money's worth, for they will see Frank Fay, Barbara Stanwyck, Eddie Quillan, Edmund Breese, Louise Dresser, Montagu Love, Carmel Myers, Jimmy Finlayson, Vera Gordon, Ben Bard, Ruth Roland and Eddie Lambert. Running time, 10 minutes.

Needs help from other shorts.

Carnival Revue

(*Pathe—Talker*)

Good

SOME one slipped up on this, for while all the exteriors are circus settings, the interiors are laid in a theatre with the regulation fixings. However, that defect is not sufficient to detract from the fun. T. Roy Barnes as a circus owner and barker, Ruth Hiatt as a dancing girl and Ray Hughes as her suitor manage to put over a number of laughs and the comedy should please generally. A Whoopee Comedy. Directed by Wallace Fox. Running time, 19 minutes.

Okay where fun is needed on a program.

Second Hungarian Rhapsody

(*United Artists—Synchronized*)

Pleasing

THIS is a pantomimic interpretation of the Hungarian Rhapsody, and another of the pleasing United Artists Featurettes produced by Lothar Menzies and Hugo Riesenfeld. A romantic little number showing the rescue of the fair maiden by her blacksmith lover, after she had been taken captive by a gypsy. It's told against a musical background. Running time, 11 minutes.

Where musical novelty fits in.

Glow Worm

(*Screen Song—Paramount*)

Clever

ANY audience will get a kick out of this community singing number, one of the clever series made by Max Fleischer. It is based on the famous Glow Worm song, perennial favorite, and there are some clever cartoons, plus the bouncing ball to help the audience join in the singing. Running time, 6 minutes.

For any bill.

Amos 'n' Andy Had To Step Fast

Chicago—Amos 'n' Andy resumed their nightly broadcasts in Hollywood early this week after a two-day interval of silence which ensued while the boys were en route from this city to the Coast. They are scheduled to begin work on the Radio production, "Check and Double Check," at once which, it is estimated, will take them about seven weeks to complete. During this time their nightly broadcasts will originate at a Hollywood station.

The proximity of their home studio, WMAQ, Chicago, to the Northwestern terminal—across the street from the station—was all that made it possible for Correll and Gosden to arrive in Los Angeles according to schedule. They had only four minutes to spare in which to catch the Los Angeles Limited following their last broadcast here.

Settle Copyright Suit by Berlin

Cincinnati, O.—United States District Judge Neven has entered an order dismissing copyright infringement suit of Irving Berlin, Inc., New York, against Robert and Joseph Stern, owners of the Marlowe, Ironton, O., in which the complainant charged that the defendants had violated copyright on a popular song. Settlement of the case has been effected out of court.

Cleveland Exchange Progresses

Cleveland—Work is well under way on the new exchange building, now under construction at Payne Avenue and East 24th Street, which will be occupied by M-G-M, Pathe, and Universal. It is expected that the buildings will be complete the first of August. When these companies move into their own structures, the only national distributors left in the Film building will be Columbia, Educational and Tiffany.

THE

Projectionists' Round Table

By John F. Rider

(*Continued from paye* 43)

have been shown. From them it is possible to deduce by solving for resistance that

$$R = \frac{E}{I1 + I2} = 5 \text{ ohms}$$

Such a process is too lengthy.

If $I = I1 + I2$

then

$$\frac{E}{R} = \frac{E}{R1} + \frac{E}{R2}$$

$$\frac{1}{R} = \frac{1}{R1} + \frac{1}{R2}$$

which results in the law that

The joint resistance of a parallel combination of resistance is equal to the reciprocal of the sum of the reciprocals of the resistances constituting the branches.

(We refer to the arithmetical review in Lesson 2 for the definition of the reciprocal.)

The above may be shown as

$$R = \frac{1}{\frac{1}{R1} + \frac{1}{R2}}$$

and if we substitute numerical values as before, we have

$$R = \frac{1}{\frac{1}{10} + \frac{1}{10}} = \frac{1}{.1 + .1} = \frac{1}{.2} = 5 \text{ ohms}$$

Seattle Met Gives Use of House to Clubwomen

Seattle—The Publix Metropolitan, one of the leading downtown first-run houses, postponed its opening hour from 11:30 A. M. until 4:00 P. M. for two days during the last week in a novel good-will-building stunt.

The occasion was the gathering in this city of several hundred women from every part of the nation to attend the annual national convention of the Garden Clubs of America. Inasmuch as their headquarters were the Olympic Hotel, in the same block as the Metropolitan, the theatre management donated the use of the house without charge to the Garden Clubs officials for their two business sessions.

Announcements reading, "Through the Courtesy of Paramount Publix, this theatre remains closed until 4:00 P. M. for the Convention of the Garden Clubs of America," were used in all newspaper advertising of the theatre, and attention of the delegates was directed to the kindness of Paramount Publix, operating houses in a majority of the cities from which the delegates arrived. The idea was put across by Robert Blair, Pacific Northwest division manager for Publix, and Star Buell, manager of the Met.

New Theatre for Tampa

Tampa, Fla.—Construction of a new theatre in Ybor City will start Monday, replacing the Rivoli, which was closed and dismanteled three months ago. Work has been held up because a special ordinance had to be passed permitting the closing of an alley. And the matter of finance has taken some time.

High and Low On Music Row

IT DOESN'T take a Robert L. Ripley to discover that the music business is a strange one. Just a few items to prove our contention. Bert Kalmar and Harry Ruby have already left for Hollywood to write the book and musical scores for the forthcoming "Amos 'n' Andy production. The picture will be produced by RKO and despite the fact that this firm has its own music publisher, Radio Music Co., the songs from the picture will be published by Harms, Inc., a Warner subsidiary. DeSylva, Brown & Henderson are under contract to write originals for Fox and DeSylva, Brown & Henderson, Inc. will publish the music instead of Fox's own publishing house, the Red Star Music Co., Warners' own half of the Famous Music Corp., publishers to Paramount. Gene Austin, Inc., have organized a new company to sell popular songs for ten cents and the other publishers are hoping that this venture is an overnight success. Funny business, eh?

* * *

DeSylva, Brown & Henderson are publishing a book, "True Stories of Famous Songs," written by E. M. Wickes, which will be sold in the 5 and 10 cent stores. Wickes gives the low-down on how 16 of the most famous popular songs were conceived and the result is an interesting narrative which ought to sell to every buyer of sheet music.

* * *

Abe Olman, manager of Forster's New York office, was largely responsible for the success of "I Get the Blues When It Rains" and has just taken another "Rain" song by Al Hoffman and Max Rich called "I Don't Mind Walking in the Rain, When I'm Walking in the Rain with You."

* * *

Being an ex-gob, Rudy Valle figured that 500 sailors could not be wrong and complied with their request that he warble—beg pardon, the word is croon, "Some Other Girl in Some Other Port," published by Bibo-Lang.

* * *

Harms is publishing the scores from two recent First National Vitaphone productions, "Bride of the Regiment" and "Song of the Flame." The songs included in the former are "When Hearts Are Young" by Sigmund Romberg, and "Broken-hearted Lover" and "One Life, One Love," by Al Bryan and Eddie Ward. The songs from "Song of the Flame," which include "Cossack Love Song," "Song of the Flame," "One Little Drink" and "When Love Calls," represent the combined efforts of several of America's leading composers, they being George Gershwin, Herbert Stothart, Otto Harbach, Oscar Hammerstein II, Grant Clarke, Harry Akst and Eddie Ward.

* * *

Jack Bregman, general manager of Robbins Music Corp., has just returned from Al Capone's stronghold and seems very pleased with the showing of "Blue Is the Night," "Moon Is Low" and "Should I" in the mid-west metropolis and the vicinity. This writer is satisfied that the firm's latest release "Just A Little Closer" is one of the sweetest tunes ever written and is headed for the big time.

* * *

Pat Flaherty, general manager of Red Star Music Co., recently returned, and shows no effects of his illness contracted while on the coast. He has, however, returned with several promising songs from the new season's Fox products. If they are as good as "I'm in the Market for You," which has held a prominent spot in the list of best sellers for some time, this house is going to enjoy a prosperous 1930.

PINCUS.

Paramount Next To Ban Musicals As "Sales Poison"

Hollywood—Quickly following the lead of Warner Brothers when the latter came out against production of musical operettas Paramount is reported also to have banned production of any further heavy filmusicals.

According to inside report, Paramount's department of distribution informed the Coast studio officials that the musical operettas were "poison" with both exhibitors and the public at this time.

In view of this, Paramount halted preparations for filming "Her Wedding Night," which was already to go into rehearsal with Jeanette MacDonald, Charles Ruggles and Robert Chisholm heading the cast.

In announcing the postponement of "Her Wedding Night" Paramount stated that prior contracts of Chisholm called him East, necessitating delay in production to obtain a suitable substitute. In view of Paramount's attitude towards musical operettas at this time, it is expected that the picture will be shelved until the public's views towards operettas changes considerably.

Darmour Shoots Six Dane-Arthur Comedies

Hollywood—Having set all stories in advance, Larry Darmour is setting a production record in making the series of Karl Dane-George Arthur series of comedies for RKO release. The comedy team has finished a total of six two reelers in eight weeks. Speed was necessary on account of conditions whereby Dane was loaned to Darmour for a two-months' period from M-G-M studios, and the lanky comedian is scheduled to go into features after that time.

Although fast shooting was maintained, ample story preparation in advance of start of the series allowed productions to reach high standard set by Darmour for the series.

Fox "Props" Graduates Into Feature Roles

Hollywood—After viewing rushes of "The Big Trail," Fox has placed John Wayne, leading player in that picture, under term contract. Wayne, a former property man on the Fox lot, was selected for "The Big Trail" by Director Raoul Walsh when the latter saw him working on a set hustling props.

Upon completion of the Fox film, Wayne will be featured in two productions: "Wyoming Wonder" and "Alcatraz," under direction of A. F. Erickson.

Polish Industry Organizing

Warsaw—Producers and exhibitors are formulating plans for the organization of a co-opeartive trade association, similar to the German unit. The new association will produce, running all product first in members' houses and then booking in theatres of non-members.

Before the "Mike" In N. Y. Studios

BY FAR the most ambitious two-reeler ever attempted at the eastern Vitaphone studios, and occupying three stages, was produced when "The Nightingale," a night club drama, was reeled under the direction of Roy Mack. The story, written by Wallace Sullivan and Burnet Hershey with music by Harold Levy, features Vivienne Osborne, supported by Lysle Talbot, Austin Fairman and Pat O'Brien.

* * *

Murray Roth, director-in-chief of Warners' Flatbush picture plant, firmly believes in novelties and with "Believe It Or Not" and "The Snooze Reel" series well under way, has added "The Modern Fairy Tales" series to the Vitaphone Varieties program. Harold Beaudine will direct this latest novelty, with A. Dorian Otvos writing the dialogue and E. B. Du Par in charge of photography.

* * *

Famous bonds—U. S., mortgage, building, Bottled In, and Lillian Bond, soon to appear in Arthur Hammerstein's "Bird of Paradise." She has just starred in the variety, "Putting It On," under Arthur Hurley's direction. Miss Bond was supported by Bobby Jarvis, Peggy Shannon and Walter Pearson.

* * *

Ripley, take notice. On Sunday, June 29, 1930, E. B. Du Par, chief cameraman, and Ray Foster, another "man behind the lens," made a trip to Bantam Lake, Conn., and TOOK PICTURES. That's wussin the letter-carrier's hike on his day off, ain't it?

* * *

It happens every time that Old Sol does his "coming out" act. The boys (the girls, too) at the Brooklyn Vitaphone studio every once in a while become languid and a spell comes over them, giving them that well known far-away look in their eyes. Nor are they victims of the affliction which the famous Samuel Johnson called "ignoble morbid propensity to procrastinate." No, kind readers, no. They're merely gazing on the spot, now a parking space for automobiles but which in the good old Vitagraph days was a swimming tank, used in the filming of most of Annette Kellerman's pictures.

* * *

For the first time in many months only one feature was in production at the Paramount New York studios this week. "Heads Up," starring Buddy Rogers, was completed last week, leaving Nancy Carroll's "Laughter" the sole picture, although "The Best People" is expected to go into work next week under Fred Newmeyer's direction.

* * *

Frank Morgan has in the last few months portrayed an important role in "Dangerous Nan McGrew" and "Queen High," is now appearing in "Laughter" and is slated to join the cast of "The Best People." Despite this strenuous screen routine, he has continued to star simultaneously in the New York stage success, "Topaze."

* * *

Walton Butterfield, short subject writer at the Paramount New York studio, has written six original and six adaptations in the past eight weeks. Victor Moore, Willie and Eugene Howard, Armida, George Dewey Washington and Ginger Rogers have appeared in his stories.

* * *

Give this li'l gal a big hand. Peggy Quis, the ever smiling script girl at Paramount, was a great help to Ed Sutherland during production on "Sap From Syracuse," starring Jack Oakie. She also kept tabs on the Ginger Rogers short, "Office Blues." (What will my wife say?)

THE STUDIO SLEUTH.



Warners Acquire Four in Chicago Area; 60 is Goal

Warners' theatre invasion of the Chicago metropolitan area, destined to bring about 60 more theatres under the Warner wing eventually, made some progress this week when, it was announced, four houses in northern Indiana had been picked up and negotiations are under way for a fifth in the same section. The latest acquisitions are the Hoosier at Whiting, the American and Indiana at Indiana Harbor, and the Jefferson at Goshen. Results of the dickering now under way between Warners and Independents in Indiana will be the acquisition of one or more houses in Elkhart, it is said.

That Warners are combing this territory for indie houses in strategic locations is admitted by representatives of the company here. The entire fourth floor of the new Warner exchange building in this city is being put in readiness for occupancy by the company's theatre force which will operate the new acquisitions in the metropolitan area. The probable scope of these operations may be estimated by the fact that identical space on the third floor of the building has been found to be sufficient to house the entire distributing activities here of botn Warner Bros. and First National.

Further indications of theatre buying activity in the area are furnished by the Chicago visits of Dan Michalove of Spyros Skouras's office and the frequent New York jaunts of Jimmy Coston, slated to direct Warners' theatre operations here. Observers regard the activities of the two as having but one significance, that of progress being made in negotiations for purchases in this section.

M-G-M to Move

Final arrangements for the removal of the M-G-M exchange from its present quarters at 831 South Wabash Ave. to the Paramount exchange building at 1325 South Wabash were completed last week during a visit by John S. MacLeod, in charge of M-G-M exchange maintenance. The home office man announced that the move would be made early this fall when Paramount vacates its present exchange building for its new quarters at Michigan Ave. and 13th St., now nearing completion.

Wabash Ave.—South

HARRY TAYLOR, Universal sales director, in town during the week.

* * *

Harry Lorch and Henri Ellman still tied up in New York after two weeks of it apiece.

* * *

Irv Feidler, well-known checker for United Artists, pulled up stakes recently and headed for Los Angeles, where he intends to subsist on climate in the future.

* * *

The Kimbark bolted up for the summer.

* * *

Jack Miller back from the Atlantic City front to resume his chair at the local re-zoning sessions.

* * *

Jim Coston commuting between Chi and New York.

* * *

B. Jacocks of the Tiffany home office here for a three-weeks' auditing session.

* * *

The Hollywood and Temple on a week-end playing schedule. Barred the balance of the week.

* * *

Irving Mack doing some road work duty.

* * *

Frank Young, who spends his week-ends (alternate ones) with a son at a northern Michigan camp and a daughter at Lakeside, Mich., uses the time in between to fill and ship gift boxes to them. Some daddy!

* * *

Film Row in on the reception to Admiral Byrd when Dick chose the Stevens for his hat peg the day of his arrival in town. Exchange workers treated to military band music and gun salvos without having to listen to the speeches.

* * *

Charles W. Ferguson, realtor, owner and builder of the Howard, died during the past week.

* * *

Harold Wise, Tiffany booker, back from a Michigan vacation.

* * *

Half-page display space in the dailies for Publix-B. & K. to tell the fans about the new season's product booked for the local theatres. Looks like Bill Hollander meant what he said when he told the Publix Managers' meeting the circuit intended to economize on all phases of promotional work excepting newspaper advertising.

* * *

"Journey's End" slated for its second Chicago run July 25, when it opens at McVickers.

* * *

Louie Abramson back from a honeymoon at Mackinac Island.

* * *

Aaron Saperstein and family to South Haven for an interlude.

KANE.

Belpark, Cosmo Figure in Fire Law Test Cases

Court hearings of alleged violations of the city fire laws by the Belpark and Cosmo theatres were continued to July 23, after preliminary testimony had been heard in municipal court here last week. The two theatres will provide test cases for twenty-four other Chicago theatres against whom similar charges have been brought by the Chicago Fire Prevention Bureau, which is seeking to prove that the acoustical insulating materials employed by the theatres are inflammable.

The insulating materials used by the Belpark and Cosmo are typical of those in use in the other theatres. Test case victories for the two houses, it is believed, will result in dismissal of the complaints against the other twenty-four theatres using similar materials. August 6 has been named for hearing of the complaints against the latter twenty-four houses.

Chicago Warner Club Stages Golf Meet

The Chicago Warner Club this week launched its summer entertainment program with an organization golf tournament at Cog-Hill Golf club. Low gross honors were captured by T. Tyrell (Highland theatre) with an 83. The lucky draw prize was won by Frank Reimer, Vitaphone cashier, who turned in a 93. Blind bogie foursome prize winners were: Carl Leserman, 85; Tom Reidy, 86; Clarence Parrish, 80; K. Schaffer, 85; Tom Gilliam, 97, and C. Lindstrom, 97. Al Blocker, Vitaphone booker, captured the high gross with a well played 135. A dinner was staged for the golfers at Cog-Hill in the evening.

The second Chicago Warner Club outing will be a picnic dinner, August 2, at which 300 members and their families are expected.

Rosenwald Batting for Herbel as "U" Manager

Gil Rosenwald, assistant western sales director for Universal, has been pinch-hitting as branch manager here during the illness of Henry Herbel. Herbel, who went to the hospital several weeks ago with pneumonia, is improving slowly. He was expected to be able to return to his home during the week past after which his orders are to take ample time for convalescence.

42 Theatres Closed in Chicago District For Summer Due to Heat; Breaks Record

Tanned

Chicago — An epidemic of sunburn complaint all over Film Row with the golfers the worst sufferers. The origin of Sam Gorelick's case remains a mystery since he's not a golfer and doesn't fish, yet has the best, or, according to your viewpoint, the worst, case on record.

Chicago Citizens Can't Endure the Endurance Fliers

Chicago—The four Hunter brothers, with a sister thrown in for good measure, holders of the new world's endurance flying record, nose-dived during their week at the Palace Theatre and finished on the bargain counter. The negligible draw with which the family was accredited at the Palace resulted in R-K-O's failure to exercise its option on the later services of the quintet and they were, in a manner of speaking, thrown up for grabs by their manager, Clyde Elliott.

Essaness Theatres reached for them, but not too high, it is understood. The family was given a week end (Sat. and Sun.) at the Pantheon and Center theatres; after which they were anybody's.

The scramble for a cut-in on the fliers' coin, which began almost before their plane had landed, is said to be the explanation of their box-office depreciation. Local newspapermen and photographers walked out on the fliers after meeting with rabid interference from a swarm of publicity men, press agents, bookers and miscellaneous chiselers who had annexed the farmer fliers the minute they touched the ground. The result was the Hunter family's publicity portion was short-weighted, and the rank commercialism into which the feat was transformed disgusted the public to an extent that the box-office value of the fliers was about on a par with a second rate acrobatic team.

The public's impression of commercial taint was further enhanced by the poor stage appearance of the quintet. The Hunters—gawky country boys—were led onto the stage singly and left to be stared at by the audiences. Ill at ease and practically wordless, their entertainment value was nil. Derogatory word-of-mouth advertising finished what the chiselers had begun.

Two Join I. I. T. O.

Illinois Independent Theatre Owners announce the following new theatre members: New Drake (A. Courshun), and Ideal, Lemont, Ill., (Leon Jarusz).

The following theatres are additions to the independent association's booking service: the Mable and Schindler's, both Chicago houses.

Chicago Film Men See the "Birdie"



Photo by M. P. News

Twa Yaung — that is, Hal Young of Natianal Screen Service and Frank Young of United Artists.



Photo by M. P. News

They sell far Fax, do Harold Laeb and Ernie Grohe.



Photo by M. P. News

Here's Frank again, in a different suit (Gee!) with Al Hoffman, U. A. salesman, at left.



Photo by M. P. News

They sparkle for Tiffany. Left to right, Harald Wise, baaker; Charles Lindau, affice manager, and Steve Montgomery, salesman.

Film Board June Report Lists Hot Weather Casualties; Twelve Change Hands

Chicago—The disastrous effects of hot weather on theatre business in this section is reflected in the June report on theatre closings issued recently by the Chicago Film Board of Trade. The report lists 42 theatres in the Illinois district as closing either indefinitely or for the summer. Against this exceptionally high number of closings the same report lists only six theatres reopened during June. Eleven of the theatres closed are situated in Chicago. Twelve Illinois theatres changed ownership during the month, according to the report.

Chicago closings are the Ada, Americus, Apollo (except Saturday and Sunday), Gage Park, Haymarket, Kimbark, Langley, LaSalle, Loomis, Palace (J. Plodna) and the Stanley (for installation of sound).

Out-of-town closings: Bee Pint, Arcadia, Ind.; Globe, Atwood, Ill.; Hart, Auburn, Ind.; Avalon, Bement, Ill. (3 days per week); Empire, Bradford, Ill.; Palace, Cambridge, Ill.; Colonial, Colfax, Ill.; Royal, Garrett, Ind.; Ritz, Gary, Ind.; Hebron, Hebron, Ind.; Rialto and Scott Theatres, Jacksonville, Ill.; Rialto, Kewanee, Ill.; Morton, Morton, Ill.; Cosmo, New Carlisle, Ind.; Niles, Niles Center, Ill.; Paw Paw, Paw Paw, Ill.; Apollo, Peoria, Ill.; Alamo, Plainfield, Ill.; Soldiers' and Sailors' Home, Quincy, Ill.; Strand, Rockford, Ill. (except Saturday and Sunday); Empress and Pantheon Theatres, Springfield, Ill.; Coliseum, Toluca, Ill.; Palace, Verona, Ill.; Opera House, Virginia, Ill.; Warren, Warren, Ill.; Scope, Winona, Ill.; Star, Wheatfield, Ind.; Metro, Wyanet, Ill.

Six Are Reopened

The following theatres were reopened: Central, Danville, Ill.; Illinois and Majestic, Jacksonville, Ill.; Orion, Orion, Ill.; Lyceum, Peoria, Ill.; Rossville, Rossville, Ill.

The following changes in theatre ownership are noted: (Chicago theatres) Americus, from L. A. Schuessler to Lindy Theatre Corp.; Independence, from John Mednikow to Jacob Gross; Janet, from J. Koppel to Arthur Brumlik; National Playhouse to City Theatre Co.; Strand, from Sam Abrahams to G & E Enterprises; Strand, Hobart, Ind., from Theodore Thanus to Sam Routes; Ideal, Lemont, Ill., from J. Maskoliunas to Leon Jarusz; Royal, Minonk, Ill., from O. P. Morse to H. E. Hinrichs; Morris, Morris, Ill. (new theatre), to F. W. Anderson; Prophet, Prophetstown, Ill., (new theatre) to J. A. Dauntler; Star, Quincy, Ill., from Schwindler & Nelson to J. C. Miller, and the Liberty, Waukegan, Ill., from C. Zelochower to A. Uzemeck.

De Wolfe Robbed

Chicago—Two bandits intercepted Louis DeWolfe, manager of the Keystone, on his way home, forced him to return and open the safe, bound him to a chair and escaped with $500.

PRESS AGENT PUFFS

"William Haines always has his little tricks. When Polly Moran was in the hospital, the M-G-M star sent her a bouquet manufactured of cabbages, carrots and turnips, all done up in silver paper and ribbons."

* * *

"From Hollywood, where the bait is always lively, comes this wild fish tale.

"In 'Bar L Ranch,' forthcoming Big 4 western, Buffalo Bill Jr. is required to eat some very peppery beans prepared by the heroine. He then runs down to the stream and douses his head in the water to ease the burning.

"Anxious to make the scene realistic, Bill actually did put plenty of red pepper in the beans. He took a mouthful and made a bee-line for the stream. He shot his head under the water but when he brought it up, Webb, the director, noticed he was gulping and trying to keep his face away from the camera.

"Investigation showed Bill clutching a baby trout between his teeth. The story doesn't say, but we suppose the entire company dined on trout that evening."

Language Bars U. S. Talkers in Little Nations

(*Continued from page 39*)

The first sound films displayed in the local cinemas were considered a matter of curiosity by the public, and, as a result, all performances were shown to full houses for two weeks. The subsequent sound films did not meet with such enthusiasm, and considerable adverse criticism was heard regarding the reproduction, the value of sound films in general, and the foreign-language problem. The opinion of the trade regarding sound films is that "talkies" in a foreign language will not become popular, but that films with singing and music (revues, etc.), if satisfactorily reproduced, may meet with the general approval of the public. One of the leading local picture experts said that sound films consisting of about 80 per cent music, 18 per cent singing, and two per cent dialogue are likely to meet with the greatest success in Latvia.

Some of the leading cinemas in Riga that are not equipped with sound film reproducers, and a few of those in the large provincial towns, will probably be wired in 1930.

It is believed that not more than one or two feature films and a number of news reels, all of only local importance, will be produced in Latvia in 1930.

There is no present plan nor demand for the establishment of studios with sound recording equipment in Latvia.

No legislation inimical to the interests of American films or equipment has been passed in Latvia, nor does it seem that such legislation is contemplated. However, the attitude of the Film Censoring Board toward sound films is rather uncertain, and difficulties may arise. There are no special laws governing the censoring of sound films, and no difficulties have been encountered in getting such films passed. The basic Latvian law regarding silent films stipulates that all titles must be in the Lettish language. Titles in other languages may follow, but these are considered only as translations and of secondary importance. Whether an exception in this respect will be made in the new law on sound films is to be seen. This problem is being discussed by a parliamentary commission. Whether or not the insertion of local news reels in the program will continue to be obligatory and whether entertainment other than the display of films in cinemas will be permitted is also being considered by the commission.

HITTING THE HOLLYWOOD HIGH SPOTS

HOWARD HUGHES has purchased screen rights to the latest satire on Hollywood, "Queer People," written by two former press agents, Garrett and Carroll Graham.

* * *

Charles King and family are en route to Europe on a three-months' vacation trip.

* * *

King Vidor is heading the "Billy the Kid" unit to Zion National Park in Utah for added scenes for the production.

* * *

Hal Davis, who directed Francis X. Bushman, Beverly Bayne, Richard Travis, Ruth Stonehouse and other Essanay stars and favorites of fifteen years ago, returns to the screen as an actor. Davis has a part in "The Spoilers," which Paramount is producing.

* * *

Clarence Badger has a new term contract with First National. Badger joined the latter organization a year ago after being with Paramount for a long time.

* * *

Radio's "Silver Horde" company is en route to Alaska to shoot exteriors in the land of the midnight sun. The company can shoot at any hour of the day at this time of the year, and the sun is always shining.

* * *

Richard Barthelmess hopped to San Francisco last Saturday to make a personal appearance with the opening of "Dawn Patrol." Although Barthelmess has been in pictures these many years, the San Francisco appearance is only his second of his career.

* * *

Buster West, vaude headliner who starred in two Christie talker comedies last year, has signed a new contract with Christies calling for appearance in six comedies for the coming year. West arrived on the coast this week.

* * *

Hedda Hopper was invited a sign a new term contract with M-G-M as a featured supporting player.

* * *

Gene Tunney is en route West to appear in a talking short for Paramount according to report.

Thorpe Makes "Thoroughbred"

Hollywood—Richard Thorpe has completed direction of "The Thoroughbred" for Tiffany. He recently completed "Wings of Adventure."

Ellen McCarthy Signed

Hollywood—Ellen McCarthy, who appeared in "The Golden Dawn" on Broadway, has been given a contract by M-G-M following a screen test.

Fox Vallejo Goes Stadium

San Francisco—The Alfred J. Hopper Co. of Oakland, theatre contractor, is reconstructing the Fox Vallejo at a cost of approximately $60,000. The new seating arrangement will be of the stadium type, seating 820 on one floor with no pillars to obstruct the view.

Varconi in Talker Debut

Hollywood—Victor Varconi will make his talking picture debut in "The Gay Cabalhero," which Warners will produce.

BUSINESS MEN stay at the
NEW YORKER

The New Yarker has 2500 rooms, every ane with radia, tub and shower bath, Servidar and circulating ice water. There are four papular-priced restaurants, including Coffee Shap. Rates from $3.50 a day. 85% of the rooms are $5, ar less.
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Write for Set of "FREE SAMPLES"
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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"The Golden Rule"

Omaha, Neb.

IF the trip to the coast will be productive of very few things, it will at least, reveal the interesting fact that showmen out in the West are greater believers in the Golden Rule than their brothers back East.

"Do Unto Others As You Would Have Others Do Unto You," (maybe I've not hit on the exact words, but the idea is there just the same). It's darned good policy both from the standpoint of manager to manager and manager to superior.

* * *

It was my pleasure to meet several of the district managers working out this way, especially between Chicago and Omaha, and my first impression was the lack of domination displayed by those D.M.'s, I had grown accustomed to around New York.

They seem to be anxious, out here, to create a friendly feeling between themselves and the house managers under their supervision, with the happy result that everyone gets a great kick out of his job and works with a spirit almost entirely unknown in the East.

But the most important point of my discovery was that these D.M.'s out here are getting much better results out of their men and their theatres. They seemed less desirous of constantly changing men, they appeared to be building up a real business instead of just a "flash in the pan" to impress their home offices.

And did the managers appreciate them? Say, it would have done your heart good to see the way they talked to each other. You would think that they were old friends (and the chances are that they were). But it was the sort of friendship that didn't overstep the bounds.

* * *

Back East I noted one peculiar thing that I have yet to encounter on this trip. The managers back there were not very liberal in their opinion or praise of brother managers. Their pet game was always telling you what was the matter with this, that or the other guy. So busy were they doing that, they failed completely to find out what was the matter with themselves. Many a man dropping in to see if a job was open, bitterly criticized some other manager on his former circuit. They could never understand why so and so was kept and they were let out.

Well, in my humble opinion, the reason is mighty plain. Mr. So & So was busy attending to his job, so he is still working, while Mr. Bellyacher is out pounding the pavements.

* * *

Must be something to that Golden Rule business after all.

"Chick"

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MANAGERS' ROUND TABLE CLUB

James C. Quinn Wowed Them With Special Kid Show

Every showman, no matter what part of the world he is located in, knows that the greatest asset that a theatre can have is good-will. He is constantly striving to keep his house before the public in such a manner that they will always talk favorably about it. Many means are used by the showman to do this. He runs benefit shows, kiddie matinees, co-operative shows and all other kinds possible. One of his biggest is the kid shows, for he knows that it is going to make a favorable impression on the youngsters' parents when he invites the kids to see a show free of charge. James C. Quinn, manager of the Warner Theatre in Fresno, Calif., did it and the results more than justified the time he put in while planning the affair.

When he booked in a Rin-Tin-Tin picture, Quinn felt that the time was ripe to gather a load of good-will and publicity for his house. He went to one of the local newspapers and laid a plan before them whereby the paper was invited to act as co-sponsor for a kiddie party that would be open to every kid in Fresno. In addition to this he persuaded them to run an essay contest on "Why I Love Dogs," which contest was to start after the kids had witnessed the picture and for the best composition on the subject, the winning youngster was to be presented with a police dog. The paper agreed to the plans and Quinn went ahead with his party.

In the next two days every youngster in Fresno knew about the free party, so thoroughly did Quinn cover every angle. The paper came through with plenty of pictures and stories. On the day of the free party five thousand kids stormed the doors of the theatre and it was necessary to run two shows. The papers ran front page stories on the event and took many pictures of the crowd of youngsters. When the show was over and the bunch of kids went home to the evening meal, you may be sure that their shining faces told more stories than words, as, in their youthful trebles they endeavored to describe the hectic moments of the battle they had witnessed on the screen, and unconsciously building up good-will for Quinn's house. We feel that it is not necessary at this time to go into any more detail about a party of this sort as every real showman recognizes the value of it and if local conditions permit, he will make use of it sooner or later.

Nicholls Gives Us Some Dope On Show Selling In Africa

In response to the many letters received at headquarters asking us to secure a little dope on how the foreign showmen merchandise their attractions, we shot out a batch of messages to the men operating houses in various parts of the world. Our latest reply is from R. K. Nicholls, manager of the Grand Theatre in Grahamstown, S. Africa, a showman who needs no further introduction at this time as his corking work has been shown on these pages before.

In discussing his house, Mr. Nicholls says:

"This is the only theatre in a small town of some 7,000 white inhabitants. It is essentially an educational centre being the situation of many schools as well as that of the famous Rhodes University. Now to the theme song of the letter. As I know well over three-quarters of my patrons more or less personally, my treatment of them differs to a certain extent with each individual. Some I welcome as I would friends to my own home, some I treat with the deference and honor due to great men! I am always ready to have a short chat with any and all for a short time in the vestibule and make a point of being well up in all local topics. I have gained the appreciation and, what is almost more important, the regular patronage of several very elderly ladies and gentlemen by personally conducting and helping them to their seats. Once my patrons have passed into their seats there is little else for me to do, as they all have their own particular, favorite seats. However, when I see any new patrons or strangers entering the theatre I always make it a point of approaching them when they are seated and asking them if they are comfortable, etc. If they are sitting in a draught zone or an otherwise inconvenient place, I point out the fact and suggest more comfortable seats. In fact I aim (as all keen managers doubtless do) at the ideal of politeness, consideration and practical helpfulness.

"I have introduced two items of interest into my programmes which have proved very popular indeed. The first is a musical interlude once a week (on Fridays) during which solos—both classical and dance, songs, etc.) are rendered by members of my orchestra. The second is the screening of the latest sports news during the programmes as the news comes through on the wireless."

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!

"The Original Idea Exchange of the Motion Picture Industry"

MANAGERS' ROUND TABLE CLUB

Milk Bottle Cap Stunt Is Creating Plenty of Comment

Giving Mobile, Ala., a run for its money must have been the intention behind the stunt that Harry Marchand pulled recently to merchandise "Hold Everything" when he tied up with a local auto race driver on an endurance stunt, which sure proved a wow.

He tied up with the News-Item for readers on front page for nine days on the "Daredevil" Derby—always mentioning that the driver would sleep in the lobby of the Saenger Theatre at the conclusion of his 100-hour drive. Other tie-ups made it possible for the furnishing of a bedroom suite, a mattress and other necessities in the lobby for the convenience of the driver. The company furnishing the mattress also held a guessing contest on how long the 'driver' would sleep. One of the local beverage companies served soft drinks to patrons coming out of the show between 2 and 4 P. M. and also to "Daredevil Derby" on his drive.

It was estimated that over 2,500 people were waiting for more than an hour in front of the theatre to greet the endurance driver at the conclusion of his 100-hour drive. The furniture company that furnished the bedroom suite for the lobby also made an announcement over the radio relative to the picture, theatre, playdates and that the bedroom suite was especially selected by "Daredevil Derby." A stunt that got more than ordinary attention was the hanging of seven alarm clocks on the edge of the marquee with cards attached to them reading, "Time to see 'HOLD EVERYTHING'." These clocks were set to alarm every five minutes.

That song hit "You're the Cream in my Coffee," had nothing on the dairy tie-up that he promoted in Mobile, Ala., for the simple reason that his stunt was also the cream in his coffee.

The tie-up was effected so that the accumulation of ten milk bottle caps would permit any child under twelve years of age to the theatre when they were presented at the box office on Saturday before 6 P. M., with the adults being included in the stunt by being permitted free admission between 11 A. M. and 1 P. M. on the same day with the presentation of twenty-five caps.

The accumulation of ten milk bottle caps admitted one child under 12 years of age when presented at the box office on Saturdays before 6 P. M. 25 caps admitted one adult between 11 and 1 P. M. on Saturdays; the theatre's admission price at this time being 25 cents. The milk company advertised the stunt by announcements twice weekly over the radio in addition to passing out handbills and window cards to all stores which they serve. In addition to defraying all the publicity expense, the Company payed the theatre full price for the tickets issued.

An usher was stationed in the lobby close to the box office to count the milk caps—giving the person a card for the cashier to issue a ticket on same. By having an usher handle this work, it saved the cashier from being troubled with counting the caps or getting her hands soiled. Although the tie-up was only in its second week, the milk company was more than pleased with results and hoped to continue the arrangement indefinitely.

The picture went over to big box-office receipts and the crowds of standees in the house made Marchand feel that the next time he planned a campaign he'd have to hold everything to make sure that he didn't give the city too much. Right, Harry?

Lew Levey's Local Stunt Had People Flocking To House

Cashing in on local events is one of the things that has become quite a habit with Lew Levey, manager of the Dyckman Theatre in New York City. No matter what sort of celebration is going on you may be sure that the Dyckman is going to get a lot of publicity and good-will.

Working on his well-known theory, Lew stepped out and gathered some more good-will and additional business for his house by tying up two schools in the district and a swimming pool. The local schools were planning to hold a June Walk and Flag Day celebration at one of the large parks. Over 4,000 children and adults were expected to be on hand. Lew persuaded the officials of the swimming pool to shoot over 900 feet of the event, for which he promised them an ad on his screen.

When the celebration began the school principal gave the idea a good send-off and announced that the pictures would be shown at the Dyckman for an entire week. The announcement was greeted with interest and when the film was run off at the theatre Lew enjoyed the pleasure of seeing a packed house on the showing.

This stunt is typical of the many that Lew engineers in his section of the Big City and we know that we are going to pass along a lot more of them in the near future. Right, Lew?

"LOBBY LAFFS"

By Dick Kirschbaum



"And The End Nowhere In Sight!"

Harry Landau Of Tientsin, China, Enrolls In Club

We want to extend a cordial welcome to another foreign showman who has just joined the Round Table Club, Harry Landau. Mr. Landau is the manager of the Gaiety Theatre in Tientsin, China.

The Gaiety is the most modern theatre in the city and features a policy of sound and talking pictures. The house is the only air-conditioned and fire-proof amusement place in the city, built according to modern requirements. Western Electric equipment is used in the presentation of the films.

Mr. Landau tells us that he would be glad to communicate with any of the Club members providing they write in English as that is the only language he is familiar with; so if any of you would like to learn about conditions in China, drop him a line. Incidentally, in his position he has to cater to one of the most cosmopolitan elements in the city and for that reason has to be more than on his toes at all times.

Since he promises to keep us posted on his future work, we look forward to hearing more from him very soon. Keep us posted Mr. Landau, so that we can shoot the information along. And you might send us one of your photos with your next contribution.

MANAGERS' ROUND TABLE CLUB

CHICAGO!

With Kane on the job it is hardly necessary for me to attempt to cover this town, but just the same I've been having a great time mixing with some of the crowd and I can't resist the temptation of passing something along.

As usual, Jack Hess was as busy as a one-armed paperhanger with the well-known itch, but not too busy to talk show-shop for awhile. Hess has some marvelous slants on the business and is managing to get everything possible out of it for the benefit of the part of the country under his supervision. If you know your R-K-O, then you'll agree with us. I always get a great kick out of picking up a Chicago paper to see what the latest Hess ads look like. Never disappointed, either, and to prove it we are going to show you a pair of corkers that could be revamped for any man's town.

Bill Adler looked as full of pep as ever and apparently he is. I'd hate to get into a scrap with that baby. Wow! what a wallop he must pack in those Dempsey arms of his. Certainly felt good to meet those boys again and we'll be looking forward to the next time we can make Chicago.

Anybody with the queer notion that New York has a monopoly on theatrical printing plants ought to take a jump to this town and look over the National Program & Printing plant. Efficiency, plus the most modern equipment, is the answer and under Steinberg's eagle eye they are turning out some great stuff for their accounts. There's pep in that outfit and you'll be hearing lots more about them, too.

Irv. Mack, of Filmack, has his hands full doping out new ideas and copy for his many friends in the theatre operating business, but he was sport enough to consent to our running some of it in future issues of the Club pages as suggestions for good institutional trailers.

But, whenever we talk of Chicago, we must always remember that as far as this town is concerned, Hal Young of National Screen Service is *the* Prince of Hosts. He was only an hour ahead of us in reaching Chi. but he found time, nevertheless, to show us a grand time. Gosh, if he is selling trailers the way he sells this town to strangers—well, no wonder National is knocking 'em dead. Great organization he's got functioning out here; try looking it over, you'll be surprised. It's a dirty trick to play on Young, but if you ever get out this way let Hal play host. He thrives on it and you'll be having a marvelous time.

Always plenty doing here theatrically, so we're on our way to see some of the other boys. If the machine guns start popping—we won't be in the way of the bullets—we run too fast.

"Chick"

His Kiddie Trade Continues To Pay For Billy Stillman

From what Billy Stillman is doing at the Ritz Theatre in Jersey City, it looks to us, from where we're sitting, that he is going to have that house rating with the best of the class B's before long.

One of the most important moves that he has made to date is his kiddie club that meets every Saturday morning, and on the first day that the club met over 1,500 members were enrolled.

The gag ties in the homes, schools and the theatre. Each child who becomes a member receives a card which makes him a member in good standing just as long as he behaves himself at school and at home. Parents and teachers are informed that the theatre will cooperate with them to help keep the children on good conduct. In return for this, the theatre receives a plug from the teachers and the homes.

The reward for good conduct and attendance at the theatre for ten consecutive weeks is free admittanne to a special "honor matinee," at which a full program is shown.

The kids are enthusiastic about the idea of the free matinee and as a result are enrolling other youngsters by the score. All that Billy puts out for is the cost of the tickets and when he can achieve the results he is getting who cares about the trivial cost the printing incurs. We are glad to note that Billy is hitting it well over at the Ritz and we want him to know that work of the sort he is turning out can result in only one thing—bigger and better box office.

Just to prove, once again, that all the good showmen are not in these United States we take pleasure in presenting (as the producer would say) three photographs showing how the Grand Splendid Theatre in Buenos Aires, Argentina, arranges attractive and beautiful displays.



At a quick glance you would almost believe you were looking at one of your own local theatres, and even if you were to try and pick this work to pieces you would have your hands full, and then some. Notice the immense face of Marilyn Miller above the marquee and how it is flooded at night with bright lighting. The flood light is located right below the face at the edge of the marquee, and makes a beautiful job.

The middle photo shows another part of this fine display and if you will look closely, you will note the cutout dancing figure of Miss Miller. Just what the crowd is standing there for is not clear, but it must be something good.

The bottom picture is a close-up of a large layout, combining attractiveness in design with a still from the picture, all captioned and arranged so as to make the prospective patrons look it over.

We have received many examples of live-wire showmanship from all over the world, but this type of stuff is certainly outstanding in many ways. Incidentally, this is one of the theatres owned and operated by Max Glucksman down in South America. Here's hoping we hear lots more about those theatres and their activities in all lines of theatre operation and publicity stunts, so that we can keep their fellow showmen informed.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Limerick Promoted Publicity Covering Three Big States

With his house boasting a policy of "equipped to play any kind of an attraction," that alone should be sufficient evidence for us to know that George Limerick, Assistant Manager of the Coleman Theatre in Miami, Okla., must have a good working knowledge of show business; but he decided to prove it to us and so by means of photos we are able to show you what he did to exploit "Byrd at the South Pole." Before we start though, we'd like you to know that the first picture is George, himself.

The oil company that furnished Byrd with fuel for his trip to Antarctica have been carrying on a national exploitation campaign in connection with the picture and have centered the campaign around the party's return to America. Knowing this, Limerick kept his eyes open and when the company broke with a full page ad in his local paper, he immediately set out to tie up the various dealers and distributors of the product. He called upon the local warehouse manager and arranged to place banners on the company's trucks, as the photo will show you. These trucks covered the entire Tri-State district of Oklahoma, Kansas and Missouri. The twelve-foot banners were placed on the sides of the trucks and gave plenty of play to the picture.





In addition to this stunt, Limerick also arranged to tie-up every window in town which was owned by a dealer of the oil company's product. On the opening day of the picture, full page ads were carried in the local paper and on the closing day another special advertising layout was made up that served as a credit page for both the theatre and the oil company. The campaign went over to big success and when Limerick and Mr. Griffin, the manager saw the crowds flocking into the house they knew that showmanship is certainly a valuable asset. We want to welcome George into the Club and we hope that he is going to be a very active member.

Latta Is A Frequent User Of This; It Must Be Good

News is news, and when C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., pulls a stunt, that stunt, no matter how small it is, will always mean something to his box-office, as witness the stunt below.

When he played "The Return of Dr. Fu Manchu," he used the dope capsule gag, which, as every showman knows, consists of inserting a small herald into a capsule so that only the word dope can be seen. The other stunt that Latta used on the picture, and one that clicked very well, was to hand out cards plugging the film, which were labeled, "The Chinese Mystery of New Haven." The cards were all numbered and a note requested that any person holding corresponding numbers to call at the theatre and receive free tickets. The first person to respond was given a cash sum.

In order to pep up interest in his stunt, Latta had a girl calling persons on the phone for three days prior to the opening and asking whether they had secured any of the Chinese Mystery cards that the theatre was distributing. This, not only put over a message, but started others calling to see if they could find the duplicate cards, and in this manner a lot of favorable comment was created and Latta's showmanship came through with another big box-office week.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JULY

July 24th	Pioneer Day—Utah.
July 25th	Occupation Day (Porto Rico).
July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

Now is the time to start working on your campaigns to combat the "dog days."

AUGUST

Aug. 1st	Beginning of World War—1914.
	Colorado Day (Colorado).
Aug. 2nd	President Harding's Death—1923.
	Birthday of Queen Mother (D. E. I.).
Aug. 4th	Civic Holiday.
	King's Birthday (S.W. Africa).
Aug. 11th	Fulton's First Voyage in America—1807.
Aug. 13th	Occupation Day (Philippines).
Aug. 15th	Panama Canal Opened (1914).
Aug. 16th	Bennington Battle Day (Vermont).
Aug. 17th	First Atlantic Cable Message (1858).
	Discovery Day (Yukon Territory).
Aug. 18th	Virginia Dare's Birthday.
Aug. 23rd	First Steamer to Cross Atlantic Launched (1818).
Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

J. Noronha, Jr. Of Hong Kong Joins; Look At His Work

Here's the dope we promised you on the work being turned out by J. Noronha, Jr., advertising manager of the Queen's Theatre in Hong Kong, China, and Mr. Chan, manager of the house.

The Queen's Theatre, operated by the Hong Kong Amusements, Ltd., is the only sound equipped theatre in the colony. Western Electric installation is featured. The house seats 1,100 and the prices range from a buck and a half to 40 cents Mexican money, which doesn't mean an awful lot of dough in American cash. The shows run two hours in length, four times a day with two changes weekly. The house plays United Art, Metro Goldwyn, Fox and Universal pictures.



When they played "Putting on the Ritz," Noronha and Chan pulled some samples of merchandising that rate credit any place. Two weeks before the picture opened teasers were inserted daily in the newspapers. The ads started off small and increased in size until the house broke with a half page ad a week before the opening and for the rest of the time and during the run three columns were used daily. The trailer for the picture was used for two weeks in advance. Tie-ups were arranged with the various music stores to advertise the song hits of the film and the result of these tie-ups can be seen in the layout of ads we are showing and about which we will have more to say elsewhere in this article. At present we want to call your attention to the corking front that was created by Chan. A special cut-out of Richman, flanked by dancing girls, was placed against a modernistic background, and what an effect it created. It is impossible for the cut we are showing to do it full justice, but we judge from the photo we have on hand that the effect was done in black and white, and the simplicity of the setting enhances its value tremendously, achieving a selling effect that would bring anybody in.

Now take a look at the ad layout we are showing and you'll see how showmanship in the Old World is progressing. We want to point out to you the novel way they have of enumerating the various shots in the newsreel, in order that every possible selling angle be presented before the readers and prospective patrons. The judicious use of scene and ad mats, coupled with copy, gives the desired selling punch to all of the ads.



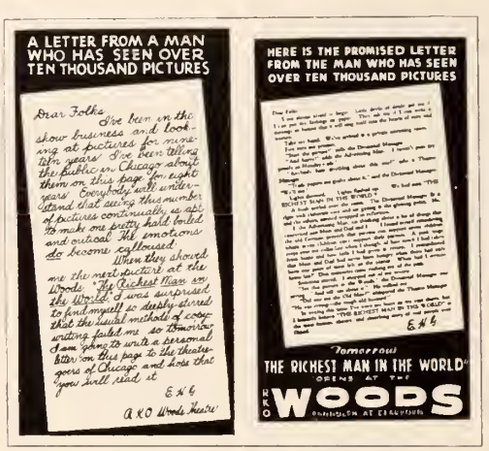
In the layout you will also notice the special and very showmanlike manner in which the theme songs as well as the film itself is plugged. Heralds are printed in black on white, both sides on good stock paper. The top of the herald bears the attraction and play date, with the rest of the space being devoted to the theme song plugs. A song is printed on the front and back. This angle enables the showmen to plant the heralds in all of the music stores, in the dance halls and other places in the vicinity. We think that if you will give this angle a little consideration you will decide to make use of it yourself in connection with some of your future musical or other attractions.

Another slant which these showmen use, and one that is paying them dividends in free publicity is by tying up with the local music dealers who run ads, as the cut shows, plugging the picture and the records which they have on sale. This gag has met with great favor and the dealers are more than pleased with the results. We want to thank Mr. Noronha and Mr. Chan for letting us see their work and we know that they are going to keep us posted so that we can pass along these mighty interesting accounts of their activities to their fellow Club members who are just as interested as we in learning about their merchandising. And, by the way, Mr. Noronha, how about sending us in a photo of yourself and Mr. Chan when you shoot us your next contribution?

Competition Was Taken For A Ride By Hess' Ace Ads

We assume that you are all on the lookout for new and different slants in order that your newspaper advertising be as effective as possible, and with that thought in mind we are passing along something we picked up in Chicago and which we suspect originated with none other than Jack Hess of the RKO outfit. Look it over and see if what he has created cannot be fixed up to fit with some picture you have coming along.

No doubt about the "different" slant standing out head and shoulders above the theatre ads on a page packed full of 'em. It gets away from the usual class of advertising and makes the readers wonder what it is all about. From what they tell me in Chicago, this one had been responsible for plenty of talking among the cash customers down around the Loop. No wonder. Just picture a theatre that carried a wallop of an ad all the time, coming along with a gag of of this kind.



We have not come across many of these "different" ads in quite a while but we would sure like to see many more of its kind. Some years ago we used a box idea in which the man who previewed the pictures for a small New England circuit expressed an opinion something along these lines. It was not in the form of a letter or a "rave," but merely gave an honest expression of opinion from someone who was supposed to be rather hard boiled when it came to looking at pictures.

Just like Hess' gag, it clicked for good returns and if we play up the importance and value of this type of material, it's because we know from actual experience that it will help out the b.o. providing you select the proper kind of picture to tie it in with. Be mighty careful about lending this sort of advertising to a "cluck," the picturegoers are too smart and it will react in a way that won't do your house an awful lot of good.

Maybe if some of you boys would spend a few cents once in a while for some Chicago papers you might pick up many a new idea to pep up your advertising copy.

J. FRED LOVETT Says:

"Your MANAGERS' ROUND TABLE CLUB is about the smartest conducted and most worthwhile help that has yet come across the motion picture horizon."

Manager, Royal Theatre,
Providence, R. I.

MANAGERS' ROUND TABLE CLUB

AN EXHIBITOR IN HOLLYWOOD

We can't bring Hollywood to you, so we'll take you to Hollywood. So pack up your imaginary suit-case and take a trip through Movieland with Chick Lewis. He'll give you his impressions as he sees things while drifting from studio to studio and from theatre to theatre. Some of it you can take seriously and then again there is some you must take with a grain of humor. But it's all in fun and maybe a bit of it will be educational as well. Let's go! Oke?

IF FIRST impressions count, and with me they generally do, I'm going to like this town. Why? Well, particularly because there is a type of showmanship being displayed that actually fascinates anyone in the business.

In Chicago you would be impressed with the large deluxe houses, their colorful front displays and their gigantic electric signs. Here, the dignity and beauty of the houses, especially in the Hollywood section, immediately lifts you to a different plane. And, of course, how would one spend his first evening in this city but to go to the Chinese Theatre.

It has been my privilege to visit many marvelous theatres, but so far, there has been nothing to compare with this unusual amusement palace. It was so different from anything I had seen before that I could hardly keep my mind on the show. The impressive entrance, with its Chinese attendants, from carriage man to doormen and pages, all carrying out the atmosphere of the house.

As for the inside, well, you would really have to see it yourself to appreciate it, but to me it was a revelation. The heavy incense creates the unseen background for what the eye encounters and what the eye takes in is enough to make you stare as only a "foreigner" can stare. Figures of Chinese mandarins, etc., so life-like and realistic that one expects them to walk away from their appointed posts, and when one of the ushers stood still for a few moments, you were at a loss to know whether she was another figure or really alive.

For "Hell's Angels" the immense open front was equipped with airplanes and other accessories of the flying phase of the war and altogether the effect was so good that even a little disappointment over the show and the picture could not stop me from enjoying my visit to the Chinese Theatre.

It's a Great Town

BUT, talking about Hollywood itself, you can get many laffs out of it, so don't pass up a trip to this part of the movie world if you can ever promote a vacation for yourself out this way. One thing you will certainly notice is the way everybody looks at one another. They constantly seem to be trying to recognize you as some sort of a celebrity (whatever that may be) and after a while you get that way yourself. I know that I entered into the pastime with a real zest. In fact, any time I spotted a likely prospect for celebrity honors, I gave him the double stare, but hell, I always dismissed him as a candidate and started scouting around with my eyes for some more prospects.

Walking down Hollywood Blvd., early in the evening, I almost went cross-eyed trying to find some of the movie stars that are supposed to be running around loose and springing out from behind all the ash cans. But nary a star did I spot, then to cap the climax after an hour of hunting (yep, it's a great pastime) I stopped to light a cigar and heard someone say, "There goes Joan Crawford," and I almost broke my neck with a quick twist, only to see the rear end of an elaborate car speeding away. Wot a life, boys, wot a life.

And all that stuff we had heard about concerning the "yes men" of Hollywood vanished when we observed a certain well known player, who is financially independent, come back at a caustic director with a belligerant "Yeah?"

Star Gazing a Great Game

BUT, even an exhibitor likes to get an eyeful of these "names" which cost us plenty (plus percentage) and I made up my mind that I was going to get my share. So back to the Roosevelt Hotel I trotted and taking up a choice spot in the lobby I was determined to see what there was to be seen. (Note: I just washed my eyes out for the skatey-eighth time). Well, to make a sad story short, I must have been outaluck. Many came, and many went, but I'm doggoned if I could recognize anybody in the mob. Must have held down that spot for hours, 'cause the next thing I knew someone was tapping my shoulder to remind me that hotel lobbies were not popular for napping purposes.

Well, I'm young (no wise cracks solicited) and maybe before I leave this city of whatchamacallit, I'll get to see some of the lights of the screen even if I have to start camping on their doorsteps. There's an idea, boys. We'll take a basket of lunch and a pup tent and set it up on the front lawn of some famous actress (note, the gender please, I'm no fool) until said famous actress comes home or leaves the house. Might end up in the hoosegow, but whatinell's the use of coming all the way across the burning country (and I mean burning too) if you can't grab a look at someone worth raving about. Sez me.

Studio Visiting Is Next

I OUGHT to have plenty to rave about within the next few days. Thanks to the courtesies extended by the Publicity Boys of the various lots. Started off with a visit to Culver City and the M-G-M Studios. Wow, whatalayont they have, but the only trouble seems to be that you can never see anyone about the place. There's a gag for you. Seriously, I can't begin to figure out what all those people do at that studio. The lunch room was jammed to overflowing and the studio streets and alleys all held their crowded quotas.

As one exhibitor to another, we'll surely have to pay big money for our product, how can we ever try and cut down the cost with so many people dependent upon the theatre-owners for their livelihood. Just think, boys, suppose we only paid one-half the price for pictures next season as we paid last. That may mean that the studio would have to cut everything in half, including the number of people they employ. At least a thousand people would be thrown out of soft jobs and would have to go back to real work.

But the first "highlight" after filling up our reserve tank with food, was to catch Louise Fazenda ambling down the main road all fulla pep and make-up. She seemed in high spirits, so I guess all's well on the Culver City front. Just who the surrounding bodyguard happened to be, will, like many other things out here, remain a mystery, but it's all in a day's work.

We "Crash" a Set

AFTER dodging a few dozen special cops, hired to keep pests like ourselves off the sets, we sneaked (honestly, that's just the right word) onto one of the stages where, as luck would have it, they were just getting ready to shoot a scene for "Jenny Lind," featuring none other (so they tell me) than Grace Moore of opera fame. It was real interesting to see and hear how they test the sound recording apparatus, the care exercised in getting the offstage chorus voices at the right volume and the orchestra to blend in properly with the proceedings. Then when everything was in readiness, orders were fired in rapid-fire fashion until the cameras started grinding. They went through that scene, soldiers and all, in a real stage fashion and we wondered whether we ever gave a thought, when the pictures are thrown on our screens, to the amount of time and work necessary before one scene like that is taken.

This was only a short and sweet flying trip, but we'll have to see lots more of that studio, especially the sound recording and mixing rooms. There is the place where our weakness for things mechanical insists we look things over. We'll have to write Hoover at once and after he O.K.'s our pass maybe we'll get as far as the second gate.

Tonight I'm scheduled for a flying trip to San Bernardino to catch a real studio preview and incidentally to meet a couple of real theatre managers, whom I've corresponded with for many months but never met face to face. Between getting around to the studios and trying to visit theatres and managers, I'm going to be as busy as some of those studio experts I've been hearing about. You know the kind we mean, you have an appointment on Monday, 1930 and you finally get in to see them in December of 1932.

Signing off for the time being, but we'll be back on the Club pages next week with lots more news about an exhibitor in Hollywood. (That is, if I'm still able to sit up and give the typewriter nourishment). You can never tell how you'll feel from one day to another out here, but you can't appreciate that remark unless you know your California.

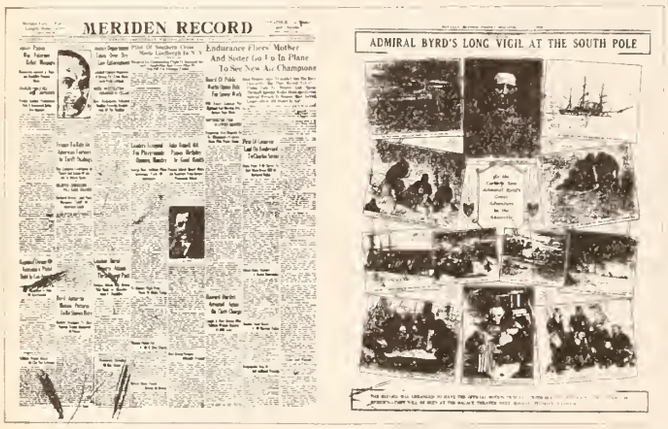
They gave us the low-down on a party being thrown on one of the big lots, by a couple of stars. When we finally crashed we found out that it was a bubble-blowing party being indulged in by two juvenile players. Yes, we went home to bed.

MANAGERS' ROUND TABLE CLUB

"WATCH THE 'BYRD-IE'" SEZ WAUGH

With Byrd at the South Pole, what was Howard Waugh, at the Palace Theatre in Meridan, Conn., going to do? That was Howard's question—what was he going to do. Simply this—nothing. For with Byrd at the South Pole it still meant that Howard had to merchandise shows at the Palace. But—when Byrd left the South Pole and came up North with a print entitled "With Byrd at the South Pole"—then came the question—What was Howard going to do this time "With Byrd at the South Pole"? The cut will show you that he did plenty.

The noted Monarch of Meridan, being a very sagacious showman, decided to tie in the local newspaper on the film and he laid a plan before the big moguls of the paper whereby they would act as a co-sponsor of the picture when it played the theatre. And did they act? Look at the cut again. All of that publicity at no cost to the theatre and. in addition, as an extra measure of goodwill, the paper ran a coupon daily which admitted any child under twelve to the theatre at a reduced rate during the film's run.



This is a natural for you and it is certainly a credit to Howard's showmanship and the progressiveness of the *Meridan Record*. If you contemplate playing this picture grab onto this angle hot and heavy. It means plenty of publicity and goodwill for you; to say nothing about the dough. That's an accepted fact. Ask Howard, he knows. Not only on this film can you work this stunt but on almost any picture of merit, but we will say at this time that you can't find a better picture to work it with, especially in view of the fact that the whole world is talking about Byrd. Here it is—if you can use it you're welcome to it.

Tie-Ups Are Sort Of Second Nature With Sid Lawrence

The residents of Lima, Ohio, get twice as much as their moneys' worth when they patronize a show at Schine's Ohio Theatre, due to the fact that they witness some corking merchandising when Sid Lawrence sets out to sell them a show.

It's simple for Sid. Why? Well, when you've been in the show game for a good many years you sort of get wised up to what your patrons want, so it's no uncommon sight to see Sid stepping about town tying up every window and every other thing in sight. Take the time he tied up the Ohio Power Company on a stunt that meant something to both the house and the company. He arranged to have the power company place one of their refrigerators in the lobby of the theatre. A reversable pump was attached which poured water over it for one solid week. And did it attract attention? Necks were strained from the time the house opened to the time it closed.



To plug this special feature, the company pasted new 24 sheets on all the boards with a snipe announcing that the stunt could be seen at the Ohio Theatre. With all these boards located on the highways and other prominent parts of the town, it can easily be seen that they meant something, as far as publicity went. In addition to the boards the company ran considerable advertising in the papers and mentioned the theatre in all of the ads. The stunts according to the power company, had merit aplenty since a number of refrigerators were sold.



With this stunt over, Sid next went to work to put "Swing High" across, and calling his showmanship into play he pulled some stunts that had them talking. One of his gags was a monster cardboard peanut measuring about six inches in length which he handed out to every patron as a novelty plug on the picture. Another novel stunt, was the printing of tickets in the form of reserved seats that were used to plug the picture. Instead of carrying a seat number, the space wherein it was supposed to be carried the letters, "U R Left," and directly underneath, in small type, "If you do not see this picture." These two stunts proved to be excellent medium for attracting attention as did the one in the photo we are reproducing above. This gag consisted of a dilapidated flivver painted with a coat of brilliant colors and driven about the main streets of the town, with a picture plug on the back of it.

Before closing this little story, it is also necessary to mention a bit about the good-will Sid picked up in Lima not so long ago, by inviting over a hundred Lima boys to inspect the theatre. The tour was conducted by Sid under the auspices of the local "Y" and the newspaper. He took the boys all through the theatre and explained the mysteries of operation to them. Here's an angle that can help you, too. The leading business men of the town get together and arrange with the local "Y" and the newspaper to sponsor a tour to their factories or establishments. Boys between the ages of 9 and 16 are invited and the tours are held every Tuesday. In this manner the paper and the business place gets the good-will with the local business crashing for free publicity.

We want to thank Sid for wising us up on what he is doing to pack his house out in Lima and we know that the slants we have set forth will be more than appreciated. Keep it up Sid, and remember we're always glad to hear from you.

WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

Base-Ball Team Represents Lamm's House In League

A good way of securing publicity is being used by Julius Lamm, manager of the Fox Theatre in Sheboygan, Wisc., in the special baseball team that he organized to plug the theatre.

When the baseball season started, Lamm, knowing that Sheboygan is a town of rabid enthusiasts of the national pastime, promoted a ball team to represent his theatre in the city league. The team was comprised of young men who were more than willing to go under the name of Fox Theatre and play in the league. When it was first announced that the theatre was going to enter a ball team into the league, considerable comment was rife and all of it tended towards giving the house loads of publicity. The stunt is a natural for Lamm, as most of the games are played on the home grounds and with the name of the theatre before thousands of persons, there is sure to be a lot of box-office reaction.



Another angle that this showman, whose photo appears with the article, engineered was a popularity contest inaugurated to stimulate interest in the sale of Thrift Books. Gifts were promoted from all of the leading dealers in the town with plenty of window space being devoted to a display of them. The girl acclaimed the most popular was presented with a free trip to the metropolitan cities nearby as well as being furnished with a complete wardrobe. The contest was run for a month and in that time the house and the merchants all reported additional business.

As these few things are typical of the work that Lamm is in the habit of turning out, we know that his future contributions will also prove to be interesting and we look forward to hearing from him again very soon. What do you say, Julius?

Procrastination is the longest way to reach the shortest distance.

Fred Hornscheidt Used A Novel Gag To Sell "Mammy"

One of Fred Hoenscheidt's best bets is his First Monday Shoppers' day which is celebrated on the first Monday of every month. On this day Fred secures the co-operation of the Chamber of Commerce and the local merchants and a fitting campaign is planned. As he was playing Al Jolson's latest "Mammy," Fred decided that he would have to do a lot of exploiting on it so he went vigorously to work.

The Chamber of Commerce, newspaper and retail merchants contracted with Binda—a blind-fold driver to drive a car through the streets in a special Oakland '8' automobile. This stunt was well advertised in the local papers in order to induce the rural shoppers to the city for the First Monday Bargains.

Seeing the possibilities of attracting the community to the front of the Rialto theatre, Hoenscheidt arranged to have Binda end his perilous driving in front of the theatre. By doing this, the theatre was given exclusive advertising privileges on the car as the car dealer who furnished the car reserved all advertising rights and specified that the only adertising the car should carry was the merchant in front of whose place of business the drive would end.

Copy on the banner which was carried on the car read, "Binda will end his perilous blind-fold drive in front of the Rialto theatre at 3:30 P. M. to greet Al Jolson in 'Mammy'." Another banner on the front hood of the car read, "Follow the crowd to see Al Jolson in 'Mammy' Rialto Theatre."

With all these things working to put the picture over, is it any wonder that by the time play date rolled around they were lined up strong at the box-office on the opening show? These stunts are typical of the work Fred turns out on every show at his house and ever since he has been handling the Rialto in Chickasha, Okla., the town has certainly seen some wonderful showmanship.

TRAVELING!

In the event that any of you boys get an envious thought because you think that I'm getting a break traveling around the country, let me tip you off that "it's not what it's cracked up to be."

While you were sipping iced drinks in the cool of your private office, your humble servant was sweltering in broiling pullmans across the country. And when I say sweltering, I mean hotterinell.

Chicago was not so tough, but at least, it gave us a chance to cool off after the train ride from New York, and atthough the Twentieth Century has every modern improvement, they ought to look into the refrigerating angle. Maybe it would increase train riding as it has theatre receipts.

From Chicago to Omaha was one dirty cinder in our eye, after another. We developed several muscles never used before trying to rub them out of our system, but a cold bath washed us clean off all animosity for the weather man.

Omaha was cooking in something like 99 degrees, and with such climate, how can a theatre manager act cheerful. The box offices were getting rusty, but nature must take its course, and HOW she was taking it!

The train ride from Omaha to Los Angeles will remain chiselled in our minds for years to come. If we ever go the downward path, after we die, we'll be prepared for what is to come. Imagine, 106 in the shade at one stop. And multiply that by 1000, then you'll have a faint idea of what a chicken feels like in the oven. That's us in a Pullman car. And ditto far into the night, with the first breath of cool air arriving just before we reached Los Angeles.

But we're here now and we expect to have so many interesting things to tell you about that we will probably forget the heat and the weather for the next few weeks.

It has been many years since we last visited the coast and how things have changed is nobody's business. This town has grown so large that we will never miss little old New York at all. Things look pretty tivety and we're getting all set to visit many of the boys whose letters and contributions have kept the Club pages so interesting these last few years.

No question but that we will have much to pass along on the way they do things here theatrically, and if first impressions count for anything, we can tell you right now that for snappy fronts and theatres, you have to go some to beat Los Angeles. Not flashy the way we would describe the Chicago houses, but in a different way. It's more than an education, it's a revelation and then some.

We'll be telling you more soon.

"Chick"

The Real Club Spirit!
"All For One And One For All"

"OUR HAT'S OFF AGAIN!"

When a manager-showman will put down in black and white that his outfit is 100% and a little more for their district manager and his assistant, it is time for us to investigate and run a box on our observations. So here it is!



The smiling showman whose picture we are showing is Lew Preston, a charter member of the Round Table Club, who has long been an active member. As many showmen know, he is now assistant Division Manager of the Fox Bronx Playhouses and from the send-off that is given him and Mr. Harry Woodin, Division Manager, there must of a certainty be something to merit it, especially when experienced showmen hand out compliments.

Woodin comes to the circuit from the West where he established an enviable record for himself as a showman. Preston has long been operating around New York and Brooklyn and the work he turned out while acting as General Manager for the now defunct S & S Circuit still remains in our memory (and our files).

To quote from the letter on hand, "When West meets East and East meets West, big things are going to happen in the Fox Bronx Theatres."

Well, when a group of live wires have that to say and then follow it up with a declaration that long hours and summer heat don't mean a thing to them when they are working with men like Mr. Harry Arthur, the General Manager, Woodin and Preston, then we have to agree that they are going to "sell shows as they never were sold before."

L. Orlove Secured Plenty Of Publicity On Kiddie Benefit

There's hardly a showman in the country who doesn't know what Milwaukee is famous for; but it is taking that live-wire Louis Orlove, manager of the Uptown Theatre in Wisconsin to create a record for showmanship of a type that is making the residents sit up and take notice.

When the president of the local Parent and Teachers Association announced his intention to resign, Orlove immediately got in touch with him and sold him the idea of running a benefit show for the orphans at the Uptown Theatre. The idea was at once accepted by the retiring president, who willingly consented to give his time to secure the co-operation of prominent business men as sponsors for the plan.



Arrangements were made with the street railway company to transport the children to the theatre on the day of the party; an ice cream dealer served the youngsters with ice cream; department stores planned to present the children with novelties, and all of the arrangements went into a big one, making a huge success.

Realizing the tremendous news value of a stunt of this sort, Orlove set out to gather publicity from the newspapers and to this end contacted all the daily and Sunday sheets who devoted column after column of stories and pictures of the party. One of the hardest papers in the state to crash came through with four advance stories on the affair as well as running a special picture in the Sunday edition the day after the event.

The party over, Orlove next turned his attention to putting on a Stage Wedding. He secured the bride and groom, then went out and sold the local dealers on the idea and they all consented to co-operate to the extent of donating gifts for them. In return for this they received a credit line on a special trailer that was run at the theatre. A prominent judge was pressed into service to officiate and tie the nuptial knot. The local printer supplied the wedding invitations, which were sent out by the bride and groom to their friends. A special stage setting was made for the occasion and promptly at the appointed time, in full view of a large and appreciative audience, the happy couple walked down the aisle to the tune of "Lohengrin," on to the stage and in the hushed auditorium replied "I do" to the judge's question in the marriage ceremony; then amidst a shower of rice, which had been furnished the audience, the happy couple rushed out of the theatre and away on their honeymoon. Batteries of cameras greeted them as they came out the door, and the next day the local papers all carried pictures of one of the greatest stage weddings Milwaukee had ever seen.

Just to give you a line on the other things that Orlove does between times, we are showing a photo of the unique signboard he constructed on a hill alongside the highway leading into town. At the intersection there is a V slope and the sign



was so erected that cars stopping there could see both sides of it. A different picture is plugged on each side. The display is varnished and the sunlight glancing upon it makes it shine so that it attracts a great deal of attention.

As Louis tells us that "these events are only a few of the gags being put on at this theatre" it is safe to conclude that we are going to hear a lot more of his work in the future.

Early Bird Mat. At A Dime A Throw Proving A Winner

"The early bird catches the worm" is a well-known phrase but to Joe E. Murdock, manager of the Rowland Theatre in Wilkensberg, Pa., his worm in a recent case was a large-sized chunk of dough.

In the photos we are showing, you'll get an idea of what he did on a recent "early bird" matinee. A special announcement was made in newspaper house organ and trailers that from 1:30 to 2 o'clock admission to the house would be slashed to ten cents. And did they flock in? There was over a thousand people lined up for an hour before the house opened. The cameraman was unable to get a bigger portion of the crowd in the photos because of the fact that they were lined up all around the block.



Here's one that can do a lot for your business, too. There's no question about it but that in the half house that you permit persons in for the dime you are going to more than triple your business. If you have a picture on hand that you think will stand a litle plugging of this sort, give it a break and you, too, will need a couple of cops to keep them back; that is, providing your local conditions warrant you pulling a stunt of this sort.

MANAGERS' ROUND TABLE CLUB

McCook Is Talking Yet About Stage Wedding Glass Had

June. The time of the year when the poets start to moon and the song birds to croon. And then it's the time of the year when showmen begin to make the most of the stage wedding slant; so it was not surprising to hear that O. Fred Glass, up-to-the-minute manager of the Fox Theatre in McCook, Nebraska, had followed the usual procedure and promoted a stage wedding. But the wedding itself was not the usual procedure. Oh, no! Fred saw to it that plenty of novel angles were worked into it; because, after all, it was engineered by a showman and the house could use all of the resultant publicity that the newspapers and other mediums would give.



The first novel touch injected into the event was to announce that a local couple, to be known as Mr. and Mrs. X. until after the wedding, were to be married at the theatre. The newspapers, airports, local merchants and even the adjoinning towns joined in to make the affair a success when Glass' plan was placed before them. Everything that a newly married couple could wish for in the way of household furnishings was given to the theatre to be donated to the pair. So many gifts were contributed that it required a couple of auto loads to transport them to the theatre.

To show his appreciation to the merchants for their lavish generosity, Glass arranged to have the mysterious couple visit the stores during the daytimes and the merchant's announced in their ads that special gifts would be given to any customer who would step up to the "nearly weds" and identify them as the mysterious couple. The angle caught on wonderfully well and the business of the dealers increased in no small measure.

With a theatre full of gifts, it was only natural that Glass would want to place them on display; so with still a week to go before the nuptials took place he had his men build a special background for the exhibition of the many articles. But it was found that the theatre lobby could not hold them all, and, as a result six of the leading stores in the town were pressed into service and they willingly consented to feature the remainder of the articles. All of this time the town was buzzing with accounts of the wedding; eagerly noting its progress and conjecturing as to the identity of the mysterious pair. Finally the wedding day arrived and hours before 9:15 P. M.—the date set for the wedding—those holding reserved seats were already at the theatre, sitting through the early show, though their interest was perfunctory, for who doesn't want to see a wedding, especially when it is held in a theatre. And with the feature picture entitled "This Thing Called Love," small wonder that with constant reminder of the event to come, they were impatient.

Promptly at 9:15 the organist entered the organ pit and a second later the mighty console burst forth with the first strains of the Wedding March. Every neck in the theatre was craned to catch a glimpse of the blushing girl and the equally red faced boy, who, heads held high, marched proudly and slowly down the aisle. Before them the ushers, bridesmaids, matron of honor and flower girls, like couriers of cupid, littered the aisle with freshly cut flowers and as the procession stopped to permit the bride and groom to mount the steps to the modernistic stage, the like of which McCook had never seen before, a salvo of applause was started that culminated in a boisterous clapping of hands and gasps of admiration, as the excited customers drank in the full beauty of the impressive scene. Spots played upon the modernistic background, causing it to reflect silvery beams, which played upon the silver of the bride's dress and glanced off over the packed auditorium. The party assembled itself upon the stage, and as the hushed populace watched with bated breath, a local celebrity performed the marriage.

The ceremony over the bride and groom, together with their party were transported to one of the leading cafes in town where Glass had arranged the wedding banquet. Local florists as well as the restaurateur co-operated to make it a success and amid a veritable garden of beauty the party supped. At the conclusion of the banquet the happy couple paired to the bridal suite which had been donated by a leading hotel.

At ten o'clock the next morning, an auto waited for them in front of the hotel and they were whisked away to the flying field where a plane, property of the newspaper, was waiting to transport them to the city wherein they would spend their honeymoon. The couple entered the plane and the ship pointed its nose skyward and carried the boy and girl to the town of Trenton, landing on the field, right in the midst of a group of forty cars, containing friends and well-wishers who were waiting to chivaree the newly-weds.

The affair was a tremendous success and the good-will that Glass annexed stands to hold in good stead for many months to come. Nothing happened to mar the occasion, and under his skillful guidance everything had gone over like clockwork. The theatre received additional business, plenty of publicity and good-will; the dealers received the same—and it all tended towards making McCook the talk of the neighboring towns. We want to thank Fred for passing this account along to us as we know that the many valuable suggestions which it contains will be put into use by his fellow members whenever the opportunity presents itself.

A SHOWMAN TALKS!

H. L. LAURENCE Says:

"This is a time of big organizations controlling not only the theatres but about every other line of business, and they must, in my humble opinion, be giving not only better satisfaction than the individual ownership for the simple reason that while some of us may be crazy it seems to me the majority of the citizenship in almost any community you investigate is patronizing the chain organizations. And if you dig deep enough you will find that they must be giving better prices and better service in the different mercantile lines. At the same time the chain theatre organizations must be giving better shows for less admission than the individual operators were offering, as well as better surroundings in which to present said shows." WHAT DO YOU THINK?

H. L. LAURENCE, Mgr.,
Capitol Theatre,
Paris, Tennessee.

Margaret Lee Has Been Turning Out Some Fine Stunts

Miss Margaret Lee, publicity director of the Tudor Theatre, New Orleans, La., finally crashed the picture section of the local newspaper, The Times-Picayune, to get some publicity on "The Big Pond."

A group of French gentlewomen from the Maison Hospitaliere had attended a special screening of "La Grande Mare," the French version of "The Big Pond," as the guests of the management, and a picture of the group was taken just before these ladies entered the theatre.

The explanation underneath the picture also stated that the women in attendance ranged in age from 70 to 95 years.

Come on, boys, we can't let the ladies run away with all the honors. Let's try to show Miss Lee that we can equal what she engineered so successfully. You must not lose sight of the credit due any one for crashing a pictorial section of a hard-boiled newspaper.

MANAGERS' ROUND TABLE CLUB

MORE CIRCUS SLANGUAGE

By AL COPELAND

BUBBLES—all balloon vendors.
GREASE JOINT—hot dog stands, etc.
JUICE JOINTS—soda water stands, etc.
ROUGHNECKS—all men who handle the tents.
SPIT CLOTHS—the bright cloths around the front tier of seats.
CAMPFIRE MEN—employees who do nothing but keep water boiling for the cook tents.
CANDY BUTCHERS—peanuts, popcorn and candy vendors.
THE BLUES—all unreserved seats.
STARBACKS—all reserved seats.
DUCATS—all tickets.
STIFFS—the hard, general admission tickets.
LONGS AND SHORTS—Passes. Longs carry admission to reserved section. Shorts call for general admission only.
JIG BAND—colored band for sideshows.
THE RED WAGON—the wagon where money and tickets are kept and where employees are paid off.

Community Spirit Is Seen In W. H. Bergmann's Work

One showman who most assuredly has something to crow about is W. H. Bergmann, manager of the Columbus Theatre in Columbus, Neb., for the recent Rooster Day that he engineered has the Chamber of Commerce still offering him thanks.

It seems that the local farmers within a radius of thirty and forty miles raise roosters and once a year they come into Columbus or the surrounding towns to sell them. This year, Bergmann decided that they should all come to Columbus, so he put a plan up before the Chamber of Commerce. The Chamber had originally intended to make the farmers' visit a summer trade week, but when they saw the advantages of the new touch they immediately consented.



His plan was to pay five cents above the market price on every rooster that was offered for sale. The poultry dealer stood two cents, the merchant, two and the Chamber one. Instead of paying cash for the poultry, it was arranged that script tickets with a cash value of eleven cents be given. The script had to be spent within three days.

In order to plug the idea, teaser ads were run in the newspapers for ten days before the event, a special section was run off the press and five thousand copies of it sent to the outlying towns. The merchants featured special displays in their windows and the Chamber of Commerce plugged it at their headquarters. Bergmann tied in his picture "Caught Short" and planted a couple of hundred cards about the town which read: "Don't Be Caught Short—Bring Your Roosters to Columbus." Special notices to the effect that the poultry raisers would be permitted to witness a show at the theatre free of charge, were inserted in the newspaper. The Chamber bought out the house on a flat basis for this stunt. At both free performances Bergmann made an announcement to the packed houses (they had to call out the cops on the second show) to the effect that a special attraction would play the evening show. A novelty herald plugging the show was handed out as the audience was leaving.

As a good many of the poultry raisers had never before witnessed a "talkie" they were pretty well sold on it and many announced their intentions of returning to the theatre at some future date. The campaign built up a lot of good-will for the house and the town and business was increased for all of the dealers during the week.

We want to say that "W. H." certainly deserves a compliment for his work on this stunt and we are sure that if any of the Club members can make use of it they'll do it as soon as possible. We'd like to hear more from you "W. H.," so don't keep us in the dark concerning your work.

Garvin Passes Us A Dozen Samples Of Poster Artistry

Here we present a group of posters used by M. H. Garvin, manager of the Rivoli Theatre in Hastings, Neb., under whose direction Maurice Shields, the poster artist of the theatre, executed this unusually attractive work. Pretty snappy work, eh?

It is well to mention, in connection with the showing of posters on these pages, that black and white photography does not show up certain colors, and in the event that you are wondering where portions of the posters may be we want you to understand that it was merely lost in the photographing and reproducing process.



We have been more or less pushing poster work to a certain extent in the Club pages because we feel that even for the very smallest of houses, attractive fronts, with colors and life will help to build up the prestige of the theatre.

If this idea is practical and feasible for the bigger theatres, why not for the small? They are always competing with the nearby towns and first-runs and the more like those select houses they make their own the more attraction it will be for the patrons to come in.

Fine work, "M. H.," and convey our congratulations to Mr. Shields for what he is doing. Let's hear some more from you.

Congratulations are in order for: Warren A. Slee, manager of the Colonial Theatre in Allentown, Pa.; Heinie Johnson, exploiteer and artist of the R & R Theatre in Big Spring, Texas; George Landy, publicity director of the New Orpheum Theatre in Los Angeles, Calif.; and Harold Bailey, manager of the Capitol Theatre in Lawrence, Mass. These showmen were chosen prize winners in the recently Columbia Prosperity Month Contest conducted through the pages of the Managers' Round Table Club in Motion Picture News.

MANAGERS' ROUND TABLE CLUB

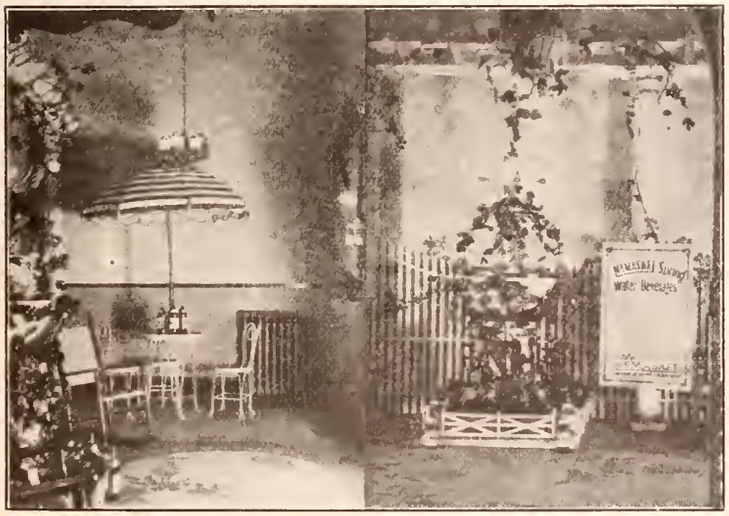
Bill Adams Turned Lobby Into Garden To Combat Summer

Even though his house doesn't boast a cooling plant, Bill Adams, manager of the Colonial Theatre in Brockton, Mass., isn't being stopped by Old Man Heat, or his ally, Humidity. When they put in appearance, Bill just shoots out a wicked left, hooks them on the chin, and down they go for the count. Don't get the idea that it's physical lefts that Bill shoots out. It's not. It's showman lefts, like the ones we are showing in the photograph.

The lobby is transformed into a summer garden and patrons entering the cool looking atmosphere immediately forget the heat and humidity until after they get out on the street again. But here—let Bill tell you how he constructed his summer garden, and what he did to enhance the effect by means of special tie-ups.

"The under part of our marquee is trimmed with wisteria and blossoms. On the sidewalk at each corner of our marquee we have evergreen trees about four feet high set in tubs. Our inner and outer lobbies are trimmed with hanging baskets and red, white and pink roses on lattices. We have an alcove opening off the lobby which we have transformed into a summer garden, with an electric fountain in the center, a lattice fence entwined with roses and vines, hanging baskets and window boxes. Green lights and shades are used throughout. We have furnished the garden with summer furniture and chairs and tables with large beach umbrellas.

"We just completed a two-weeks' tie-up with a local beverage concern whereby they served a full sized bottle of their cold beverage to all of our patrons, including children. We consider this the greatest good-will builder we have ever had in our theatre and it certainly put us solid with the children, as for ten cents they saw a complete show and received a ten-cent bottle of tonic on their way out. The beverage concern furnished the drinks, two refrigerators and hired a girl to take



charge. We ran a trailer on our screen inviting our patrons on the way out to stop for a free drink of this certain brand of beverages and also mentioned in our daily "ad" that we were serving this brand of drinks free in our lobby to all patrons. We also paid for the ice. The plan worked out so well that the beverage people want to come back next month for another two weeks. We are now negotiating with an ice cream concern on a similar proposition."

And while we are discussing Bill's showmanship, we want to tell you about the way he plugged "Born Reckless." Through his friendship with the editors of one of the local papers he persuaded them to run the story serialization of the film which was one of the best sellers under the name of "Louis Beretti." The newspapers ran a chapter a day for three weeks with Bill running a small ad daily as the play date drew near. This angle was found to bring in a lot of extra jack when the picture opened as the interest which the serial story aroused was excellent. The mats were secured from the exchange distributing the picture and so at small cost Bill received some additional business and good-will. This mat angle is an excellent one to use if you feel that your patrons are sufficiently interested in your attractions so as to warrant a daily appearance of the story.

These couple of angles worked aces for Bill and if you think that they will also fit anything you may be planning, it won't hurt to give them a trial. Thanks, Bill, for keeping us up on your work because we know that you are turning out some great stuff in Brockton. Let's hear some more from you.

MERCHANDISING

Looks like breakers ahead. Just last week one of the mysterious *Insiders* who prowl about the movie marts of New York picking up exclusive chatter on the industry for the MPNews, took offense at the use of the word "exploitation."

Exploitation, in his opinion, is no fit word for a showman to use and he bases his statement on Webster's definition of it. At any rate, he wants to get a couple of converts to start a crusade against exploiting the word "exploitation."

The Managers' Round Table Club has long deplored the use of "exploitation," preferring instead to use "merchandising," a term agreed upon by "Chick" Lewis and a couple of thousand Club members.

Anything marketable is merchantable. Thus it appears that when a showman has so merchantable a product as amusement, the parts of which include advertising, exploitation, publicity, house service, community spirit, personality and good-will, it is only natural that these component parts of "show selling" be appropriately labeled to designate the compound "merchandising."

"Exploitation," like Greek, is a dead language, a language of yesterday. The showman of today "merchandises"; he does not solely exploit. Remember, it was only a short while ago that a "Director of Public Relations" was known as a "press agent." Times have changed and so have terms. As the industry grows, so grows the showman. Let's have your views. Are you satisfied with "Merchandising"? Or have you something else to suggest?

Harold Blumenthal Is Clicking With Own House In N. J.

Having been connected for many years with various circuits, Harold Blumenthal is well qualified to enroll as an A1 showman at any time or in any place so it was no surprise to us to hear that since he has gone into the business for himself as owner and operator of the Rex Theatre in East Rutherford, N. J., he is putting the house over in great style.

Contrary to many opinions that were advanced he decided that the only way for him to do just what he wanted in the line of merchandising was to buy his own house. This he did, throwing up an important position as supervisor of three houses for a large chain. As soon as he took over his new house he set to work to contact the local merchants and showed them how, by tying up with the theatre, they would both benefit. The merchants were more than willing to co-operate and as a result, Harold, today, is keeping his box office till busy from morning to night. All of which means something or other.

We want to compliment him on what he is doing out in his part of the country and we know that he is always striving to keep his house right up to the record breaking marks. Keep up the good work, Harold, and remember that your fellow-members in the Club are always glad to learn how you are making out.

MANAGERS' ROUND TABLE CLUB

SHOWMANSHIP!

(Thanx to "Mum")

In the world of the theatre the most *vital* essential for the success of a play or an actor or an actress is the quality of SHOWMANSHIP.

Showmanship means a thoroughness and painstaking care which amounts to genius.

Showmanship means the eradication of all that is weak, inexpert, creaky, evil and mistaken, and the cultivation of all that is good, strong, expert, smooth and *well thought out*.

Showmanship is a quality that may be developed in any walk of life; any trade, any profession, any vocation or avocation. It is the word which describes the technique of success.—*Chicago American*.

Fol's Newspaper Ads Show Evidence Of Careful Study

An introduction to H. A. Fol, manager of the Rembrandt Theatre in Arnhem, Holland, is hardly necessary, since it was only a few weeks ago that we published his article "Theatre Operation in Holland," and from which we gather that you learned a good deal about how the foreign showman work.

At this time we want to present some of the ads turned out by Fol and when you take into consideration the fact that he is somewhat handicapped in layout by lack of variety in mats and other accessories, you will agree with us that the work he is turning out is creditable showmanship. We want especially to call your attention to the black and white ad he turned out for "The Broadway Melody." When this ad appeared in the local newspaper it completely stole the page, all that you could see when you looked at the page was the attraction for the Rembrandt.



As we, too, are handicapped by not having sufficient knowledge of Fol's language to make any comments on the copy which, from what we learn from one of the staff, is well written, we will have to pass up that angle for the present. You may note in the ad that Fol also plugs his stage attractions which are a feature of every show at the Rembrandt. The stage show generally consists of a cycle or acrobatic act. Incidentally, the house organ at the theatre, which is labeled the "Rembrandt News," is not given away but sells for ten cents. It is a very well made up book and really carries news items, concerning the stars and players of Hollywood and Europe. The two middle pages are devoted to the program for the week, with the other pages carrying the news and advertising.

We want to thank Mr. Fol for his kindness in getting these samples of his work together and forwarding them to us and we hope to learn more of his work in the near future.

Kopplin Cut In On Political Battle With Special Stunt

All was not so quiet on the Miami front when Harold A. Kopplin, manager of the Capitol Theatre in the Florida city, set out to sell "All Quiet on the Western Front."

What a campaign he turned out! Every available medium was used to plug the picture. Window tie-ups were secured. The library granted him space. The newspapers gave the film a whale of a lot of publicity and everything tended to make the campaign one of the most outstanding the city had ever seen. It was complete in every detail. His display in the front of the theatre was perfect, and as you all know Hal's capabilities as an artist, we don't have to say any more about that angle; but we do want to tell you about his tie-up with the American Legion that did a lot to give the picture valuable publicity.



The Legion wanted to run a benefit performance and Hal arranged that it would be held in the Saturday midnite opening. In order to publicize it from their end also, the Legion staged a parade in the streets and the photos will give you an idea of its effectiveness. The men paraded about the streets of the town and were followed by the unique ballyhoo, in the form of a massive cardboard book, mounted on a truck drawn by a tractor. The size of the display can be estimated when you figure that the top of it was chipped off by a traffic light. A great deal of comment resulted from the parade and as usual Hal opened to standing room business.

In conjunction with this story we are also showing a cut which figured in a master showman trick engineered by Hal. The locals were all het up over the impending primaries for the election of the county solicitor and the papers were filled with mud slinging and all of the other nice things that go to make up those peaceful political contests. Hal was playing Will Rogers in "So This Is London" and he decided that since Will is the well-known nemesis of politics, he would have to represent him in some manner. To this end he made up a card of the type we are showing. The card, printed in black and white, measured 4½ by 3 inches and by studying it closely you will notice that the type reads to the effect that Will Rogers, the best bet in the talkies doesn't choose to run for county solicitor. Plenty of laughs were caused by this move, and in order that it might be still more effective, Hal omitted the name of the film. The proof of the gag was seen in another great week at the box-office and it also proved Hal's contention that so long as his picture had merit it would click through the adoption of the idea.



NEXT WEEK!

William L. Hendrick's

Double Stage Wedding

Australian Activities

An Exhibitor in Hollywood

MANAGERS' ROUND TABLE CLUB

But They Didn't Feature An Indian As "Hair Remover"

Whoa! Whozzitt! Whatzit! Say, what is this? It's a terrible way to start off a story; but what can we do. Get a look at this photo of Jake Rosenthal's lobby in the Iowa Theatre in Waterloo, Ia., and see what Jake and Art Weld, the publicity director of the house, did on "Swing High."

Dashing gorillas and howling hot dogs, how is a feller going to write a story when he's laughing so hard at these stunts? There were more red faces in that lobby the days these stunts were used than there is when a Broadway hoofer pulls a couple of his wise cracks before an assemblage of staid and prim persons. But that's neither here nor there. The lobby looked like a side show and was a side show. A huge tent completely covered it. One flap of the tent was partially raised and a card invited the patrons to crawl under the way they did in the good old days. Thousands crawled, and believe it or not, a few of them who seemed to enter into the spirit of the thing with gust and gusto, must have had sharp recollections of yesterday, for they looked apprehensively around before crawling on all four and then, the way they scudded under would have set a mummy to laughing.

The wild animal "exhibits" were mounted on little express trucks, and what animals they were! The Flying Red Bat



proved to be a brick. A bowl of Chili was billed as the Mexican Chinchilla. The missing link came into recognition in the form of bologna. Three live alligators were labeled "Florida Bedbugs," and the Caucasian Hoozit was a mirror in which the unwary and unwise patron saw his face. And the card was labeled "Almost Human."

Then the freaks. A wild man, securely handcuffed, was declared to have joined the cuckoos while trying to pronounce "Ingagi." (For all we know it might have been "Ingi" himself.) A monster cut-out of a fat woman in a bathing suit was appropriately labeled Miss Zoe Nizenfat. A cut-out showing the star of the picture on a trapeze was also used. The ushers were attired in clown suits. The front of the box office resembled a regular circus ticket wagon.

Well, to make a good ending (and a happy one), it is necessary that we tell you the whole town was talking about this lobby for a week after it was over. And when they do that, it is a sure thing that there's some showmen in the town who know their business. We'd like to hear some more about what these two live-wires are doing and we hope they will be represented again in a future issue, because it's a cinch that this stunt is going to meet with a corking reception from the Club.

Crockett Has What We Might Term A "Unique" Position

It has been some time since we heard from Joe Crockett, manager of the Y. M. C. A. theatre in Carney's Point, N. J., and we were pleased to hear that Joe has been working hard to keep his house clicking. In order that his fellow members might know how he runs his theatre and the type of house it is, we are going to try and describe it.

The policy is three or four shows a week and the rest of the time is given over to social work, boys' work, running a boys' camp, coaching two dramatic clubs, handling the athletic work of a plant employing 4,000 men, handling gym classes and a few other things. In between times he tries to find time to tell us what he is doing.

This job of Joe's is one of the most unusual ones in the country. He finds that he has to display plenty of showmanship to sell the persons who live in the village as well as the ones on the outside. In the summer, when the camps are in full sway, he has to work twice as hard to bring them in. He sends out a letter every week and in rapid fire description, tells the folks about the shows coming to the "Y." The letter is delivered to every one in the village as well as sent through a mailing list of three thousand names.

The "Y" has stiff opposition in one of the Warner Equity houses located nearby but so far as we know Joe is still pulling stuff that will keep everybody happy. Let's hear some more about your work Joe, and don't keep us in the dark so long because the rest of the Club is also interested in seeing how you sell them.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

EVERY-BODY'S DOING IT—! WHY NOT YOU—?

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

GEORGE LIMERICK is the Assistant Manager of the Coleman Theatre in Miami, Okla. With a send-off such as Mr. Griffin gives him he must certainly know something about the show game or he couldn't handle the advertising and publicity of the house in addition to his regular position. Let's hear from you real soon, George, so that we can see what you're doing.

———*Wear Your Club Pin! ! !*———

JESS MARLOWE manages the Pheil Theatre in St. Petersburg, Fla., and the reason we know that Mr. Marlowe is an up-and-coming showman is because your Chairman received a very nice account of what Jess did to sell "Ingagi" in his city. And when a showman turns out work such as that he is certain to know his biz. Keep it up, Jess, and remember we want to know what you are doing to sell your shows.

———*Wear Your Club Pin ! !*———

I. J. CRAITE is the manager of the Fort Theatre in Fort Atkinson, Wis. Mr. Craite has been in the show game for quite some time now and his many and varied experiences have formed the basis for some great showmanship. Located as he is, he has a number of good opportunities for showmanship and if you'll watch the future issues of the Club pages we know that he will be represented a good deal.

———*Wear Your Club Pin ! !*———

F. J. MILLER is the manager of the Imperial Theatre in Augusta, Ga. We have heard a great deal of the showmanship being displayed about Mr. Miller's section and we also understand that he is largely responsible for some of the live-wire work turned out. How about this, "F. J.", why not let us in on the secret?

———*Wear Your Club Pin ! ! !*———

SIDNEY SMITH manages the Egyptian Theatre in Boston, Mass., and since he comes to the Club with Harry Brown, Jr.'s Okay stamped on him, it seems to us that he must be one of the Hub's leading showmen. You've got plenty of opportunity to display some good stuff Sidney, seeing where you're located. And we don't doubt but that you're doing it. Let's hear from you and include your photo along with the letter.

———*Wear Your Club Pin ! ! !*———

GEORGE LANDY is the General Pacific Coast Representative for RKO, operating at the Orpheum Theatre in Los Angeles. As Mr. Landy has had his work represented on our pages a number of times, it is unnecessary for us to introduce you to him again. However, George, everyone must pass through these gates in order that our files be complete—so you're in. Now, let's go.

———*Wear Your Club Pin ! ! !*———

HOMER GAUN is the manager of the manager of the Rivoli Theatre in Hastings, Neb. According to what we have learned from various sources, Mr. Gaun is one of the most progressive showmen around this district. And such being the case, we feel that we should have a photo of him and a little more dope on his career so that when we present his first contribution we will be all set. How about complying with our request, Homer?

———*Wear Your Club Pin ! ! !*———

HARRY LANDAU comes to the Club from Tientsin, China. He is the manager of the Gaicty Theatre, the finest theatre in the city and with such a background, it is small wonder that he has been turning out some excellent work. He promises to keep us posted on his future activities and we will pass the reports along to his fellow-members. Welcome, Harry.

———*Wear Your Club Pin ! ! !*———

EATON M. SIZER is the manager of the Fox Theatre in Appleton, Wisc. From his state we note that a great many managers are members of the Round Table Club and now that Mr. Sizer is right in line with the rest we know that he is going to show us how he put his pictures across by becoming an active member. Are we right, Eaton?

———*Wear Your Club Pin ! ! !*———

JOE FISHER who is proposed for membership in the Club by his brother Harry of Cape Town, South Africa, is the managing director of the Capitol Theatres in Singapore, Straits Settlements. From what his brother says about him, Joe is a real wide-awake showman. Well Joe, in order to see for ourselves, it will be necessary for you to let us in on what you are doing. And you might also include your photo with your next contribution.

———*Wear Your Club Pin ! ! !*———

MARK SILVERTON manages the Strand Theatre in Seymour, Conn. He has been in the show business for a number of years and is especially adept at exploitation and other forms of merchandising. Since your state boasts a good many live-wires Mark, how about hopping right out in front by shooting us one of your latest stunts, so that we can pass it along to your fellow-members.

———*Wear Your Club Pin ! ! !*———

BILL BACHMAN is the Assistant Manager of the Capitol Theatre in Niagara Falls, N. Y. We are glad to welcome this up and coming showman into our organization and since so many Assistants, after joining the Club, have gone up the ladder, we can only hope that Bill, too, is going to follow their example. And the best way to do it is to become an active member, Bill.

———*Wear Your Club Pin ! ! !*———

J. E. NORONHA, JR., is introduced elsewhere on these pages and by referring back to the story you can see what this showman, who is the advertising manager of the Queen's Theatre in Hong Kong, China, is doing. We are pleased to welcome him into the organization and we know that he is going to keep us posted on the results of his merchandising over on the other side of the world.

———*Wear Your Club Pin ! ! !*———

C. F. ROSE manages the Granada Theatre in Norfolk, Neb. In his many years in the show game, Mr. Rose has turned out some excellent work, and we are of the opinion that he is still doing it. In order that we may verify this, Mr. Rose, let's hear from you in the very near future.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	7000	78	June 14
Children of the New Day	Gillodova-Litkin				
China Express	Special Cast	Mar.	8	5631	65	Mar. 15
Demon of the Steppes	Nitlkin-Semenova	Jan.	18	6800	75	
Fragment of an Empire	Nikitin-Somonoca	Jan.	25	7000	78	Feb. 1
Man from the Restaurant	Thekhov-Mallenvskaya	Jan.	4	8000	67	Jan. 18
Old and New	Martha Lapkina	May	2	6921	76	May 10
Turksib	Educational	May	24	4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Soil	S. Svazhonke
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Avoiloble sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71	May 3
*†§Call of the West (A. T.)	Rovier-Matt Mooro	May	10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5	9277	103	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	9	5432	59	July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	6386	71	Feb. 15
*†§Murder on the Reef (A. T.)	Rovler-Livingston	Jan.	19	5400	80	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63	May 31
*†§Sisters (A. T.)	D'Day-D'Noll	June	15	8284	70	June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	6671	70	May 17
*†§Temptation (A.T.)	Wilson-Gray-Perey	June	6	6279	70	June 28
*†§Vengeance (A. T.)	Holt-Revler-Straage	Feb.	22	8160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves				
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bort Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Tol'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	1 reel	July 12
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*†§Barnyard Concert	Mickey Mousa			1 reel	July 5
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Borgman	Jan.	29	1 reel	
*†§Fiddlin' Around	Mickey Mouse			1 reel	June 21
*†§Firefighters	Mickey Mousa	June	11	1 reel	
*†Galloping Fish	Disney Cartoon	May	8		
*†§Hawaiians		Apr.	9	1 reel	
*†§Marionettes	Tony Sarg	Mar.	12	1 reel	
*†Old Flamo, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookoasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Staga Door Knights	Buddy Doylo	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel	

EDUCATIONAL

SOUND SHORTS

(Avoiloble sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsoy-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebo	Mar.	2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July	13	1 reel		July 12
*†§Camora Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1490	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
*†Caviar	Torry-Toons	Feb.	23	1 reel	7	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21	July 12
*†§Codfish Balls	Terrytoon	June	15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1800	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beabe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	1684	19	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1745	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon		1 reel			May 24
*†§Ho Trumpod Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	1716	19	June 28
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1526	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	1 rael		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail			1667	19	
*†§Hungarian Goulash	Terry-Toons	June	29			
*†Indian Pudding	Terry-Toon	Apr.	6	1 reel	6	Apr. 26
*†§Kangaroo Steak	Terry-Toon	July	27	1 reel		
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*Musaum of Art, A	Hodge-Podgo	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Poek	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryee-Carewe	May	4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr.	20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bovan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June	1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Avoiloble sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6884	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	18	6808	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6338	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	68	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7218	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5832	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June 7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55	July 19

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios! (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revler			
*†§Bright Lights (A.T.)	Dorothy Mackaill			July 5
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Call of the West				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie		75	June 21
*†§Going Wild (A.T.)	Joa E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mother's Cry (A. T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7	72	June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbono-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug. 24		June 21
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revler	Aug. 3	7003	
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August oll releoses sound-on-film ond sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marls	May 23	7456	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 8	7400	82	May 10
§†*Camoo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennott-MacKenne	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Leo	Apr. 20	5800	64	Mar. 29

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Title								
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June	14
*†§Golden Call (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Lat's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan.	25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan.	4
*†§Not Damaged (A.T.)	Meren-Byron-Amos	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5800	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60	June	21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§Sa This Is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Gwen	Mar.	9	7400	82	Feb.	1
*†§Temple Tower (A.T.)	McKonna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	26
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1	7500	83	June	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Aug. 31		
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bannott-Ayers-Marshall	Aug. 17	7961	88...June 21
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (A.T.)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne	Aug. 31		July 12
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug. 24		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-MacKenna			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harrie			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKonna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormack	Sept. 7	8243	92...Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July 5	7200	80...July 19
*†§Woman Control (A.T.)	Murray-Maris-Luca			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels.	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76
*†§Crimson Circle, The	Stewart Romo	Feb.	1	7	79...Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67..Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hook (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Joerneye In Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night In Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Toddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	18

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb. 21	6700	74...Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June 21	7901	88...June 28
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88...Nov. 18
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75...May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90...Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 12	6400	
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98...Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 28	7533	84...Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93...Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May 31	7260	81...June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93...Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80...Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May 17	7654	85...June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May 24	6858	68...May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90...Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan. 28	7200	80...Jan. 25
*†§Montana Moon (A.T.)	Joen Crawford	Mar. 29	7917	88...Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan. 17	7650	85...Nov. 2
*†§Redemption (A.T.)	Gilbert-Nogel-Adoroo	Apr. 5	6019	67...May 10
*†§Richest Man in the World, The (A.T.)	Mann-Nugent	Juno 27	7775	88...July 5
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104...Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	Juno 7	6570	73...May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69...Jan. 18
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Stone-Cavanagh-Owen	May 3	4970	55...Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	8100	68...Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97...Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70...May 26
*†§Woman Rackot (A.T.)	Meore-Sweet	Jan. 24	6387	71...Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9		70...May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July 11	9138	102...July 19
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Meran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remota Control (A.T.)	Haines-Deran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree	Aug. 24	9179	100...July 12
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charlay Chase	Apr. 19	2 reels	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr. 12		
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr. 26	1889	
*†§Big Klek, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	2 reels	Apr. 5
*†§Clock Shop, The	Revua	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T)	Charlie Chase	Juno 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	Juno 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May 31	1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A.T.)	Davidson-Nichols		2 reels	
*†§Kiddles Revue (A. T.)		Mar. 15		
*†§King, The	Harry Langdon	Juno 14	2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writar's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	Juno 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blews	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Deto	Length Feet	Mins.	Reviewed
*†§Applesauce (A.T.)	Holen Morgan	Jan.	4	7066	78...Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71...Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65...Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78...May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	Juno	28	6086	68...July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	6251	58...Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12		
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71...June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58...Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75...May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set	May 24
*†§For the Defense (A.T.)	William Powell	July	26	5670	63...July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	8701	74...Feb. 22
*†§Kibitzer (A.T.) (D)	Green-Brian-Hamilton	Jan.	11	7273	81...Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	28	7177	70...Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70...May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71...July 12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111...Oct. 19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68...July 12
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61...Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67...Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9126	90...Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73...May 10
*†§Roadhouse Nights (A.T.) Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb.	15	6700	74...Dec. 28
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79...June 7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	19		
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77...Mar. 22
*†§Seven Days' Leave (A.T.) Reviewed under the title of "Medal" in Nov. 23, 1929 issue	Gary Cooper	Jan.	25	8100	68...Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6332	68...June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	8402	71...Jan. 25

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Social Lion, The (A.T.)	Dekie-Brian	June	7	5403	60	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A.T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A.T.)	Moran & Mack			
*†§Better Wife, The (A.T.)	Chatterton-Brook			
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancrett			
*†§Dancing Mothers (A.T.)				
*†§Feet First (A.T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A.T.)	Nancy Carroll			
*†§General, The (A.T.)	Huston-Francis			
*†§Grumpy (A.T.)	Cyril Maude	Aug. 23	5940	66 July 12
*†§Heads Up (A.T.)	Rogers-Kane			
*†§Honeymoon Lane (A.T.)	Eddie Dowling			
*†§Huckleberry Finn (A.T.)	Junior Ceghlan			
*†§Kid Boots (A.T.)	Jack Oakie			
*†§Ladies' Man (A.T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A.T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	6560	65 May 31
*†§Little Cafe, The (A.T.)	Maurice Chevalier			
*†§Love Waltz, The (A.T.)	Harvey-Batten			
*†§Man From Wyoming	Gary Cooper			July 12
*†§Manslaughter (A.T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A.T.)	Cooper-Dietrich			
*†§Monte Carlo (A.T.)	MacDonald-Buchanan			
*†§New Morals (A.T.)	Chatterton-Brook			
*†§Queen High (A.T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A.T.)	Arlen-Carroll			
*†§Rose of the Rancho (A.T.)	Gary Cooper			
*†§Royal Family, The (A.T.)	Frederic March			
*†§Scarab Murder Case (A.T.)	William Powell			
*†§See God, The (A.T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000	88 May 17
*†§Skippy (A.T.)				
*†§Spoiler, The (A.T.)	Gary Cooper			
*†§Station S-E-X (A.T.)	Clara Bow			
*†§Tom Sawyer (A.T.)	Jackie Coogan			
*§§Youth (A.T.)	Hershelt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A.T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A			1 reel	May 24
*†§Chords of Memory		May 10	1 reel	
*†§Cams Take a Trip in My Airship	Screen Song	May 24	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A.T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A.T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Heward			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firelings		May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May 17	1 reel	June 28
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song	Aug. 23	564	July 19
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hend, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	July 5
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	July 5
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Hame in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shede of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kendy Kebaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnepps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Rint	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House			
*†§Rube, The	Jimmy Barry	June 21	1 reel	
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A.T.)	Christie Comedy	Feb. 22	1631	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stranger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Tide Rises, The		June 14	1 reel	
*†§Toys	Ormonde Sisters	June 28	1 reel	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June	21		
*†§Beyond Victory (A.T.)	Boyd-Collyer	July	13		
*†§Big Shot, The (A.T.) (F)		June	29		
*†§Clothes (A.T.) (F)	Constance Bennett	May	4		
*†§Crashing Through (A.T.)(F)	Wm. Boyd	June	8		
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb.	2	7607	84 Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug.	24		
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb.	23	6740	73 Nov. 30
*†§Negligee (A.T.) (F)	Ina Claire	May	25		
*†§Painted Desert (A.T.) (F)	William Boyd	May	11		
*†§Parachute (A.T.) (F)	Armstrong-Lombard	July	19		
*†§Pardon My Gun (A.T.)	Starr-Duryea	June	29	5654	63 July 5
*†§Play Boy (A.T.) (F)	Eddie Quillan	June	14		
*†§Saratoga (A.T.) (F)	Constance Bennett	July	5		
*†§Swing High (A.T.)	Twelvetrees-Scott	June	18	7500	75 May 3
*†§Treasure Girl (A.T.) (F)		Aug.	3		

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870	97 June 14
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A.T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A.T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A.T.)(F)				
*†§War and Woman (A.T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon		2 reels	June 28
*†§Big Tap Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Bugville Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Campus Favorites (A.T.)			1 reel	July 5
*†§Carnival Revue (A.T.)	Hiath-Hughes		2 reels	July 19
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Child Life of India (P.T.)	Vagabond Adv. Series		1 reel	July 12
*†§Chills and Fever (A.T.)	Sheah-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A.T.)	Song Sketch	Apr. 20	1 reel	June 28
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A.T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadwey (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A.T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
†Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 28	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Jungle Jazz (A.T.)	Aesop Fable		1 reel	July 19
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§Mind Your Own Business (A.T.)			2 reels	July 12
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Aer.	6 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4 reels	May 10
*†§Ranchhouse Blues (A.T.)		May	17	
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May	11 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April	13 reels	Apr. 5
*†§Romeo Robin, A			1 reel	June 28
*†§Royal Flush, A (A.T.)			2 reels	
*†§Rubeville Night Club (A.T.)	H. B. Watsea	Jan.	26 reels	Nov. 18
*†§Sacred Fires (A.T.)	Vagabond Adv. Series			
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2 reel	Feb. 8
*†§Sixteen Sweetles (A.T.)	White-McNeughten	Apr.	20 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb.	2 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	8 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb.	23 reel	Feb. 15
*†§Sporting Brothers (A.T.)			1 reel	June 7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Temple of Silence (A.T.)	Vagabond Ad. Series		1 reel	July 19
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19 reel	
*†§Tryine Them Out (A.T.)			2 reels	June 7
*†§Two Fresh Eggs (A.T.)	St. John-Aubrey		2 reels	July 5
†§Voice of the Sea (A.T.)	Song Sketch	May	4 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar.	9 reel	

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	65 Apr. 19
*†§Beau Bandit (A.D.)	Naoel-Kenyon	Mar.	2	6169	69 June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92 Mar. 8

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	8100	90	Apr.	5
*†§Fall Guy, The (A.T.)	Mullhall-Clarke-Sparks	June	15	6175	65	May	31
*†§Fremed (A.T.)	Brent-Teemey	Mar.	16	6136	68	Feb.	15
*†§Girl of Part (A.T.)	Sally O'Neil	Feb.	2	6174	60	Jan.	4
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr.	26
**§Hit the Deck (A.T.)	Oakie-Walker	Feb	2	9327	85	Dec.	21
*†§Inside the Lines (A.T.)	Compsen-Forbes	July	20			July	12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7056	78	Dec.	21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb.	22
*†§Midnight Mystery, The (A.T.)	Compsen-Trever	June	1	6483	72	May	31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	24	6234	69	May	24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	60	Feb.	15
**§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan.	4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug.	24	nnt set		June	28
*†§Shooting Straight (A.T.)	Richard Dix	July	20	5800	65	July	12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes In Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Half Shet at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Reckles (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)	Daniels-Sherman	Aug. 17	6379	67	July 19
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Welhelm-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Welhelm				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Data	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Bafera Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bebbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Merc Connelly	Feb. 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Nev (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
**§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, Tha (A. T.) (F&D)	Mare Connelly	May 25	1 reel	
**§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Deughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Magnato, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
**§Mikey the Warrier	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernande Orch		1 reel	June 14
*§†Off to Peoria (A.T.)	Nick & Teny	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps tor New (A. T.)	Vaughn-Caeka	Feb. 2	2 reels	Jan. 25
**§Palanka Flying School (A.T.)		June 22	1 reel	
*†§Peep an the Deep, A	Clark & McCullough		2 reels	July 5
*†§Setting Sen. The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 5
*†§Sleepine Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 27
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug. 3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Ceck O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Duryea-Basquetto	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			June 21
*†§Reno (A.T.)	Roland-Thomson-Leve		9500	100	Feb 22
*†§Sambras de Gloria (Spanish)	Special Cast	Feb.	7000	79	Mar. 29
*†§What a Man (A.T.)	Denny-Seger	Apr.			

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Martin-Johnson	Talk. Pic. Epics	Net set	8860	98 Jan. 25
*†§Alter the Verdict (A.T.)	Tschechowa-Ward	Int. Pheteplay	Jan. 1	8900	73 June 21
Asphalt	Froelich-Amann	Allied Film. Mar. 15		8 reels	85 May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100 Feb. 8
**§Beyond the Rio Grande (A.T.)	Jack Perrin	Ble 4	Apr. 15	5400	60 June 7
*†§Bottem of the World		Talk. Pic Epics			July 19
**§Bride 68 (P.T.)	Veidt-Brink	Amer. Anglo	Apr. 8		100 Apr 19
*†§Bright Eyes	Balfour-Trevor	New Era	July	10.6800	76 July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 19	8372	88 May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61 Jan. 18
Caught In Berlin Underworld	Fritz Kastner				Feb. 15
Chess Player, The	Iehanne-Blanchard	Unusual Plot			
*†Civilization	Hickman-Markey	Amer. Trad. Assn			
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127	Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cesmes	May 2	6516	82 May 24
**§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Pred.	Jan. 5	400	60 Dec. 14
*†§Drifters		Harold Auten			40 July 5
*†§Escaped from Dartmoor	Baring-Hennino	Harold Auten	Apr. 11	7529	70 Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76 Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4			
Figare		Franco-American	Not Set	6360	71 Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parle	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85 Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853	
*†Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film			
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538	May 31
*†Ingagi	African Hunt	Congo Pict. Ltd.	Apr. 13	7776	86 Apr. 26
Jade Casket, The	French Cast	Cesmes		5800	64
*†§June and the Paycock (A.T.)	Sara Allgood Harold Auten		June 27	9100	July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May	176095	69 May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65 Mar. 29
*†§Lest Gods (A.T.)		Talk Pic. Epics	Sept. 1	4800	53 July 12
Lost Patrol		Pro Patria	Not Set	9100	Dec. 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chesternield	Feb. 15	6039	68 Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56 Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52 Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60
Peer Millionaire	Talmadge-Heward	Biltmore	Apr. 7	5200	58 May 17
Pori	Special Cast	Ufa Films			
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	6743	84 Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 12	5600	82 July 5
Sea Fury	Mildred Harris	Tom White	Net Set	5200	58 Dec. 7
*†§Secret of the Pueble		Big 4	June 15		
Smoke Bellew	Conway Tearle	First Division		6605	73
South of Panama	Carmelita Geraghty	Chesterfield		6300	70
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80 May 3
Strange Case of District Atterney "M"		Unusual Pheteplay	Mar. 6	6800	Mar. 22
*†§Take the Heir (A.D.)	Edward Herton	Big 4	Jan. 15	5700	63 Jan. 25
Three Outcasts, Tha	Yakima Canutt	Wece	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66
Western Honor	Bob Steele	Syndicate	Mar.	4849	50 May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18	8100	68
*†§White Cargo (A.T.)	Special Cast	Harold Auten			Mar. 1
*†§White Devil (P.T.) (F & D)	Mesjukin-Dagover	UFA Films			
Why Cry at Parting	Halm-Gralla	International		7000	78 Feb. 22
*†§Woman Wha Was Forgottee (A.D.)	Belle Bennett	State Cinema	Jan. 1	7560	85 Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels	80 June 14
*†§Would You Believe It?	Walter Ferde	Big 4	Mar. 15	6 reels	80
*†§Yiddish Mama, The (A.T.)	Mae Simen	Judea Films		4000	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)	Liberty Prod.			
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestle		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestle		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus te the New World, The	Lyen-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
Germen Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Leder	Aff. European	6 reels	
*§†Hall the Weman (A.T.)		Majestle		
Her Viennese Lover	Asther-Nelan	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
**†§Lady of the Lake, The	Percy Marment	FitzPatrick		
*†§Lite For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Pred.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolen	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestle		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymeon, The (F)		Continental		
**§Sentimental Satan (A.T.)		Majestle		
*†§Smart Women (A.T.)		Majestle		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestle		
*†§Trap, Tha (A.T.)		Majestle		
*†§Unterbidden Sin, Tha (F)		Continental		
Unholy Love	Wegener-Petrevitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
**§Worldly Goods (F)	Kirkwood-Kennedy	Continental		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air	Visuagraph		3 reels	May 17
*†§At the Phetographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
†§Brine On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, Tha	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
**§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Gallopina Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	Jan. 11
*†Just Mirkey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddle Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet
*Liszt Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Pred.	Jan. 1	reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
**§Sioned, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmenies	Song Cartoon	Blephone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Cepley Films	1 reel	Aar. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washineten's Birthday		Fitz Patrick	Feb. 22	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Wavas	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5974	65 May 31
**§High Treason (A.T.)	Hume-Themas	Mar.	25	6210	69 June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7893	88 July 12

*Means synchronized score. †Means sound effects §Means voice (including dialoque and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr.	12		
*†§Just Like Heaven (A. T.)		July	14						
*†§Kathleen Mavourneen (A.T.)	O Neil-Delaney	June	20	5169					
*†§Mamba (A.T.)	Hershott-Boardman-Forbes	Mar	10	6185	69	Mar			
*†§Medicine Man, The (A.T.)	Benry-Bronson	June	15	6211	69	June	21		
†§New Rainbow's End (A.T.)	Steele-Lorraine	June	10	5916	58	July	5		
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.		6750	75	Dec.	2		
Reviewed as "Dangerous Business" Issue Dec. 21, 1929									
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb.	8		
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May	24		
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr.	26		
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb.	22		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marsea-Maria				
*†§My Brudder Sylvest	Leo Carrillo			
†§Oklaheme Cyclone (A.T.)	Trem Carr			
*†§Paper Profits				
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
*†§Satin Straps				
*†§So This Is Mexico (A. T.)	Armida			
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Torrent, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Orums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of Indie, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphosy		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May	3 6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb.	8 5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hershott	Mar.	22 8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan.	18 7533	84	Feb. 15
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	Apr.	12 6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	1 8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July	26 6509		

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept.	29		
*†§Bat Whispers, The (A.T.)	Chester Morris	Dec.	20		
*†§City Lights (F)	Charlie Chaplin				
*†§Ou Berry, Woman of Passion (A. T.)	Norma Talmadge	Nov.	8		
*†§Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct.	18		
*†§Forever Yours (A.T.)	Mary Pickford	Nov.	29		
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	Jeanette MacDonald-Garrick	Aug.	16		
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson				
†§Whoopee (A. T.)	Eddie Cantor	Sept.	7 8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan.	25 952	Jan. 25
*†§Second Hungarian Rhapsody		May	24	
*†Wizard's Apprentice		Apr.	20 840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar.	30 4388		
*†§Burning Trail (Relssue)	Wm. Desmond	July	29 4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr.	20 7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershelr	Jan.	26 [illegible]	[illegible]	[illegible]
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar.	17 7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July	20		
*†§Czar of Broadwey (A.T.)	Wray-Compson-Harron	May	25 7314	81	Apr. 26
*†§Dames Ahey (A.T.)	Glenn Tryen	Feb.	9 5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.	9 6268	69	
Reviewed under title of "Under the Southern Cross" In April 27, 1929 issue					
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb.	2 5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr.	8 6763	75	Dec. 21
Flying Hoofs	Jack Hexle	Feb.	2 3852	43	
*†Hell's Heroes	Bickford-Hatton	Jan.	5 6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	30 5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar.	2 5785	64	Mar. 22
*†§Meunted Stranger, The	Hoot Gibson	Feb.	18 5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May	4 6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan.	12 5609	62	Dec 28
*†§Parade of the West	Ken Maynard	Jan.	19 5906	65	Feb 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	27 6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug.	31		
*†§Song of the Caballero	Ken Maynerd	June	29 6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug.	3		
*†§Spurs (A.T.)	Hoot Gibson	Aug.	24		
*†§Storm, The (A. T.)	Special Cast				
*†§Trailing Trouble	Hoot Gibson	Mar.	23 5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June	1 5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown		23 5025	56	Jan 4
*†§What Men Want	All Star	July	13 6011	67	
*†White Hell of Pitz Pelu	Special Cast	June	1 7727	80	May 10
White Outlaw, The (Relssue)	Jack Hoxie	May	25 4541		
*†§Young Desire (A.T.)	Mary Nolan	June	8 6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Boudoir Diplomat (A.T.)				
*†§Bullet Proof (A.T.)				
*†§Cohens & Kelleys In Ireland (A.T.)				
*†§East Is West (A.T.)	Lupe Velez			
*†§Flirt, The (A.T.)	Glenn Tryea			
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff			
*§†Hunchback of Notre Dame (A.T.)				
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97 Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Lady Surrenders, The (A.T.)				
*†§Little Accident (A.T.)	Fairbanks, Jr., Page			July 12
*†§Love Cavalier, The (A.T.)	Boles-Loff			
*§†Merry-Go-Round (A.T.)	Loff-Boles			
*†§Oregon Trail (A.T.)				
*†§Ourang				
*§†Outside the Law (A.T.)	Nolan-Robinson			
*†§Resurrection (A.T.)	Boles-Velez			
†§Saint Johnson (A.T.)	Ayres-Wray			
*†§Scrub Oak (A.T.)	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
†§Strictly Dishonorable (A.T.)	John Boles			
*†§Virgin of Stambeul (A.T.)				
*†§Week-End Girl	Laura La Plente			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May	17 2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (relssue)		May	26 1 reel	
Badge of Bravery	Ted Carson	Feb.	8 2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson	June	14 2 reels	May 24
Beauty Parade, The	Arthur Lake	July	2 2 reels	June 7
Benjamin Franklin (Relssue)		June	23 1 reel	
Boundary Line, The (Relssue)	Fred Humes	July	5 2 reels	
Close Call (Reissue)	Edmund Cobb	Aug.	2 2 reels	
Columbus & Isabella (relssue)		June	9 1 reel	
Crooked Trails	Ted Carson	May	3 2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar.	8 2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar.	22 2 reels	Feb. 15
Fighting Terror (Relssue)	Billie Sullivan	July	19	
French Leave	Sid Saylor	Mar.	19 2 reels	Mar. 8
Follow Me	Arthur Lake	Apr.	30 2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16 2 reels	
Getting the Air	Arthur Lake	Mar.	5 2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June	11 2 reels	May 24
His Girl's Wedding	Arthur Lake	July	23 2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan.	6 1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan.	25 2 reels	Dec. 21
Law In the Saddle	Ted Carson	Apr.	5 2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug.	23 2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June	2 10 episodes	
Make It Snappy	Sid Saylor	Feb.	12 2 reels	Jan 18
Man Hunter, The	Ted Carson	July	26 2 reels	July 5
Matter of Polley	Edwards	Jan.	13 1 reel	
Milky Way (Relssue)	Charlie Puffy	Mar.	10 1 reel	
Omar Khayam (Relssue)		July	21 1 reel	
One Wet Night	Roach-Edwerds	Feb.	24 1 reel	
Plane Crazy	Sid Saylor	July	9 2 reels	June 7
Peekaboo	Arthur Lake	May	21 2 reels	Apr. 26
Poney Express Kid, The	Edmund Cobb	Aug.	9 2 reels	July 19
Post of Honor	Bobbie Nelson	Feb.	22 2 reels	Jan. 18
Prehistoric Man (Relssue)		Aug.	4	
Pronto Kid, The (Relssue)	Edmund Cobb	Apr.	12 2 reels	
Queen of Roundup (Relssue)	Josie Sedgwick	Mar	1 2 reels	
Red Coat's Romance	Ted Carson	June	28 2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24 1 reel	
Rockin' Venus	Josie Sedgwick	Jan	18 2 reels	
Should Poker Players Marry?		June	30 1 reel	
Sid's Long Count	Sid Saylor	May	28 2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan.	15 2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19 2 reels	Mar. 15
Some Show	Arthur Lake	Apr.	2 2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7 2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July	12 2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15 2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7 1 reel	
Trail of the Pack	Ted Carson	Jan.	7 2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May	12 1 reel	
Way of the West (Relssue)	Neely Edwards	Feb.	1 2 reels	
Why Walt	Slim Summerville	Feb.	10 1 reel	
Whip Hand, The (Relssue)	Billy Sullivan	Mar.	15 2 reels	
Wild West Wallop (Relssue)	Edmund Cobb	May	24 2 reels	
William Tell		Jan.	27 1 reel	
Wolf's Fangs	Ted Carson	May	31 2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar.	3 2 reels	
*†§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bowery Bimbees	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June	25 2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
†Chile Con Carmen	Oswald Carteon	Feb.	3 1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	July	28 1 reel	
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
*†§Firehuros (A. T.)	Archer-Oent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3 2 reels	
*†§Hainwe'en	Sporting Youth	Apr.	14 2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr.	14 1 reel	Apr. 12
*†§Hell's Heels	Oswald Carteon	June	2 1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May	14 2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19 1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar.	24 10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2 10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Aor.	23 2 reels	Mar. 29
*†§My Pal Paul	Oswald Carteon	June	16 1 reel	June 28
*†§Neighbors	Sunny Jim	Mar.	26 2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July	7 1 reel	
*†§Oswald Cartoons			1 reel	
*†§Outdoor Soorts	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr.	28 1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb.	17 2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr.	28 2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar.	17 2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb.	26 2 reels	Jan. 25
*†§Spooks	Oswald Cartoon	July	14 1 reel	
Steeplechase (A. T.)	Sporting Youth	Jan.	6 2 reels	Dec. 14
*†§Stop That Noise	Sunny Jim	July	16 2 reels	June 14
*†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9 10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Dec.	9 10 episodes	June 21
*†§Traffic Troubles		Mar.	12 2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar.	31 1 reel	Mar. 29
*†§Up and Downstairs		Jan.	28 2 reels	
*†§Vernen's Aunt	Dent-Archer	Feb.	19 2 reels	Feb. 1

*Means sunchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	6830	74	May 31
*†§Dumbbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Oelroy-King	Aug.	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar.	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	4280		
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	6876	76	July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†§Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	75	June 14
*†§Danube Love Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Bennett-Halliday		6094	68	June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lottl Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Alda, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Davis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Landis-Halligan-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Alda	Giovanni Martinelli		9 June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Contrary Mary	Bobby Watson	839	9 June 7
Cry Baby	Mary Louise Treen		
Danger	Littel-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bartlett	725	8
Devil's Parade, The	Special Cast	888	10 June 14
Done In Oil	The Potters	1539	17 June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Koliz		
Evolution	Progress of Motion Pictures		10 June 21
Evolution of the Dance		1071	12 Feb. 22
Faust	Ouet 1st Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station			
Footnotes	Page Sisters & Oscar Grogan	519	6
For Sale		523	6 June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
Glee Quartette, The	Jack Buchanan	552	6 Feb. 15
Going Places		660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayer	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The		1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733	8 June 14
Holiday In Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	June 14
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The		694	8 June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	809	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Lobo, Dog of Dogs	Lobo	590	7 Mar. 8
Lonely Gigolo	Lottl Loder	922	9
Looney Tunes			
Lost and Found	Irene Shirley		
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Matinee Idle	Henry Hull	685	8 June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberte Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Nagger, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
New Rhythm	Havana Casino Orch.		
Nile Green	Broderick-Crawford	740	8 June 7
No-Account, The	Special Cast	777	9
Office Steps		874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattlee-Marsh	580	6
Operation, The	Edgar Bergen	835	9 Feb. 8
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
People Versus, The	Campeau-O'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Oaks	537	6
Pay Off, The	H. B. Walthall	1076	12 Mar. 8
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Royal Fourflusher, The	Eddie Buzzell	1556	17 June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		June 7
Sinkin' In the Bathtub		1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger		1390	16 June 7
Sound Effects	Buddy Traos	653	7 May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Stepping Out	Leo Donnelly		
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knaop		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15 June 14
Temole Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819	9 Feb. 8
Websterian Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11 June 14
While the Captain Waits	Armida		
Who Pays?	Murray-Oakland	912	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Work, Milton C.			
Yamekraw		857	9 Apr. 26

You'll find it first

in

Motion Picture News

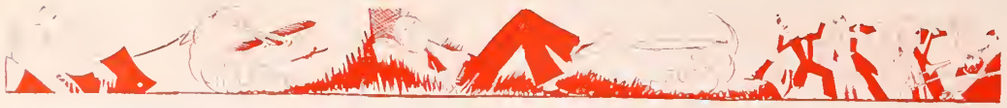
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ment, looking up into the red sky with good intentions of making good with the women



of all nations. The painted woman, the spider, the cisco kid and other common clay



renegades, all on the make for the man who came back, would be wondering, are you



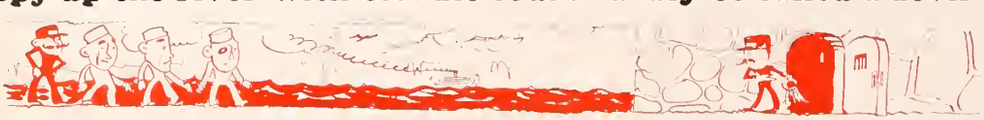
there? Sez you. Sez me! A Connecticut yankee from Scotland yard singing a song o'my



heart would get a greater kick out of such a play called life than the heart breaker. A



spy up the river with blondie could hardly be called a devil with women, but the ridicul-



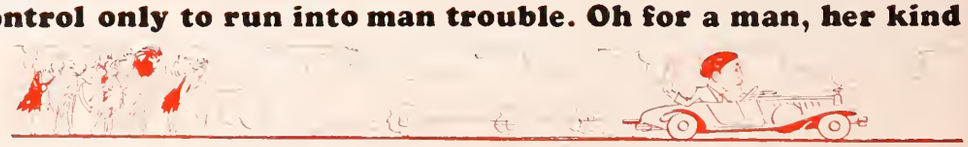
ousness of his going nowhere in such luxury with you, and the dancers of Barcelona,



after one night in Paris would call for hot numbers. Living for love, the sea wolf would



attempt to exercise woman control only to run into man trouble. Oh for a man, her kind



of man! Men on call! That's the kind for these young sinners, and no favors asked. The



last of the Duanes gave fair warning to the princess and the plumber, and broadcast it to



the world over Fox Movietone News, that she's my girl — she wears the pants. Soup to



nuts — that's the content of the big 48 Fox is carrying over the big trail of 30-31."



JULY 26, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

I caught a preview of Greta Garbo in "Romance" last night. This one will have them standing in the aisles, no less than did "Anna Christie." The Garbo portrays an entirely different character, the one you may remember Doris Keane in a few years ago. But the old lure will not be denied and the throaty Garbo middle register throbs give the spectators what they're willing to pay for. Greta's English shows improvement and her acting is the same tense thrill that you've learned to look for.

* * *



Greta Garbo

From N. Y. DAILY MIRROR

GARBO DOES IT AGAIN!

And Metro-Goldwyn-Mayer adds another hit to "Big House", "Let Us Be Gay" (Shearer), "Our Blushing Brides" (Crawford), "Way Out West" (Haines).

And Still They Come!

VOL. VII. NO. 4

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★ BUFFALO BILL, JR
★ FRANKLYN FARNUM
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★ YAKIMA CANUTT
★ WALLY WALES
DIRECTED BY
HARRY WEBB

"RIDIN' LAW"
with
★ JACK PERRIN
★ YAKIMA CANUTT
★ ROBERT WALKER
DIRECTED BY
HARRY WEBB

"CANYON HAWKS"
with
★ YAKIMA CANUTT
★ "BUZZ" BARTON
★ WALLY WALES
DIRECTED BY
ALVIN J. NEITZ

"FIREBRAND JORDAN"
with
★ LANE CHANDLER
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★ SHELDON LEWIS
DIRECTED BY
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A jazz saga of the younger generation with an appeal for everybody this side of ninety.

Another big-money attraction on the Warner Bros. 1930-31 schedule.

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SUE CAROL

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Featuring the Song Hit:
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WILL HORWITZ *Recommends—*

"Wise spending and keeping apace with modern developments in theatre equipment and service"

Showmen will be interested in the article in which Mr. Horwitz reveals his success rules in THE SHOWMAN for August, to be published in MOTION PICTURE NEWS issue of August 2nd.

They will be equally interested in its many other features, including the advertising messages of organizations specializing in the manufacture of theatre equipment.

For SHOWMAN advertisers are the leaders in their field, who through their association with the leading publication in its field are keeping MOTION PICTURE NEWS readers in touch with proper sources of supply.

An essential to "wise spending and keeping apace with modern developments in theatre equipment"

THE SHOWMAN

11th ANNUAL ANNOUNCEMENT ··· 1930 ·· 1931

The ONE BIG COMEDY PROGRAM

Educational Pictures

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GOOD COMEDY was never in such demand or of such importance as it is today. It is a vital, an essential, part of the new screen entertainment. In a year and a half of the talking comedy it has won an enthusiastic public approval, and has enabled exhibitors to build programs that are more satisfying as entertainment and more economical in cost.

It is the theatre's one best bet to appeal to the juvenile patronage that has been drifting away. The youngsters can understand and enjoy the comedy, and will come to see it.

This new meaning of the comedy makes it a matter that calls for the most careful thought in your planning for the coming season. EDUCATIONAL is the one sure, safe place to turn for it. Though acknowledged Short Feature leaders for more than ten years, EDUCATIONAL PICTURES have never stood out so far ahead of the field. Their leadership since they ushered in the New Day of the Comedy with their first sound releases



has been so pronounced as to belie all competition. It is recognized by the entire industry.

The current season has seen these great comedies on the screens of almost every de luxe theatre in the land—and altogether in more than 7,000 of the country's 10,000 wired theatres. It has seen their box-office value attested by big exploitation campaigns by leading showmen, by an entirely new exhibitor attitude toward the advertising of short features.

And now, with greatly enlarged studio facilities, EDUCATIONAL is advancing to a still bigger year of comedy. The Educational, Metropolitan and Sennett Studios offer an array of specialized comedy brains and talent, under the leadership of MACK SENNETT and AL CHRISTIE, that is without a rival. And other studios in the East will provide humorous novelties on the same high quality plane.

With a comprehensive national advertising and publicity campaign behind these pictures, EDUCATIONAL offers you a line of talking comedies and novelties that, consistently played and consistently exploited, can be one of your biggest assets for 1930-1931; a group of pictures which we proudly and confidently announce as the greatest comedy program the screen has yet seen.

E W Hammons





Educational Pictures

"THE SPICE OF THE PROGRAM"

26
TWO-REEL
MACK SENNETT
TALKING COMEDIES



The record of this great series of talking comedies has been nothing if not spectacular. The paeans of praise they have won from the press are without precedent. So are the reception given them by the public, the record breaking theatre bookings and their revolutionary exploitation.

They have moved forward with marvelous strides in recent months. Every comedy a new surprise. Stories! Stars! Lavish production! A million miles from the old conception of a short film comedy! Real features in two reels.

And for 1930-1931 MACK SENNETT has doubled the pace!





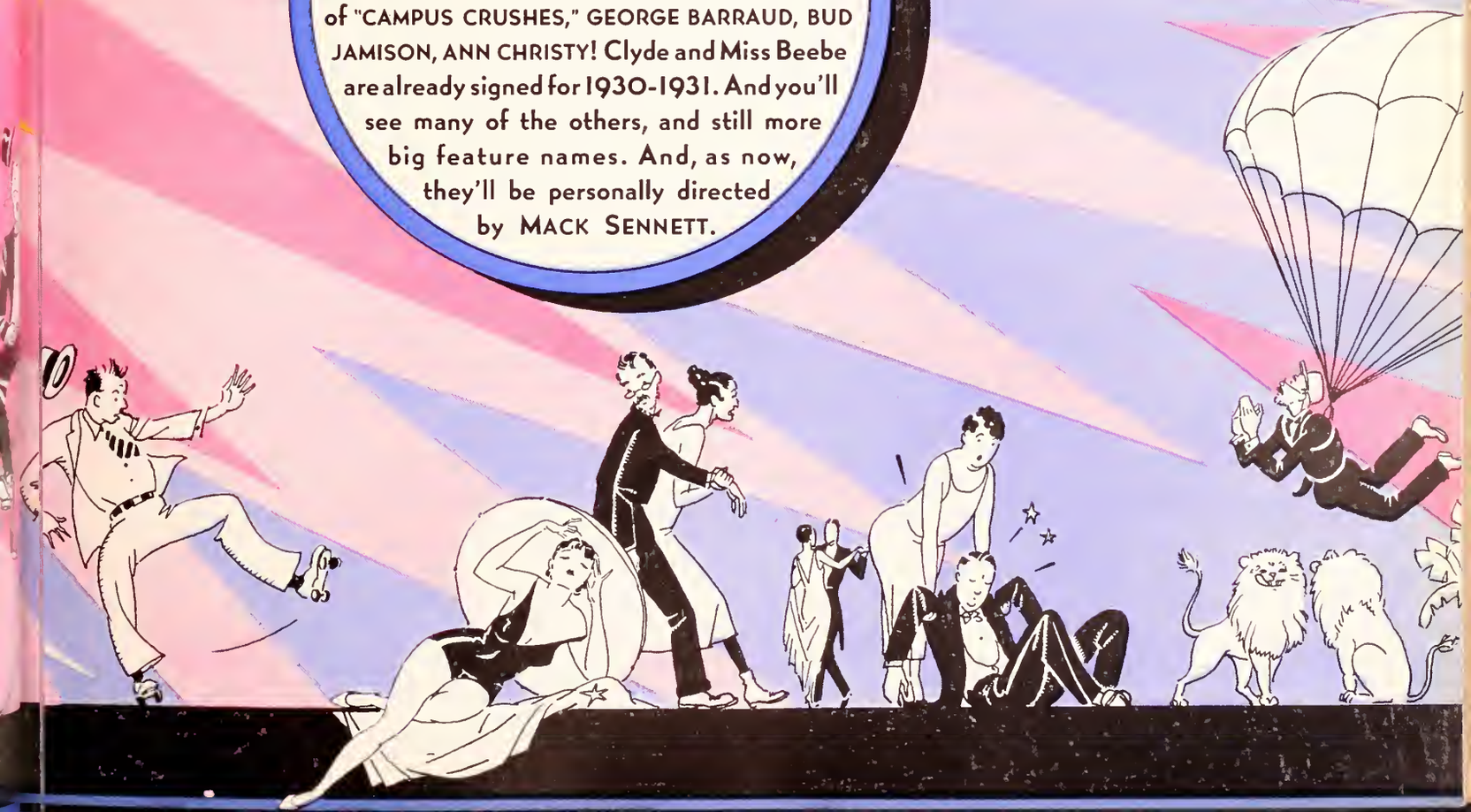
Educational Pictures

"THE SPICE OF THE PROGRAM"





What an array of star names in the current "SENNETTS!" ANDY CLYDE of "CLANCY AT THE BAT," "MATCH PLAY" and many other red hot hits; MARJORIE BEEBE of "HONEYMOON ZEPPELIN" and a dozen other successes; DAPHNE POLLARD of "SUGAR PLUM PAPA," NICK STUART of "CAMPUS CRUSHES," GEORGE BARRAUD, BUD JAMISON, ANN CHRISTY! Clyde and Miss Beebe are already signed for 1930-1931. And you'll see many of the others, and still more big feature names. And, as now, they'll be personally directed by MACK SENNETT.



6 TWO-REEL LLOYD HAMILTON TALKING COMEDIES



OCCUPYING A NICHE IN COMEDY'S

OF HIGHEST HONOR HALL OF FAME

Stars may come and stars may go in dramas and musical novelties and other pictures—but in comedy LLOYD HAMILTON goes on to greater and greater achievements. One season of talking comedies has carried HAMILTON to a new high position of popularity. His name on the marquee means more profits anywhere in the world.





Educational Pictures

"THE SPICE OF THE PROGRAM"



8 TWO REEL MERMAID Talking Comedies

When you want fast action and laughs, and lots of both, turn to MERMAIDS. For years they have represented the utmost limit in fast and hilarious movement consistent with good stories and good acting. And in all their many seasons of popularity MERMAIDS have never stepped faster than they are doing right now. Just look over the current MERMAIDS. Names like T. ROY BARNES, EDDIE LAMBERT, MONTY COLLINS, AL ST. JOHN—in such pictures as "HOW'S MY BABY?" "WESTERN KNIGHTS" and "THE MADHOUSE." Knockout laugh hits everywhere. And that's just a hint of the good things to expect next season.

Educational Pictures

"THE SPICE OF THE PROGRAM"

IDEAL
TALKING COMEDIES
6
TWO-REEL



Educational Pictures
"THE SPICE OF THE PROGRAM"

Another series that offers lots of rapid-fire action, and that is full of belly-laugh gags and plenty of sure-fire hokum in the best modern dress. Every one a rip-roaring comedy snorter that is ideal for balancing a program containing one of the heavier, more serious dramatic features. And the casts will include popular well established comedy names that will be an invitation to every comedy lover in your community.



6

TWO-REEL

GAYETY

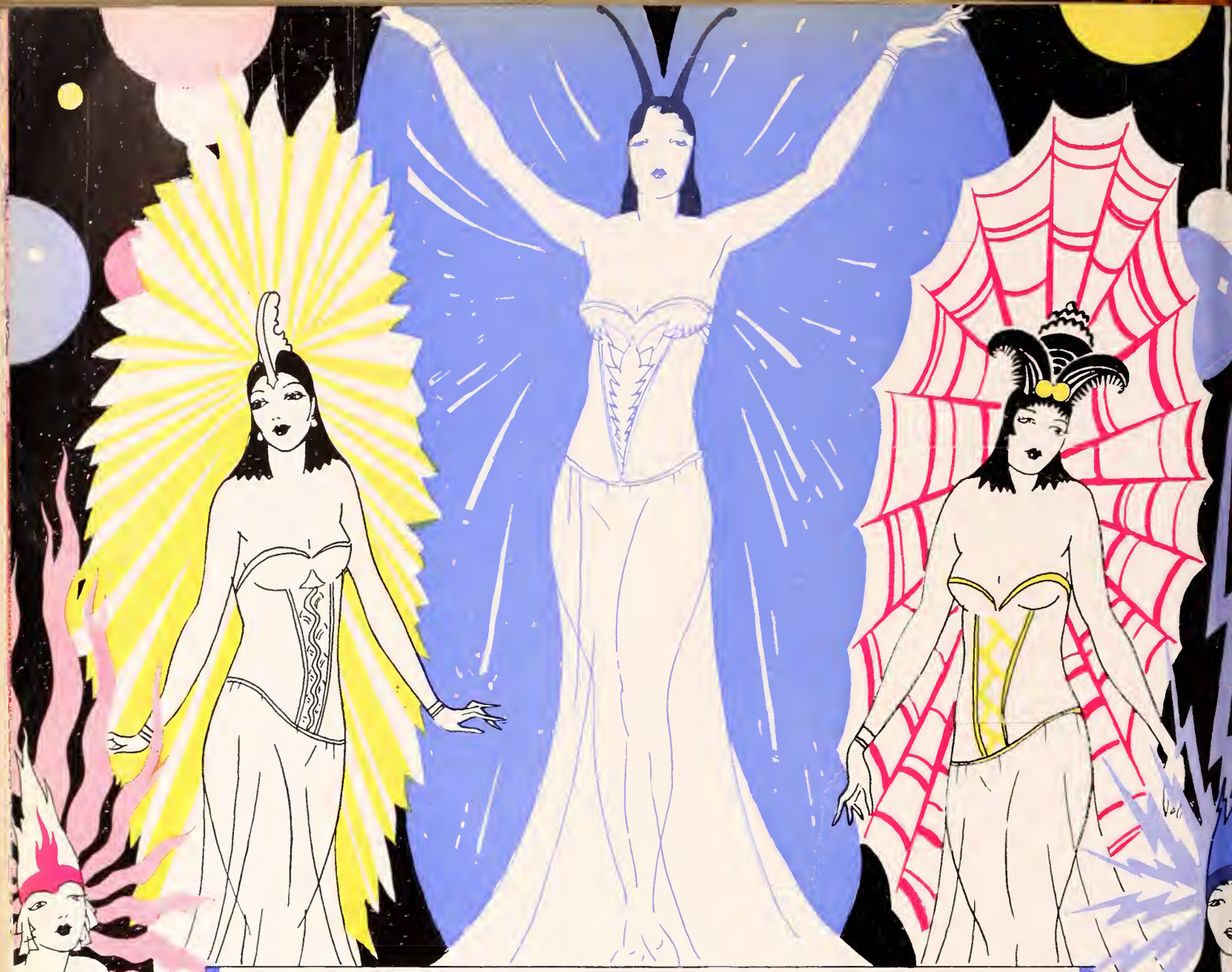
TALKING COMEDIES

AL CHRISTIE PRODUCTIONS

LET your audiences be gay. It's your best assurance of satisfied patronage. Here is gayety itself! Youth and beauty! Pep and ginger! The younger generation in its liveliest and funniest mood. What a pace they set for the world to try to follow. And that's just the kind of pace these peppy GAYETY COMEDIES will set for your program. Both men and girl stars of real popular appeal will be in the casts, and AL CHRISTIE will be in charge of production.

Educational Pictures

"THE SPICE OF THE PROGRAM"



6 TWO REEL VANITY TALKING COMEDIES

AL CHRISTIE PRODUCTIONS

Beauty may be largely vanity, but how they all love it! Especially when it is surrounded by good fun, as it will be in this new series. The pick of Hollywood's beautiful girls; some of its choicest comedy talent; AL CHRISTIE'S masterful production! With as much action and excitement in every one as you'd find on a college campus on the day of the big game.

Educational Pictures

"THE SPICE OF THE PROGRAM"



6 TWO REEL Tuxedo Talking Comedies

AL CHRISTIE PRODUCTIONS

TUXEDOS will boast some of the finest casts among all the new season's two-reel comedies. The names now being lined up will be a valuable asset to any theatre's advertising copy. The stories, by well known authors, will be the kind you will chuckle over for weeks. And so this old established and popular brand, with AL CHRISTIE now at the helm, will step forth to greater laughs and greater glory.

Educational Pictures

"THE SPICE OF THE PROGRAM"



MACK SENNETT BREVITIES

12

ALL TALKING **ONE-REEL** ***ALL COLOR***

LIGHT comedy-novelty stories that hit the high spots of our hectic modern life. Our sports, our hobbies, all our crowded interests. And always girls, girls, beautiful girls! When you must put more pep in your program, and "make it snappy" is the order for your short features, MACK SENNETT BREVITIES will always turn the trick.

Photographed by
MACK SENNETT
NATURAL COLOR
Process

Educational Pictures
"THE SPICE OF THE PROGRAM"

Recorded by
RCA Photophone

26
one-reel

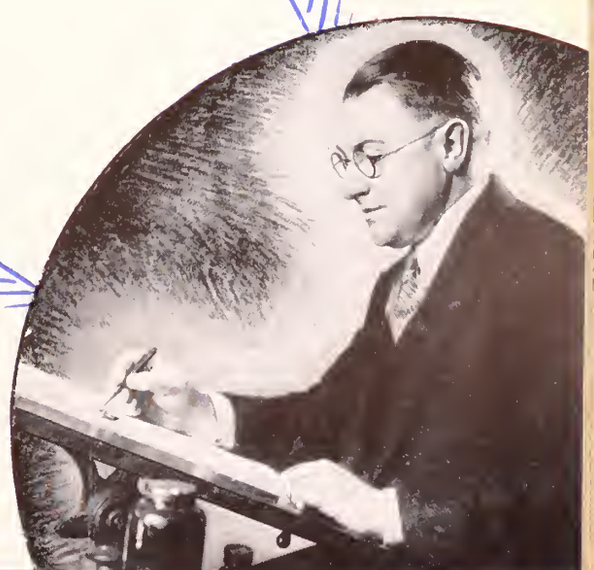
PAUL TERRY TOONS

by PAUL TERRY
and FRANK MOSER

In a few weeks, with a few releases, TERRY-TOONS established themselves among the most popular of screen novelties. No audience can fail to respond to that jazzy, lilting swing that Terry and Moser get into every one of these sound cartoons through their unique process. Millions have swayed to the rhythm and laughed at the fun of such gems as "CAVIAR," "HAWAIIAN PINEAPPLES," "SWISS CHEESE" and "BULLY BEEF." They are tuneful as well as funny—offering much of the world's best music as well as some of its best laughs—a dash of paprika for any program. And oh! how the children love them!

Recorded by
Western Electric System

Produced by
Audio-Cinema, Inc.



Educational Pictures
"THE SPICE OF THE PROGRAM"



12 ONE-REEL
Lyman H. Howe's
HODGE-PODGE
Some Sense AND *Some Nonsense*
WITH SOUND

HODGE-PODGE is unique. It is the only novelty reel that combines sense and nonsense in such infinite variety. Famous places and peoples, others that are odd; a few words of wisdom, a few more of jest; a moment of inspiring scenic beauty; cartoons that make them laugh, "shots" that make them thrill. HODGE-PODGE is a delightful and invigorating ten-minute excursion up and down the highways and the byways of the world.

Edited by
Robert E. Gillaum

Educational Pictures
"THE SPICE OF THE PROGRAM"

Greatest Studio Resources



Metropolitan Studios

BACK of the comedies offered in this announcement are the greatest studio resources and the greatest specialized brain power ever devoted to one company's short feature comedy program.

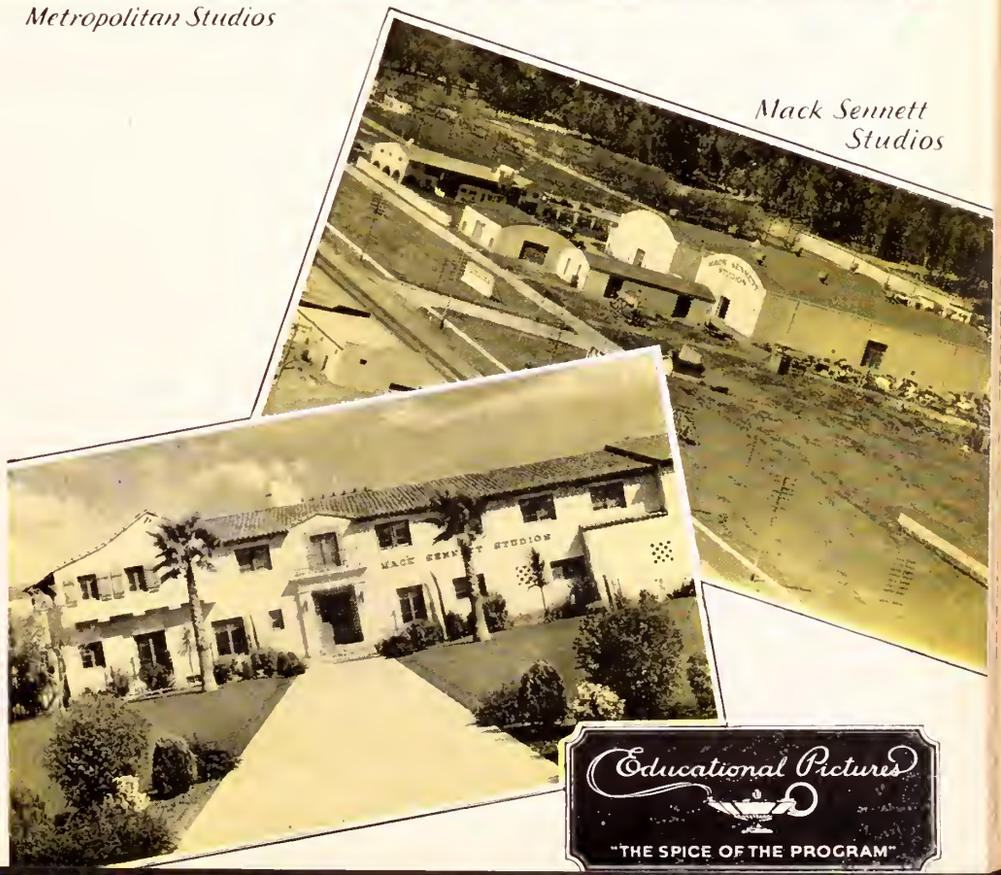
EDUCATIONAL has pursued a policy of steady expansion ever since the introduction of sound into comedies. This has recently culminated in the affiliation of the EDUCATIONAL and METROPOLITAN Sound Studios, giving EDUCATIONAL the finest studio facilities in the history of any short feature organization. There are thirteen big stages at these two studios, six of which, totaling over 60,000 square feet, are sound-proofed and furnished with the most up-to-the-minute sound production equipment. With several portable outfits mounted on trucks, the comedy units at the EDUCATIONAL and METROPOLITAN Studios have practically unlimited working facilities.

EDUCATIONAL Studios operate with the RCA Photophone method. METROPOLITAN Studios use the Western Electric System.

The MACK SENNETT Studios at Studio City, where the two-reel MACK SENNETT TALKING COMEDIES and the single-reel MACK SENNETT BREVITIES are being produced, similarly rank among the finest in the industry as well as the most beautiful. Here there are two big sound-proofed stages with a total of 40,000 square feet, as well as an aquatic stage, housing a swimming pool, also adapted for talking picture production, and portable truck equipment. The RCA Photophone system is employed.

From these great production centers will come the talking comedies which EDUCATIONAL now offers you for 1930-1931. A splendid guarantee behind a splendid program of short features!

Mack Sennett Studios



Educational Pictures

"THE SPICE OF THE PROGRAM"

For the Children

For the Grown-Ups

"The coming of talkies," says Photoplay Magazine, "has brought astounding advances in the field of short pictures, particularly in the comedy line."

Photoplay is so impressed by these "astounding advances" that it inaugurates a monthly review of short features. And, of course, starts it off with a review of EDUCATIONAL'S latest comedy release! A fine reflection of the public's attitude, which it is Photoplay's business to know.

EDUCATIONAL is justifiably proud of the leading part it has played in the "astounding advances" in short features in the last year and a half. For no one company's product has ever led the march of progress in its field with greater honor.

We direct exhibitors' attention to a review of the unfailing progress of EDUCATIONAL'S TALKING COMEDIES in the current season as an indication of the progress to be confidently looked for in the coming year. From "THE LION'S ROAR" and "THE BRIDE'S RELATIONS" down through such hits as "LOOK OUT BELOW," "DON'T BE NERVOUS," "PRINCE GABBY," "CLANCY AT THE BAT" and "SUGAR PLUM PAPA," to such current first run smash laugh successes as "HONEYMOON ZEPPELIN," "GOOD MORNING, SHERIFF," "WESTERN KNIGHTS" and "MATCH PLAY," they have been one steady procession of "astounding advances," until today they are playing in the finest theatres in every city in the land and are being watched for by millions of eager fans.

Here is a real background of national prestige and popularity for the biggest opportunity you ever had to make money with short features. Get these 1930-1931 talking comedies signed up now and begin planning now to exploit them consistently. Play these comedies for the pleasure of your child patrons as well as the grown-ups. You are sure the children will understand and enjoy them. How well the adults appreciate them is proved by the record of the last year. Advertise them to appeal to both the kids and their parents.

Whatever your feature picture line-up for the coming season, you can win new child and adult patronage, and make more money, by playing and advertising these talking comedies.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, *President*

EXECUTIVE OFFICES.....1501 BROADWAY, NEW YORK,

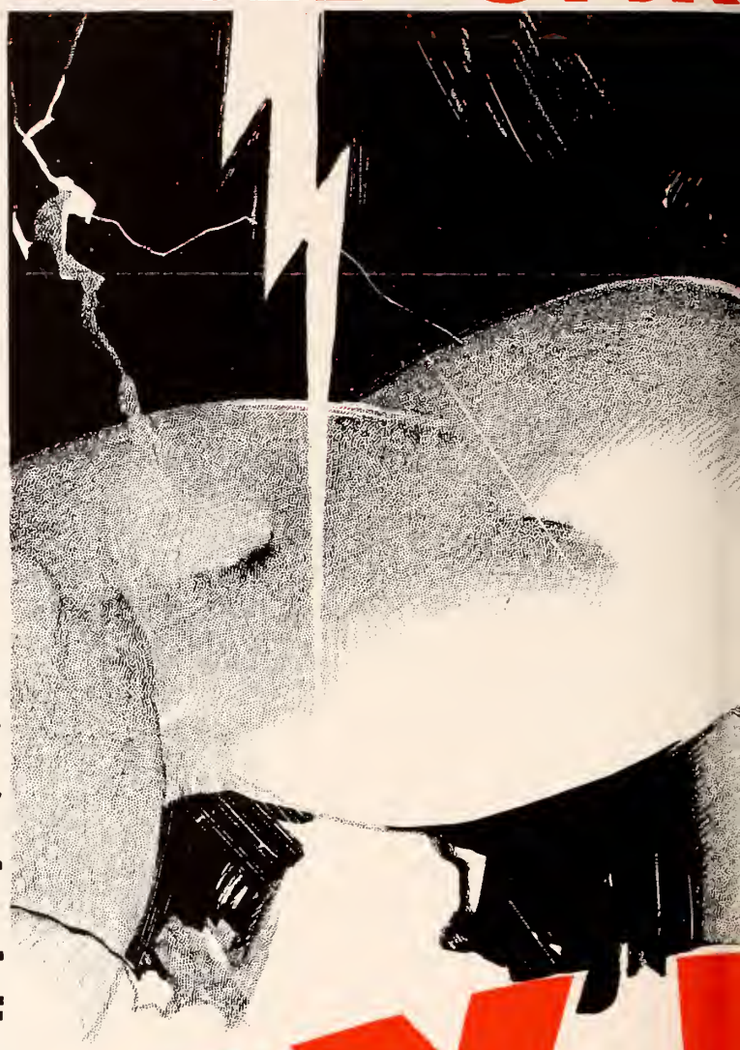


TITAN ROCKS COAST

'DIXIANA' Smash Sensation in World Premiere as RADIO Victory Sweep Begins . . . .

GRANDEUR OF "DIXIA
TITAN SPECTACLE UNR

THE MIGHT OF THE RADIO TITAN LOOMS ABOVE THE WESTERN SHOW WORLD TODAY! BLASTING AWAY BARRIERS OF BLAZING HEAT . . . "DIXIANA" HIT LOS ANGELES LIKE A SOUTH SEA HURRICANE . . . PACKED THE RKO ORPHEUM AT $5 TOP AND COMPLETELY FLABBERGASTED THE SHOW MOB WITH THE MOST OVERWHELMINGLY MAGNIFICENT PAGEANT OF WONDERS MORTAL EYES HAVE EVER BEHELD!



DIXI



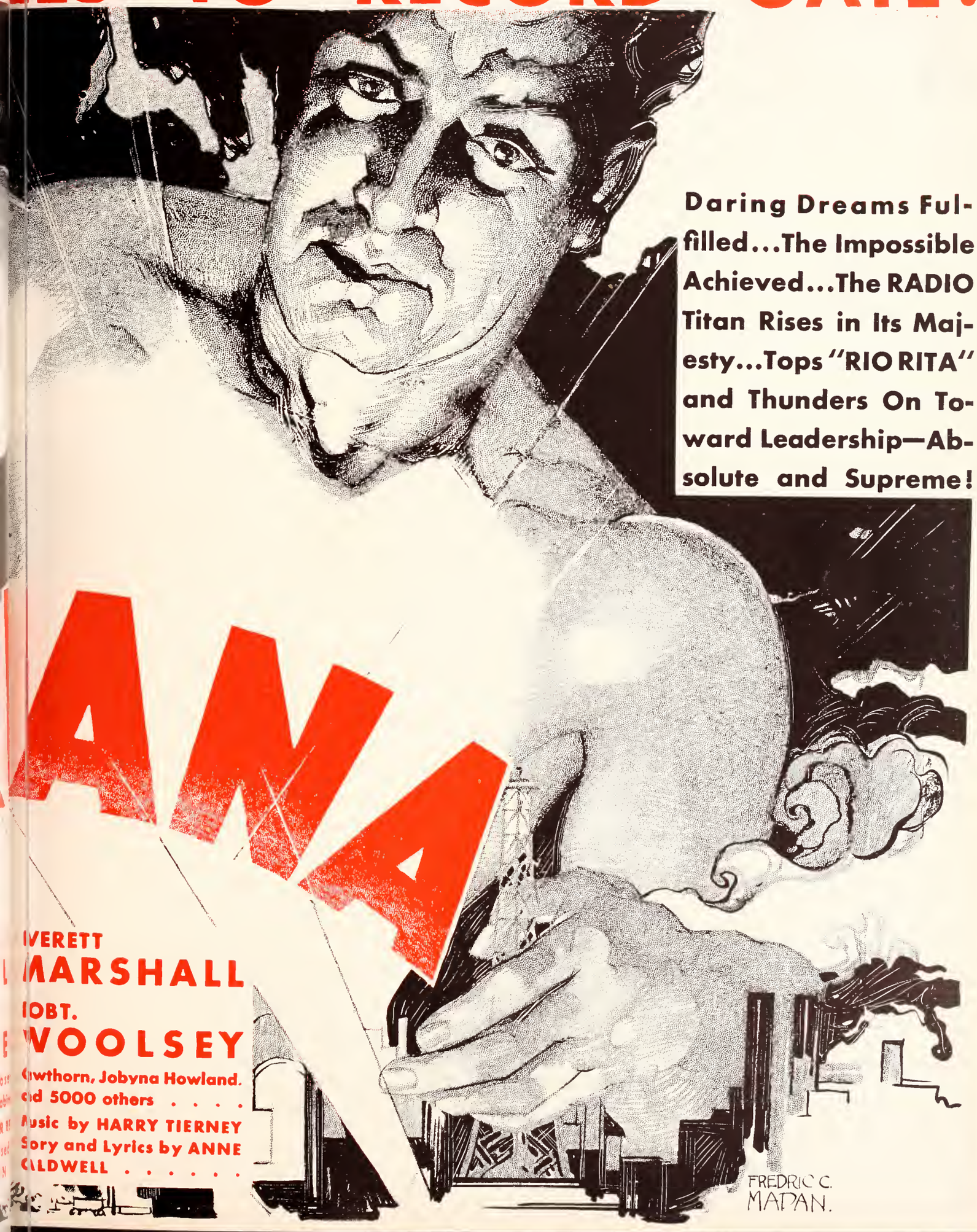
BEBE
DANIELS

BERT
WHEELER

Dorothy Lee, Joseph
Ralf Harolde, Bill Robinson

Directed by LUTHER REED
Personally Supervised by
WILLIAM LE BARON . .

NA" STUNS COAST AS
LS TO RECORD GATE!



ELEMENTAL VALUES OF DRAMA PUT B. O. WHOOP IN TITAN SPECTACLE!

DIXIANA

COAST SHOWMEN STAGE BLISTERING BALLYHOO FOR BIG GATE REACTION!

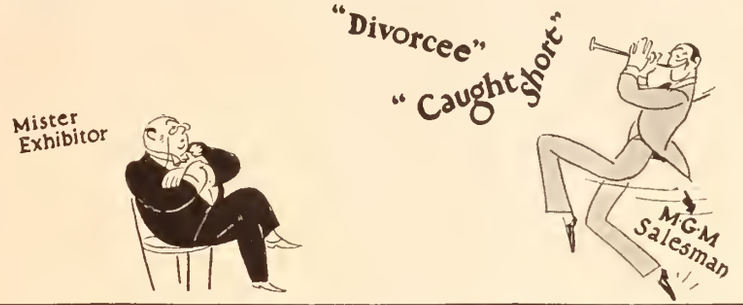
WATCH TRADE PAPERS FOR DRAMATIC DETAILS OF TITAN MERCHANDISING SWEEP...HARNESSING A FAR-FLUNG EMPIRE OF MODERN BUSINESS IN DRIVE TO REAP BEAUCOUP PROFITS.



TITAN OWNS THE SKIES! JULY 29, THE MAGIC NIGHT!

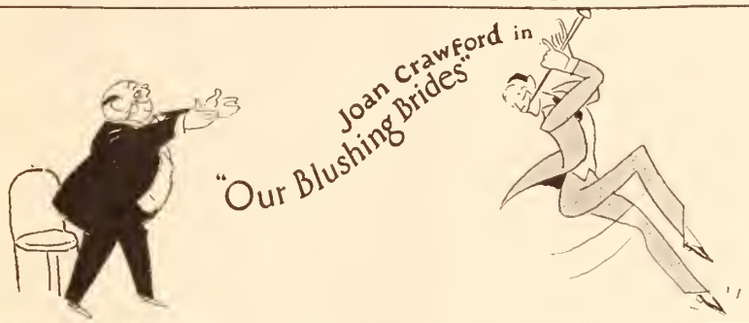
No showman worth his salt will fail to take advantage o Radio's great "Dixiana" broadcast from the Titan Holly wood studios July 29th. Fifty mighty NBC stations wil speed the gorgeous music and sweeping drama o "Dixiana" up and down the channels of the sky . . . anc drive the story with unerring aim into the consciousnes of millions of listeners. No other show machine matche the Radio Titan in efforts to sell your tickets.

SWEET MUSIC!

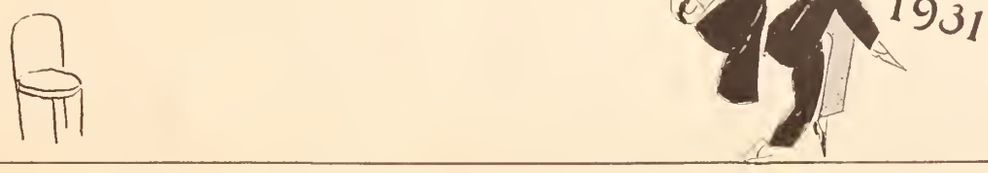

"Divorcee"
"Caught Short"
Mister Exhibitor
M-G-M Salesman


"The Big House"


Norma Shearer in
"Let Us Be Gay"


Joan Crawford in
"Our Blushing Brides"


Greta Garbo in
"Romance"
William Haines in
"Way Out West"


M-G-M in
1930
1931

"Never Anyt



GRA

An astounding new experience in screen drama... a new angle to the immortal triangle depicted in amazingly thrilling scenes of natural beauty... photographed in places never before filmed by man . . . camera shots that can never be duplicated... Germany's greatest airman flying through the narrow gorge of ice and snow, 2,000 feet deep . . . men and women... lovers... hanging on the precipice of ice and snow . . Heaven only knows how...



GRAHAM McNAMEE IS THE NATIONAL BROADCASTING COMPANY STAR ANNOUNCER

With music and sound effects. Directed by Dr. Arnold Fanck and G. W. Pabst. Produced by H. R. Sokal-Film with song "Loving You." Presented by Carl Laemmle.

A UNIVERSAL PICTURE

The WHITE HELL of PIT

hing Like It!"

—Washington Herald

Sensationally different from anything you ever saw on stage or screen! With every magnificent thrill and startling situation DRAMATICALLY HEIGHTENED by the VOICE of the ONE and ONLY

HAM McNAMEE

radio's supreme personality and the best loved voice in the world . . . A NEW TYPE OF PICTURE . . . astonishing . . . bewildering . . . almost unbelievably dramatic . . . the only new thing in talking pictures since talking pictures began.

"A four star picture."
—Mae Tinee, Chicago Tribune.

"Sweetness, sadness, romance, breath-taking thrills."
—Chicago Evening American.

"Most astonishing, magnificent, glorious scenery ever." —Chicago Daily Times.

"Drama thruout . . . suspense such as no mystery picture ever offered . . . one of the finest pictures of the year."—Chicago Herald Examiner.

"One of the six best of the month. You musn't miss it. An amazing spectacle."—Photoplay for July.

"Audience will just go wild. A marvelous picture."
—Motion Picture News.

"Will augment box-office records."
—Exhibitor's Herald World.

"Holding audiences spellbound."
—Washington News.

"Thrills never before screened. One of most amazing outstanding pictures of season."
—Washington Times.

"A simple story, beautifully told. Camera work superb." —Exhibitor's Herald World.

Z PALU

Entered at the Postoffice at Minneapolis, Minn., as Second Class matter.

Greater Amusements

America's Foremost Motion Picture Regional Trade Journal

Published by Amusements Publishing Corporation 303 Lumber Exchange, Minneapolis

VOLUME THIRTY-TWO
NUMBER 7

July 19, 1930

Single Copy, 10 cents; $2 per year
$5 in Foreign Countries

T. E. Mortensen
Editor

Circulating in the Minneapolis, Milwaukee, Des Moines and Omaha Territories

C. J. Neary
Associate Editor

Getting at the Truth

During discussions at the recent 2-2-2 conference, one producer-distributor representative insisted that it cost 30 per cent of the total annual film intake to handle the 15 per cent gross received from the independents, referring to theatres not members of the producer chains. Later another member of the same group testified that since compulsory arbitration was ruled illegal by the Thacher decree, 45 per cent of the previously written contracts were a total loss to his company!

These two statements clash, in our opinion. Assuming the statement of the latter representative to be correct, either the gross intake from the so-called independents represents greatly in excess of the claimed 15 per cent gross intake of film rentals and certainly more than the alleged 45 per cent loss on unfulfilled contracts or the circuits didn't live up to the terms of their contracts with that representative's company.

We believe both statements of these producer-distributor-exhibitor representatives bear out our contention as set forth last week in this column. The former is deliberately lying with regard to the strength and importance of the independent operator, as substantiated by evidence of the second representative.

As previously pointed out, the chain operators and their associate members would dwarf the importance of the non-chain members for the express purpose of maintaining dictatorship over the large majority in prices, policy, runs, protection and other elements of extreme importance to the minority—the chains.

These points are brought out in this column primarily to prove to the independent operators that they should and do hold the balance of power—but that they do not exercise their rights. In the Minneapolis territory, with which we are most familiar, only about 140 theatres out of 1,400 are producer-owned. And they are not all important runs, either. We believe it would make interesting reading of figures to check the books of the various distributors to ascertain just what percentage of the annual gross film rental the 10 per cent producer-owned theatres in this territory composes of the total yearly intake.

We believe the statement of the first producer representative speaking is correct in one detail, i.e. —the annual cost of doing business with the independents to be approximately 30 per cent of the total cost of selling and distribution; the other 70 per cent of the selling and distribution cost, we believe, is chargeable to the sales to circuits by the high salaried executives with the enormous weekly expense sheets.

We stand by our original claims and contentions:

1. That the claim independents contribute but 15 per cent of the annual gross revenue from films at a selling and distribution cost of 30 per cent to be a deliberate lie for the purpose of holding the majority in awe.

2. That more than 16,000 independent theatres contribute more than 50 per cent of the annual gross film rental.

3. That the independent element actually upholds the public influence in the industry.

Furthermore, we believe, as previously stated that the total cost of selling distribution to the independents represents but 30 per cent of the entire annual cost and the balance should rightfully be charged against the producer-owned theatres.

Will those who stand accused in this column defend their actions and statements or will they discontinue their deliberate misrepresentations?

We wonder!

—ADVERTISEMENT

VOLUME XLII
NUMBER 4

Motion Picture News

NEW YORK CITY
JULY 26, 1930

Economic Pressure Halting Theatre Grabbing Orgy; Zoning Unnecessary?

Double Entendre

Chicago—A local exchange manager who afforded one of the home town girls an entree that later led her to stardom has a recent portrait of the young lady prominently displayed in his office. It bears the following inscription: "You made me, Big Boy!"

"John, dear," queried the exchangeman's wife the other day, eyeing the picture for the first time, "John, dear, I've been wondering: Is that an acknowledgement or an accusation?"

Columbia's Notion Of Graves' Pact Results in Jam

Hollywood—Although Columbia thought it had Ralph Graves under a five-year optional contract, with three more years to go, Graves did a walkout and advised Columbia to look the contract over more closely, according to report. When Columbia found Graves could not be held further, deal was made for the player-director-writer to appear in two pictures for Columbia, the first of which will be "Dirigible."

After this adjustment was made, Graves arranged to write one story for Universal, and after that goes over to M-G-M under a long term writing contract at a reported salary triple his Columbia weekly check. Provision is made for Graves to return to Columbia to complete his agreement.

Graves has been with Columbia for about three years, and worked under a contract with the company for the past two years, directing, writing and acting during that time. It is reported that something happened to the final three years of the Graves contract during a period of disagreement over money matters—and only a small sum was involved.

N. Y. Securities Bureau Probing Duplex Affairs

Books and records of the Duplex Motion Picture Industries, Long Island, have been subpoenaed by the Bureau of Securities as part of an investigation of that company. The subpoena came when an accountant, detailed by the bureau to go over the books of the company, reported he was denied free and uninterrupted access to the books. Complaints have been made to the New York *Evening Journal* in that paper's stock fraud expose in connection with affairs of Duplex and Intercontinental Film Laboratories.

Scouts Being Recalled as Chains Find They Can't Stand Gaff

Readjustment of the situation caused by cut-throat building and acquisition of theatres throughout the country on the part of the four major circuits may eliminate need for corrective steps, such as proposed division of the United States into four zones with each chain to be kingpin of a zone to the exclusion of the other three.

This is the view taken in some quarters where it is pointed out conditions complained of are being corrected through shifting economic conditions. Thus, the money stringency is causing retrenchment, with the orgy of expansion being halted. Scouts are being recalled by the leading chains which are finding that working arrangements can replace extravagant expansion to their mutual benefit.

Paramount, Warners, Fox and R-K-O are the companies reported to have been considering a proposed parceling of the United States into zones to end the theatree expansion rivalry between them.

Committees Named for Rezoning at Philly

Philadelphia—Committees have been appointed by the M. P. T. O. and local distributors to draft a plan for the rezoning of the Philadelphia territory. A series of meetings and conferences will be held in the near future for the purpose of drafting a zoning system for the entire district.
trict.

Brandts, Former Operators In Bklyn., Back in Field

William and Harry Brandt, who retired as independent theatre operators when they sold their Brooklyn holdings to Fox Metropolitan, plan a come-back.

Indications that the former is preparing are seen in the formation of three companies in Albany, the William Brandt Windsor Amusement Corp., William Brandt Flatbush Theatre Corp. and William Brandt Jamaica Amusement Co.

Congratulations!

Hollywood—M. Stanley Bergerman, son-in-law of Carl Laemmle, is now general manager of Universal's short subject department.

Garbo Again!

Hollywood—"Romance" is slow in tempo, but it has Garbo. She carries the picture through by sheer force of her ability. The picture will go over because of her tremendous popularity, although it doesn't compare with several of her previous efforts.

GREENE

Reviewed in full in *Motion Picture News* next week.

Byrd Polar Film Shelved After Two Canadian 1st Runs

Toronto—Considerable interest has been aroused in the withdrawal of "With Byrd at the South Pole" from Canadian theatres. After playing two runs, one at the Tivoli here and the Palace, Montreal, further engagements of the Byrd production were cancelled and the film now is on the shelf. The presentations at Toronto and Montreal proved very disappointing, little enthusiasm being shown toward the portrayal of the Byrd achievement by the Canadians. Further, Canadian officialdom did not appear to be very enthusiastic.

Al Gottesman Going Back In Exhibition on Own?

Alfred Gottesman, veteran New England showman, it is understood, is planning to reenter exhibition on his own, following his retirement from Warners. He is declared negotiating for a number of dark Warner theatres in New England.

Starr on DeForest Board

Herman Starr, vice-president of Warners and president of First National, has been named a director of the DeForest Radio Co. of Passaic. Warners and First National are users of radio tubes manufactured by the DeForest firm, and Starr's election has no other significance, J. W. Garside, president of the firm, told Motion Picture News.

Johnny Hines Signed For Christie Series

Hollywood—Al Christie has signed Johnny Hines to do a series of comedies to be released through Educational-Christie and produced at Metropolitan studios.

Motion Picture News

Vol. XLII NEW YORK CITY, JULY 26, 1930 No. 4

KICKED, BUT NOT LICKED

TWO theatres—one a large and gaudy circuit house, the other a small "family" independent—face each other on opposite sides of a business artery in a city near Chicago. A woman and a child step up to the box-office of the circuit house are handed a ticket and change by machinery.

A little farther on, a stiff-backed, unsmiling attendant points automatically to a ticket chopper. A brusque employee in the outer lobby waves them mechanically and indifferently onward to where a machine-like usher sweeps them down an aisle to a front seat and leaves them.

Cold, disinterested, lackadaisical. Efficient, as the theory of efficiency goes, of course. No doubt about that.

Two Ways—One Good

IN the second theatre, another patron approaches the box-office and is greeted with a smile and a cheery "hello" from the cashier. A second greeting awaits the customer as she approaches the ticket taker. In the lobby is the owner-manager, who welcomes her by name and stops for a chat. Maybe he talks about the weather. Or the children. Or the show. Who knows or cares?

Occasionally, he escorts her to a seat in the theatre himself. Under all circumstances, she is at home in these friendly and familiar surroundings. So much so that she doesn't hesitate to acquaint the usher who serves her willingly and cordially with her preferences in seats.

And the Moral Is This—

THE circuit house has changed ownership three times since its opening four years ago. It has known closings on two different occasions. The chain which now has the theatre on lease has been attempting for some time to turn it back to its former owners.

The "lone hand" theatre has been owned and operated for the past twelve years by the same smart showman. In that period of time, it has been closed only twice: once for remodelling, once for installation of sound.

Two accurate extremes of the situation in exhibition today. Not confined to this particular city, but rampant, and flagrantly so, all over these United States.

THAT'S one slant. And this backs it up:

In Washington this week, economists and experts attached to the Department of Commerce came to the conclusion that the "little fellow" in all lines of business is far from licked. "In the last analysis," the official word has it, "the independent merchant will maintain his place in proportion to the efficiency with which he performs his functions and renders a real service to the community."

"The neighborhood grocer can introduce those elements of personal attention and service which are much appreciated by the consumer and which cannot so readily be supplied by a vast, impersonal corporation."

Grocer or exhibitor, butcher or baker, the conclusion is sound, infallible and indisputable.

Tidal Waves and Ripples

THE unaffiliated exhibitor has been having a tough time. High rentals, payments on sound equipment, preferred protection for producer-owned first runs and pictures that are bad because one-mind production is battling a problem which no single person alive can conquer—all of these factors and more are digging their sharp and painful prongs into the resisting carcass of the harassed showman.

Yet, we repeat today as we have in the past and will continue to so do that the individual, if he knows his stuff, can and will weather the economic tidal wave which he falsely thinks will engulf him.

The Bromide Again

THE major companies need the revenue that comes from the so-called small and unimportant theatre operator. With foreign markets dwindling before producers' eyes, the independent in this country assumes a more dominant position than ever before. The big companies want to and will sustain the downtrodden exhibitor, not necessarily by choice but by necessity.

The thing for the showman to do is to lose that inferiority complex, square his shoulders, apply them to the grindstone and use his head. He's been kicked well nigh to hell and back again, but he's not yet licked.

Get wise. Get the religion. Get busy.

KANN

Clarke Cleans Up $5,000,000 In Law Suits; New Fox Regime Now In Clear

Summer Comfort

If you are going to the movies you can leave your CLOTHES TO BE CLEANED AND PRESSED Just at the left of the lobby.
—Ad in Waterville (Me.) paper.

Gaping Stars Fall For Star Gazing; Get Nize Dope

Hollywood—Despite the unpleasant publicity recently, when several picture "names" were brought into the trial of a mystic, the coast is still going strong for the mediums, soothsayers, palmists, mind readers and crystal gazers.

Business in the conference parlors slumped a little while the recent trial was in progress, but the same old stand-bys of the film colony made their regular trips to find out just what they should do in investments, personal life, etc., and just what prospects they had for early work in pictures.

The recent production slump on the coast—or, rather, the tremendous over-supply of talent through the influx of so many stage personalities; sent thousands of the film colony to the mystics and readers. Then again, many of the stage players—always easy prey for the "reading the future" gag—finally discovered that there were some pretty smart birds among the mediums and "future-lookers" around Hollywood, and they became steady customers.

Scouts Get Busy

When the stage gang got onto the "best readers," the latter found it rather difficult to do much reading for the individual, as the latter was an unknown on the coast and the "professor" had little inside dope available. But when the person came back there was plenty in the files. The reliable scouts had gone out and dug up the past history, business and family background, etc., so that the second and succeeding readings were right on the line.

One palmist that has been getting quite a substantial play from the picture colony has decided to postpone his yearly vacation until his gullible customers stop coming in wholesale numbers.

Only last week, the maid of an actress prominent in the business and social life of the film colony called the Motion Picture News office to tell the professor that her employer "would not be able to get down this morning, but would be in tomorrow sure."

Although informed that she had the wrong number, the maid insisted on explaining in detail whom she wanted to talk to—and why.

There are many stories (undercover, of course) about the prominent personalities in Hollywood who make regular trips to various and sundry mediums, palmists and analyzers. The customers include producing supervisors, directors, actors, writers, players of both sexes, studio execs and lesser lights on the various company payrolls. Some of the names blaze forth in the largest types on the 24 sheets for pictures; and others get smaller size letters on the poster advertising, but they are all willing to put the old dough on the line for a chance look into the future—whether it's on the level or not.

Lawyers, Threatening to Sue For Fees, Taken Care of Without Court Action

Quietly and with nary a tip-off to an industry that didn't know it was happening, Harley L. Clarke, Mid-West public utilities magnate and now part and parcel of the picture business as well, has warded off a barrage of law suits, threatened by lawyers, which might have hampered and retarded the reorganization of the Fox enterprises had they been permitted to reach the courts.

When the struggle for control of the Fox companies had reached its peak, there were as many as twenty-two legal lights in the competitive lists, representing various groups of stockholders and individuals. Exactly what the combined legal fees totaled has never been divulged, but estimates have run the figure up as high as $5,000,000.

After Clarke stepped in and bought the Class B voting stock owned by William Fox and thereby assumed control of the companies, the statements for services from various law firms began to pour in. For a time, it appeared that the tangle of who was to pay whom and how much would end up before judge and jury.

No More "Dirty Linen"

It is understood that Clark appreciated the fact that unless something was done about it, the washing of Fox linen in the public prints might continue without end. He then moved to clear up the situation which by that time was extremely complex until today, it is learned, the slate is practically clean.

Clarke's quick handling of the problem is regarded by the limited few who know the details as an extremely workmanlike job and constitutes the last colorful chapter in washing up the inside organization history of the companies which he now heads.

Philly Hears Janet Is in Town; Police Called

Philadelphia—Word that Janet Gaynor was visiting her father, Frank Gaynor, in Frankford, attracted such a crowd outside the house that a police guard was sent for to prevent disorder. The player paid a flying visit to her father's home, accompanied by her husband, Lydell Peck.

Miss Gaynor was born on Wister Street near Germantown Avenue in Philadelphia 23 years ago.

Lyon's Mother Honored

Hollywood—In a nation-wide contest conducted by the Photographers' Ass'n of America to find "America's Loveliest Mothers"—Mrs. A. W. Lyon of Hollywood was awarded third prize. Mrs. Lyon is the mother of Ben Lyon, featured screen player.

Claims Columbia Welched on Deal; Sues for $450,000

Columbia has 20 days in which to answer action brought in the Supreme Court, New York, by Herbert R. Ebenstein, insurance broker, for $450,000 which he claims is due him in commissions for interesting F. J. Lisman & Co. in financing the producing company.

The action, which Joe Brandt describes as "one of those things," is based on an alleged agreement entered into between Columbia and Ebenstein on Sept. 7, 1928, wherein the latter declares he was to secure finances for Brandt's organization. The complaint avers that Columbia needed such financing sorely at the time.

Ebenstein says he finally interested Lisman in the plan, but that Columbia would not go through with it, switching to Goddard & Co. His attorneys are Abeles and Green.

Suggest'n of Peace Award For Laemmle Hit by Quirk

Agitation to obtain the Nobel Peace Prize for Carl Laemmle, producer of "All Quiet on the Western Front," leads James R. Quirk to make some pertinent remarks in the current issue of *Photo Magazine* both on the fitness of such a choice and on the relative recognition accorded author and producer.

"Far be it from me to intimate that the jolly idea originated with any one even remotely connected with Uncle Carol's payroll," says Quirk. "But that the idea originated in Hollywood I have no doubt. It is just that kind of an idea—if you know what I mean.

"If I mistake me not, didn't Carl Laemmle's Universal company produce one of those blood-red war pictures that were the box-office fashion in the early days of our participation in the late conflict—the days when 'The Beast of Berlin,' 'To Hell With the Kaiser' and 'On to Berlin' helped send our boys to the enlistment offices yelling for revenge?

"Also, there is not a word among the suggestions about Remarque who actually wrote the book which Director Lewis Milestone translated so faithfully into celluloid."

The Insiders' Outlook

THEY'RE covering it up mighty well. Maybe so well that the yarn won't break—with names—until the internal situation in a certain outfit is straightened away.

But the facts are these for you to read into them what you will:

Unless a radical improvement in quality is evidenced by the production head of this particular organization, the blow-up that now impends will be speedy, devastating, and costly.

Speedy, because something has to be done to keep the producer's allied theatres supplied with real box-office pictures.

Devastating, because it will surprise the business under whose very nose the situation is so rapidly crystallizing.

And costly, because the man involved is well up in the four-figure-a-week class under a contract which runs for several years.

At the New York end, those in whose destinies the future of the company rests are worried and alarmed over the present state of affairs and quite a bit at a loss what to do. You see, there are several hard-headed, practical bankers whose questions will have to be satisfied and that, as usual, won't be such an easy obstacle to hurdle.

He'll Find Out

Hollywood today is the Hollywood of waning song writers, dialogue writers, stage people and patents. With the introduction of sound, the coast was forced to become familiar with all of these. Basic patents sprung up overnight, and there were so many improvements made, and at so fast a rate, no one seemed to know just where things were at.

In this jumble, one smart studio technician took advantage of the fact that separate basic patents on a certain device were held by two different individuals. Although the patents were different and allowable, they achieved practically the same results. The technician has been jumping the two basic patents for several years, figuring that if one of the patent holders checked on him, he would secure a license from the other and claim his process was based on the latter.

But a few months ago, the two patent holders got together and decided that they would join forces. A separate company was formed, in another state, to retain secrecy and now they are checking up on the pirate technician with a view to entering suit for damages. It will run into hundreds of thousands.

Funny part is that the technician's company—one of the big ones—will have to take care of the suit and the damages.

Pinching the Rooster

Lower Broadway is the scene. The principals are several bankers, and their subject, Pathe.

Unconfirmable—as a matter of fact denied and emphatically, too—is the yarn that Harley L. Clarke, who says nothing but does much, is dickering for Pathe's interest in the Du Pont-Pathe Manufacturing Co., marketers of raw stock and an extremely prosperous business enterprise.

Also for Pathe News. Why the latter? Not hard to dope that one out.

Yet, speaking on behalf of Pathe, is the official executive, preferring to remain unnamed, who gives the assurance that this is not to be. Admitting that such a deal was discussed some months ago, this informant ups and declares Pathe is not for sale; that the company is all set to go on its own and looking to the future with a very considerable optimism.

And there, this one rests for the time being.

Virtuous Dowagers

Bob Cochrane, taking his lusty typewriter in hand, postalsystems this:

"So the old Universal is sold down the river again!

"That's what your 'Insiders' Outlook' sees in the offing.

"The fact that there is no truth in the story doesn't matter," he continues. "It's still a good story. It has been a good story for years and years and years. It's one of the best stories the industry has ever had, because it has always been available when there was nothing else to talk about."

Then, in the best Cochranian humor:

"We're perfectly willing to take our turn in being sold out by rumor, but don't you think you should divide the honor with other companies now and then?"

***The Insiders* have heard their stuff described in many ways, some of them hardly suitable for publication, but Cochrane transfixes it like this:**

"I like to read your 'Insiders' Outlook' because it reminds me for all the world of a virtuous old dowager kittenishly pretending to be naughty —when we all know darned well that she's painfully virtuous—but I must insist that hereafter you refrain from selling Universal more than once a month. It ain't doing right by our Nell."

Jam—Studio Kind

Is Zanuck in or is Zanuck out?

Hollywood both asks and answers its own question in the same breath.

The boulevards out California way are rampant with reports, rumors and whisperings that Darryl, associate producer on the Warner lot, may shortly leave the company.

Story goes he and Jack Warner hit it off in grand style, as has been the case for lo these several years, but that elsewhere in the New York high councils of the organization Zanuck does not sit so fortissimo.

An entirely different slant runs something like this:

That Zanuck has just signed a new two-year contract at $6,000 a week. Which puts the chatter about kissing the Warners good-bye exactly 104 weeks off.

System—1930 Style

A trick of the trade. Call it big business, if you like:

A big timer, well known throughout the industry and particularly in New York, is filling a man's-sized job and filling it well. The company he is running has interests in practically every branch of the amusement field.

Yet, this chap, for some reason which those who know his gag fail to understand in view of his undeniable competence, persists in staging a performance day in and day out for the benefit of his president. This is how he does it:

He pyramids his appointments with various department heads, running the last half of the first into the first half of the second. And so on. As a result, whenever the head of the company calls for this exec, he's usually advised Mr. So-and-So has seven or eight conferences on at once. Or if the big boss should peek in the door, he finds this particular office cluttered with conversation and men.

It's a swell racket for the executive-racketeer, for he has sold his superior the idea he's slaying himself on the altar of the company's progress.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain.* *Title registered in United States Patent Office and foreign countries. Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.*

Chains Now Find They Must Lean On "Little Fellow" To Fight Oppression

Showmanship!

How they run theatres in New York City:

One, showing the Oswald cartoon, "Not So Quiet," billed it on the program as "All Is Quiet."

Another reported that his house, now second run, would become first run in the fall, but did not know why.

In another the cats chase rats around the auditorium during the performances, but the audiences pay no attention to them. They're used to it.

And they talk about "the sticks."

Warners Plan To Expand in Texas And in Oklahoma

Oklahoma City — Warners will expand throughout Oklahoma and Texas with opening of the Midwest, scheduled for Aug. 1. The theatre is one of the group of Tom Roland houses recently taken over by the company. The lease on the Shrine Auditorium is to be continued for presentation of roadshows and long runs. The Midwest and Liberty will offer first runs, the Empress and Folly second runs and the Palace, under lease to Sol Teters, will continue vaudeville, musical comedy and pictures.

Harry Zehner to Head 233 Club on the Coast

Hollywood—Harry H. Zehner, assistant general manager of Universal Studios, and one of the most popular production executives in Hollywood, is slated to become president of the 233 Club at the organization's annual election Aug. 20. Zehner was selected for the post by the two nominating committees.

Other candidates for offices in the theatrical Masonic body include: John Le Roy Johnston, executive vice-president; Henry Otto, Charles Crockett, P. A. Be Hannessy, C. E. Toberman and Jean Hersholt, vice-presidents; Otto K. Oleson, treasurer; Morris Resch, Abraham Goldman and Lee King, secretaries; Marco Hellman, W. S. Van Dyke, Edwin Carewe, Samuel Kress, J. J. Franklin, Lloyd Whitlock and Clifford Smith, directors.

Victory Seen

St. Paul—Indicating a victory for exhibitors in their fight to secure one operator in the booth of sound houses and a non-union helper to change discs and needles, operators here have discontinued bannering of houses now running open shop as a result of the controversy with the union.

Personal Contact Factor in Warding Off Adverse Legislative Moves

Value of the independent exhibitor in combating adverse legislation now is being recognized by circuit operators, who find in "the little fellow" a bulwark of protection against oppressive laws.

The independent's personal contact with his local, state and Federal representatives, the big chains are finding, goes a long way in thwarting objectionable measures as they arise. The circuit with its far-removed home office often finds itself at a disadvantage in coping with legislative attacks. This, plus the antagonism against chain operation which is being felt by other lines of business, places the circuit in a dependent position so far as legislative activity is concerned.

Aiding Exhibitor Bodies

To this growing appreciation of the need for the independents' aid can be attributed decision of circuits to become active in regional exhibitor organization activities. The circuits now are lending support to exhibitor bodies, finding the co-operation mutually beneficial. There have been numerous instances where independent exhibitors have saved the day in combatting censorship and obnoxious tax measures, particularly where the solons had evidenced an inclination to "pick on" circuit operators.

South Dakota in Danger of 10% Ticket Tax Levy

Pierre, S. D.—Because exhibitors of this state probably will not present a united front in a campaign against a ten per cent tax measure now pending, and the Northwest exhibitor unit will remain aloof from the fight, there is danger of the bill becoming law. Senator Charles Lee Hyde, who is a local exhibitor, killed the bill in committee at the last session, but this year the situation is different. The Northwest exhibitor unit probably will keep hands off, stating the bill is a matter for Will H. Hays and Charles C. Pettijohn to combat.

Tiffany Artist Dies

Ailing since undergoing an attack of pneumonia some time ago, Walter Hopkins, veteran Tiffany artist, was found dead in his bed at his New York home by John Savage of the company. The latter had called to inquire why Hopkins had not reported at the office.

Klein, Hoffman Abroad

Edward L. Klein and M. H. Hoffman, associated in development of Liberty Prod., are in Europe, having left New York hurriedly late last week.

A Critic's Slant

The tendency on the part of some theatrical circuits to substitute, in part, billboards and street car advertising for paid newspaper space puzzles me.

Whoever heard of a theatregoer walking to the corner and waiting there until a trolley came along that he might determine which show he would attend?

Or of a theatregoer touring the billboards by motor to make a selection?—Chester Bahn in the *Syracuse Herald*.

Charninsky Firm Takes Over 'Pan' At Kansas City

Kansas City—Marking another step in the breaking up of the Pantages chain which is being reduced to a handful of theatres, the Pantages here has been taken over by the Charno Amusement Co., new firm formed by Louis Charninsky and A. A. Mack.

Charninsky continues as manager of the theatre, which is to play first runs and Fanchon & Marco presentations. Mack is owner of the Twelfth St. theatre. Charninsky completed the deal with the Pantages Theatre Co. of Los Angeles.

Cinema Patents Co. Suit Against Craft Up Aug. 12

Wilmington, Del.—Craft Film Laboratories, Inc., has been cited to appear before Federal Judge John P. Nields, Aug. 12, to defend a motion for a preliminary injunction restraining the use of its developing machines. The citation was obtained by Cinema Patents Company, which filed the action recently, alleging infringement of two patents granted on a application of Leon Gaumont, filed in 1909.

Another Tilt at Columbia; Barsky Out as Producer

Hollywood—After eight months as associate producer at Columbia, Bud Barsky has resigned. William Lord Wright, formerly in charge of serials and shorts at Universal, takes over some of Barsky's duties.

Exhibs on Spot

Minneapolis—Action against a number of exhibitors of the territory, some of them prominent, for alleged copyright violations may be undertaken by distributors. Alleged offenders have been notified of complaints following investigation by the Hays office. Bicycling and holding over of prints are charged.

Warners, First National, to Be Party To Contract if Move Consistent, Legal

Companies' Legal Staffs Now Studying Situation, Says Sam E. Morris

Whether Warners and First National will be a party to the new standard license agreement is a matter being determined by the companies' legal staff, in consultation with attorneys of the various other companies.



Sam E. Morris

Sam E. Morris, Warner vice-president in charge of distribution, is authority for the statement, declaring that the companies are eager to become parties to the contract, but "don't know yet whether that can be done."

The arrangement existing between the two companies and Electrical Research Products presents an unique situation, so far as the contract is concerned, and necessitates that Warner films and sound be sold separately. This means that there is to be no change in the two firms' policies respecting score charges.

Will Join if Consistent, Legal

Warners and First National will become parties to the contract if they can consistently and legally do so, Morris says. The legal phase of the matter is raised by the Thacher decision outlawing compulsory arbitration.

At the recent 5-5-5 conferences, which drafted the proposed new standard contract, strong effort was made by exhibitors to bring about elimination of score charges. Distributors, however, took the position that efforts to cut score charges were beyond the province of the conference, and that score charges properly are matters of company policy.

Meanwhile, final details of the proposed new form of agreement are being whipped into shape, preparatory to submission of the proposed new contract to exhibitor groups for ratification.

"U" May Make Its Foreign Talkers in Berlin Studio

Hollywood—Universal is figuring on establishing production headquarters for foreign versions of talkers in Berlin, with present plans calling for making German, Spanish and French talkers in that center for the European market. Paul Kohner may take charge of the plant.

Gets Scandinavia Post

Carl Nielsen has taken over the duties of district manager of Scandinavia for Fox, with headquarters in Stockholm, Sweden, according to an announcement by Clayton P. Sheehan, general foreign manager.

Franklin Discusses Contract

Harold B. Franklin, in New York, on a quick trip from the Coast, came East to discuss his new contract with Harley L. Clarke, president of the Fox companies.

Franklin has some months to go on his existing arrangement, but it is possible the unexpired term may be cancelled in favor of an entirely new agreement to run for five years.

Indie Pow Wow to Assail 5-5-5 is Rembusch's Plan

Minneapolis—Frank J. Rembusch of Indianapolis wants to call a meeting of unaffiliated exhibitors here in the stronghold of W. A. Steffes, one of the Allied leaders, to discuss the proposed new arbitration and rezoning plans and the Thacher decree.

Allied leaders will be openly charged by Rembusch with "leading the independents to slaughter." He will declare that the 2-2-2 and 5-5-5 conferences violate the Thacher decree.

Fox-R-K-O Swap Of Theatres Is Off In Wisconsin

Milwaukee—H. J. Fitzgerald, vice-president and general manager of Fox Midwesco Theatres, has received word from the New York office that the deal between R-K-O and Fox, affecting the latter's Strand in Madison and the former's Palace-Orpheum theatre in this city, has been discontinued.

Due to some last minute change in the plans, the negotiations did not materialize after several months of dickering, it was reported. By means of the plan, Fox was to turn over its Strand in Madison to R-K-O giving that circuit the control of the town, while Fox was to acquire R-K-O's Palace-Orpheum here and provide R-K-O's Riverside theatre in this city with Fox product.

Colman Pleases

Ronald Colman turns in another fine performance in "Raffles." As the gentleman crook trying to turn over a new leaf, but undertaking a gem theft to help save a friend, Colman is excellent. He has fine support, direction and production values.

There isn't the kick that "Bulldog Drummond" had, but "Raffles" is a good picture and one which will please generally.

HYNES

Quota Worse Bar In Germany Than Ex-Patent 'Jam'

Although successful in negotiating a patent peace in Germany, American distributors have run into the snag of the new German "kontingent," which may wreck film relations between the two countries to a greater extent than the patent jam now ended. The 210 limit set on foreign importations will make it virtually impossible for American distributors to operate profitably in Germany.

Will H. Hays is arriving in New York Tuesday, when meetings will start to seek a solution of the new problem. There is a possibility that the American firms will figure that it's just too bad and withdraw entirely from the German market.

World Market Divided

The patent agreement divides the world market between German and American producers of talking picture apparatus as follows:

Germany supplies Germany (including the Danzig, Saar and Memel territory), Austria, Hungary, Switzerland, Czechoslovakia, Holland, Dutch East Indies, Denmark, Sweden, Norway, Finland, Jugoslavia, Rumania and Bulgaria.

The United States supplies the United States, Canada, Newfoundland, Australia, New Zealand, Straits Settlements, India and Russia. Apparatus required for other countries, notably France and Britain, will be supplied by both German and American factories.

As the agreement also provides for complete interchangeability of German and American pictures and equipments, change in the equipments of both countries will be necessary.

School Heads Acquitted

Hollywood—Tried without jury, Ulysses M. Dailley and Vincent M. Barnett, film actors' school proprietors, were acquitted of charges of grand theft by Superior Judge Hardy. Nearly a score of former students were prosecution witnesses.

Schenck to Coast

Joseph M. Schenck of United Artists left New York for Hollywood Thursday, indicating that he has abandoned his customary trip to Europe this summer.

Will U. S. Protection Case Hold Water In View of Rezoning? Is Coast's Query

Needed: Another Code

Baltimore — Independents here are squawking over the practice of downtown houses advertising that certain films will "not be shown again this season" in local houses. They claim that such copy misleads the public as the term "season" is indefinite, and as a result subsequent run business is hit. The Maryland exhibitor unit is investigating.

Circuit Bucking Cleveland Zoning; Draft New Plan

Cleveland—Obstacles to resumption of the zoning system abandoned a year ago are seen in the opposition of one circuit here, which claims it can secure better arrangements without the plan. Whether this stand will throw a monkey-wrench into the proceedings can not as yet be ascertained.

Meanwhile, exhibitors and distributors are holding conferences on the proposed schedules. Members of the Film Board drafted a tentative plan which has been submitted to the Cleveland exhibitor unit. The plan was in operation several years before being discontinued. Its resumption is said to be desired by exhibitors and distributors generally.

Allied Still Has Hope of National Clearance Board

Washington—Allied States Ass'n has not abandoned its hopes of a national board to consider protection problems. Distributors declined to discuss the Allied proposal during the contract meetings, holding that protection was being worked out by the series of conferences being held on the subject in various keys.

Allied wants local boards in key cities and a national appeal board to arbitrate any disagreements which may arise.

Sullivan to Return to Coast for U. S. Case

With product of three major companies set for the Fox eastern houses and deals under way for the Midwesco and Fox West Coast Circuits, Jack Sullivan, in charge of buying for Fox, is to leave New York soon for the Coast. He is to time his return to Los Angeles to be on hand for trial of the government's protection case on August 15.

Distributors Seen As Having Beat Government to Punch On Issue

Los Angeles—Whether the industry has beaten the government to the punch in handling the protection problem is expected to be demonstrated Aug. 15 when the conspiracy case brought against Fox West Coast Theatres, its officials and several distributors, is slated to go to trial. There is considerable speculation as to the outcome of the case.

The government charges Fox West Coast, its allies and a number of distributors with conspiring to freeze out independent houses, in criminal indictments voted by the Federal Grand Jury here. West Coast, through its president, Harold B. Franklin, has stated that it welcomes the government action in order to settle "once and for all" the legality of clearance.

To Forestall Action?

In what was considered a counter move, distributors have rewritten zoning schedules for southern California, in co-operation with independent and affiliated exhibitors. By the rezoning, it is stated, distributors figured they could remove the cause of government action and ward off its thrusts in the forthcoming conspiracy trial.

The Los Angeles rezoning program now is being used as a model for other territories, distributors declared, figuring that the rezoning of all territories, in cooperation with exhibitors, will forestall any proposed further government action.

Skouras Houses Key Factors in St. Louis Zoning

St. Louis—Re-zoning of this territory is under way. Schedules have been virtually agreed upon for the territory outside St. Louis by a joint committee of the Film Board and eastern Missouri and southern Illinois exhibitor unit. Fred Wehrenberg, president of the exhibitor unit, has called upon all exhibitors of the territory to cooperate by furnishing information as respects the various situations. Appearances of exhibitors before the zoning committee is being solicited.

One of the hardest nuts to crack will be the protection to be given the St. Louis Amusement Co. houses, the Skouras subsequent runs.

In some instances protection of 90 days is asked, whereas the committee members feel that 28 days perhaps would be more equitable. Owners of first run houses also feel that their zone should extend beyond the limits of the city in which they operate, but they may not receive such wide protection.

K. C. Awaits Approval

Kansas City—Verdict of New York sales managers is being awaited on the new zoning schedules drawn up by local exhibitors and distributors. Some time ago, a plan was drafted and submitted to New York, but it was rejected. Dave Palfreyman of the Hays office, sat in on last week's conferences.

Protection Plan In Illinois Skids Into the Discard

Chicago—Hopes of inaugurating a new protection system for downstate Illinois were dwindling this week as criticisms and objections to the so-called Rubens' plan, which J. J. Rubens, Publix-Great States executive, proposed at an early meeting of the rezoning committee here, continued to come in.



C. C. Pettijohn

It is believed now that the entire plan, tentatively agreed on by the downstate committee, will be abandoned within the next week. This plan was based on a proposal to limit protection to one mile for each 1,000 of population of towns of 3,000 and over. It specified a maximum protection limit of 40 miles. In its stead, proposals will be made to cover local situations where existing protection conditions are most unsatisfactory. These local provisions will be directed at sections where large circuits now command protection privileges throughout whole counties, and for excessive periods of six months and more.

Rider Called Illegal

Abandonment of all attempts to change the Chicago protection system in any respect came first. After six weeks of discussions the metropolitan rezoning committee decided to content itself with recommendations governing two-for-one admissions, double featuring and other phases of bargain showmanship, which were to be incorporated in a rider and attached to a contract incorporating the old Chicago protection system. This rider, however, was pronounced illegal as part of a Film Board contract when it was submitted to C. C. Pettijohn of the Hays' office recently. In consequence, it, too, has been abandoned.

The Chicago protection practices of the past will be put into written, legal form to serve for the future. No written document of the kind has existed here before, protection having been dictated by general and well understood principles.

RKO Business Big in Midwest; Bookers Doubled

Chicago—Business increases at mid-west RKO exchanges in recent months have resulted in doubling the booking forces at most of the branch offices, a regional sales meeting of the company, held at the Stevens Hotel here this week, was told. Exchanges that have not already doubled their booking forces will do so in the near future, it was predicted. Short subject bookings, it was said, will be handled by a short subject booker, since the increase in business has made it impossible for the feature bookers to handle both products in most of the mid-west exchanges any longer.



Charles Rosenzweig

Additional booking and sales policies to be introduced in RKO exchanges in this section were described by Charles Rosenzweig, general sales manager; Jerry Saffron, eastern division manager, and Clive Adams, mid-west division manager.

The meetings were attended by all mid-west branch managers, salesmen and bookers.

Musicians Must Stand Trial in Picketing Suit

San Francisco—The Musicians' Union and other organizations and individuals named as defendants in the $300,000 damage and injunction suit brought last month by Nasser Brothers have been given ten days in which to answer. Superior Judge C. P. Vicini, sitting for Judge Edmund P. Morgan, overruled the demurrer of the defendants and ordered them to answer the complaint of the theatre owners. Judge Vicini will listen next week to arguments on the order to show cause why a restraining order to prevent agents of the union from picketing three of the plaintiff's theatres should not be granted. Nat Schmulowitz, representing the plaintiffs, is asking for the order pending a hearing of the case on its merits.

"Phantom" Set for 18 Theatres in England

London—Playing first run at the Dominion, 3,000-seat house, "The Phantom of the Opera," upon which the ban recently was lifted by the British exhibitor association, has been set for 18 theatres in Britain during the next month. "The Phantom" was banned several years ago when the British became incensed over use of soldiers to exploit the film in London.

Some Bargain

Double-featuring is being continued with a vengeance in the Greater New York area, a *Motion Picture News* check-up shows. Most of the outlying houses are offering the two-picture show and showing the pick of the product on twin bills. As an instance, a Bronx house double-featured Marion Davies in "The Floradora Girl" and Maurice Chevalier in "The Big Pond."

What Britons Do To Choice Film Lingo Is Crime

Some English translations of American idioms are offered by P. Kimberly, managing director for National Screen Service in London, in the current issue of "The En-Ess-Ess Family," company house organ. Here are the Americanisms and their British translations:

American	*English*
Four Flusher	Swindler
Buck	Dollar
Cinch	A sure thing
All Jake	All right
Bump Off	Murder
Dick	Detective
Bum	A low fellow
Sock	Punch
Trooper	Actor
Dump	Shanty
Break	A chance
Hunch	An idea
Dame	A woman
Jane	A girl
Dim Bulb	Sleepy head
Sap	Fool
Frame-up	Plot
Flop	Failure
Wow	Success
Grand	1,000 dollars
Hoofer	Dancer
Frozen Mit	Cold greeting
Hambone	An amateur
Gate	The sack
Beat it	To leave
Bologny	Bluff
Wise Crack	Joke
Flat Tire	Wash-out
Dizzy	Inebriated
Stalling	Evading
Big time	Star theatres
Cream in the can	All right
Meat Hooks	Hands
Small Towner	Villager
Take the air	Get outside
Joint	Place or house
The Works	The idea
Take him for a ride	Take out and kill
Old Timer	Veteran
Make it Snappy	Hurry
Howdy	How do you do?
Trap	Mouth
Sucker	Mug
Whoopee	Fun
To "attach" property	Bailiffs in
Toting a rod	Carrying a pistol
Gat	Revolver
Racketeers	Blackmailers

Wood to Direct "The Crisis"

Hollywood—Upon completion of John Gilbert's current talker for M-G-M, "Way for a Sailor," Sam Wood will direct the talker remake of "The Crisis." Al Cohn and Dan Totheroh are preparing the adaptation and dialogue on the latter production.

Allied Unit to Refuse to Pay Score Charges

Chicago—Echo of Allied States's attitude on score charges, growing out of the refusal of Warners and First National to entertain proposals for their elimination, was had here this week when the local Allied unit unofficially advised its members not to pay score charges. The unit is headed by Aaron Saperstein.



Aaron Saperstein

A number of exchanges here have made no particular effort to collect the charges in the past and with the concerted refusal of the independents to pay them, it is believed these exchanges will abandon even their former indifferent efforts at collection. Warners and First National, however, are as emphatic as ever about score payments.

"Refusals to pay them," representatives of the company stated, "will be met with refusals to deliver film."

Buying Strike Until Fall, Idea Of Herrington

Pittsburgh—Buying strike by independent exhibitors of the territory until after the fall meetings, Oct. 20 and 21, of the M.P.T.O.A. of western Pennsylvania and West Virginia, is being advocated by Fred J. Herrington, secretary.

Don't get panicky in the belief that it will be impossible to get pictures next season as they have all been sold to the chains, is the substance of his warning.

"If you will only hold off, and let the salesman know when he calls on you that your play time or playing dates are just as valuable to him as his pictures are to you, it will be to your own advantage," he says.

"Look over your contracts that you have signed in the past, and count the number of pictures and the play dates that you have booked for the future. I believe you will find, in many cases, that you have enough pictures contracted for to run you up into October, and, in a number of cases, as far into the winter as December. Then, too, you must realize that there would be no pleasure in your buying pictures now that you cannot run until you have gone through with your present contracts, and if you will hold off for a couple of months you will be wise.

"Remember that when the market goes hunting the commodity, the price of the commodity will be advanced, but when the commodity seeks the market, the price of the commodity will, of necessity be forced down."

Ind'p't Not Licked By a Long Shot, Gov't Analysis of Business Reveals

South Taxing Theatres

Atlanta—Danger of an admission tax levy in Georgia, Florida and Alabama is expected to result in a militant convention Aug. 11 and 12 of the Southeastern Theatre Owners' Ass'n. It is regarded as a certainty that proposed ticket taxes will be introduced in the three states at the next sessions of their legislatures, and the narrow escapes of the past are expected to result in a strong preparedness campaign this year.

Being Taxed Out of Business

Jackson, Miss.—Exhibitors here are smarting under what they term the oppression of the 10 per cent admission tax levy, which went into effect June 1. A number of theatres of the state are threatened with extinction as a result of the tax, it is said.

Stage Show Boosts Nut, But Not Net At Houston Met

Houston—Close survey of the situation at the Publix Metropolitan since the resumption of stage shows five weeks ago after a four-month period of all-picture policy indicates that the theatre is about "breaking even."

In other words, attendance has increased some with the return of stage shows, and grosses proportionately, but net receipts are about the same. Actual figures are not available for any Houston theatre, but the estimated figures are $10,000 average weekly gross now as against $6,000 during the all-picture policy.

Advantage to the theatre is found in better satisfied customers since the stage shows have returned. There is no talk in Houston of the stage shows being discontinued again, but rather of building them up with better talent.

Local Publix officials declare business is normal and satisfactory, and the stage shows are "going over well." Statements at the time of the return of stage units to the effect that the "public demanded them for light entertainment during the summer months" seem to leave a loop hole allowing the return to all-picture policy if the box-office demanded it.

All theatres admit business is in a depressed condition generally but not more so than in other lines. Theatre attendance always drops here during the summer months because of outdoor amusement competition, including the bayshore points and Galveston beach, but 50 miles away on a paved highway.

Prepare for Stage Shows

Ottawa—New projection and stage equipment has been installed at B. F. Keith's here, which is expected to introduce Publix stage shows at an early date.

Stage Shows Not Proving Bets At Far N. W. Houses

Seattle—Paramount Publix officials and executives in the Pacific Northwest are scratching their heads and wondering again, upon the completion of the first four weeks of operation of the Paramount theatres in Seattle and Portland with the new stage shows.

Although these executives are decidedly adverse to giving out grosses for any of their houses in this territory, it is understood upon very good authority that the average weekly increase in gross business at the Seattle Paramount, at least, has failed to compensate for the greatly added cost of operation since the inauguration of stage units.

There is no denying that the stage shows meet with favor among the audiences, but apparently they have no pulling power of their own, falling into the same classification as short subjects of average character. This has been proved during recent weeks by the fact that a strong feature one week brought big business and a weak feature another week resulted in mediocre business, despite strong advertising and promotion of a stage show of better-than-average calibre.

"Holiday" Gets Run In Carthay Circle

Hollywood—Pathe's "Holiday," with Ann Harding, goes into the Fox Carthay Circle, Los Angeles, for a twice-daily run following current engagement of "So This Is London" with Will Rogers. "Holiday" is the first Pathe production to get a Carthay Circle run since De Mille's "Volga Boatman" several years ago.

Criticism

The shows have gone from bad to voice.—*Carolina Buccaneer.*

His Prosperity Depends on Efficiency, Despite the Growth of Mergers

Washington—The independent, unattached, "lone hand" operator in any line of business—and that goes for motion pictures as well as any other—is not licked, despite merger tendencies and the growth of chains. Exactly what degree of prosperity the "little fellow" will enjoy depends entirely upon the efficiency and workmanlike ability with which he functions. So states the Department of Commerce in a foreword to a revised bulletin on "Practical Aids to the Independent Merchant." While no direct reference is made to a specific industry, the statement is designed to cover all fields of commercial endeavor. This is how the government views it:

"In the last analysis the independent merchant will maintain his place in proportion to the efficiency with which he performs his functions and renders a real service to the community. The man who is unwilling or unable to take advantage of new methods or new developments must, of course, risk ultimate failure, just as today the farmer who attempts to cut his grain with a cradle scythe could not hope to compete with the man who uses modern harvesting machinery."

"And so, too, with reference to the much discussed middleman there might well be less talk about eliminating his entire calling and more consideration given to improving his methods and placing his operations upon a better economic basis as related to other distributive processes."

Incompetents Will Go

The foreword continues:

"It is undoubtedly true that there are many individuals engaged in business today who are not fitted by training, experience, or ability to carry on that business successfully.

"Such individuals, whether affiliated with large or small business, always have failed ultimately and always will be eliminated through competition. But the vast majority of independent business men with native ability, with a willingness to work, to utilize new methods, and to take advantage of new conditions, and with a reasonable margin of capital, have as great opportunities for success today as ever before—in fact, a greater opportunity, because of the steady advance in our living standards and buying power.

"For certain types of business the big concern has an undoubted advantage over its smaller competitor. But in those lines of merchandising where success depends mainly on taking advantage of changing trade oportunities, close, watchful contact with market conditions, and expert personal superintendence of operations, the small operator has many advantages over the large establishment.

"The independent merchant who functions intelligently as purchasing agent for his community has a distinct opportunity to render a real social service. The neighborhood grocer can introduce those elements of personal attention and service which are much appreciated by the consumer and which cannot so readily be supplied by a vast, impersonal corporation.

"This implies, of course, no disparagement whatever of the latter. The principal innovation introduced by the large corporation is better management and the recognized value of

(*Continued on page* 48)

Pennsylvania Blue Laws May Change Their Hue, But It'll Take Five Years

Brin Cuts in Milwaukee To Meet Slump

Milwaukee—To meet the summer slump, L. K. Brin has dropped the admission prices at both his Garden and Majestic. It is the first cut here. The Garden now charges 25 cents to 1 P.M., 35 cents from 1 to 5 and 50 cents from 5 to closing. The Majestic's prices are 15, 25 and 50 cents for the same period. All other downtown houses have a top of 60 cents, with the exception of Fox's Wisconsin, whose top is 75 cents.

Brin has also closed his Embassy at Neenah. It has been reported that this house and the Brin at Menasha will be taken over by Warners.

Manager Found Guilty of "Blue" Law Violation

Steubenville, O.—George Dellis, Warner manager here, recently arrested for alleged violation of Ohio blue laws, was found guilty by a jury after twenty minutes' deliberation. Sentence was deferred. Dellis' attorneys will appeal the case. Trial of William Hendricks, Warner manager, arrested on similar charge, has not yet come up.

Meanwhile, theatres are dark here on Sundays, although other places of business are in operation. The sheriff has abandoned his plans to arrest violators of the Sunday closing law unless warrants are sworn out by individuals.

Pinched for Sunday Show

Moberly, Mo.—T. P. Davis, manager of the Grand here, was arrested last Sunday afternoon when he opened his house in violation to a city ordinance, prohibiting Sunday shows. Davis plans to make the matter a subject for another trial case testing the validity of the prohibitive ordinance. The arrest was made without a warrant by the chief of police. The entire theatre staff was included in the arrest.

Mo. Candidates Asked Views Toward Pictures

St. Louis—Close tab on attitude of candidates for the Missouri legislature is to be kept by the eastern Missouri and southern Illinois unit, which is querying them on their views on censorship, Sunday closing and admission taxes.

Rejects British Offer

Sophie Tucker, now in London rehearsing a musical show, has rejected an offer to appear in a British talker, pending run of her new play.

Plans Butte Exchange

Salt Lake City—Fox is considering establishment of an exchange at Butte to handle part of the business now sold out of Salt Lake City.

Florida Capital Peeved at 'Blue' Sunday Campaign

Tallahassee, Fla.—Following an election on Sunday shows in which the "blues" won by 27 votes, effort was made to enforce an old city ordinance that prohibited practically everything on the Sabbath.

The move caused such a protest that the city commissioners this week amended the ordinance so as to permit many businesses to operate on Sunday and told the people that the registration books would be opened and a second special election held on the Sunday film question if petitions, bearing the required number of signatures, were filed.

As the registration books were not opened for the last election it is claimed that many who favored the Sunday shows were unable to vote. Petitions will be circulated at once, it was stated.

Dane-Arthur Complete Six

Hollywood—Karl Dane and George K. Arthur have completed six comedies for Larry Darmour for RKO release. Lewis R. Foster is directing the series from his own originals.

Schulberg Remaining

Hollywood—Just another one of those things and without foundation is the way Jesse L. Lasky sums up report that B. P. Schulberg is to leave Paramount. The general manager of coast production will remain with Paramount for several years at least, Lasky states. Reports have persisted that Schulberg is to leave the company or be transferred to another post. Schulberg declined to comment, stating "rumors of this sort do not deserve even denial."



B. P. Schulberg

Move on in Philly, but the Opposition Is Preparing For Sturdy Battle

Philadelphia—It's 136 years since Pennsylvania's "blue laws" went into effect and so it won't make much difference if it should be five more before action is finally taken on repeal of the antiquated statutes which make this state a laughing stock of the nation.

The move is on again—this time apparently more seriously than ever—to do something about statutes enacted in 1794 and still binding upon the millions of this commonwealth in 1930. William J. Roper, famous Princeton football coach, is the prime local mover in the campaign which is understood to carry the endorsement of Mayor Mackey.

The committee named by Philadelphia's City Council to investigate the laws will submit testimony received to the legislature and an attempt will be made to repeal or modify the measures. A petition signed by 14,000 asking for repeal of the "blue laws" city council to investigate the laws will was filed with the committee and representatives of the city council held a joint meeting with Pittsburgh's city council receiving the support of that body which joined the move to make the fight for repeal or modification state-wide.

For Repeal, Poll Shows

Mayor Mackey delivered an address to the blue law committee consisting of 19 typewritten pages covering an investigation of the situation under way for some time. A poll of voters in Philadelphia conducted by *The Philadelphia Record* indicated that repeal of the laws was approved by a vote of five and one-half to one.

Adolph Hirschberg, president of the Central Labor Union, has appealed to Roper, chairman of the blue law committee, to permit him to testify as to the workingman's opinion of the laws. He stated that, generally speaking, labor is opposed to the "blue laws" because they restrict the workingman's recreation.

All through the ramification of the movement now under way, the picture interests have said nary a word, dodging definite statements in order to avoid criticism from the pulpit and the "blue-noses." It is obvious, of course, that they are for an open Sunday, or at least legislative action which would permit the voters in each city or town determine for themselves whether or not they want a liberal Sabbath.

Some of the more sanguine are of the opinion action will be seen when the General Assembly convenes in January, but the inside indicates the battle will be royal, long and bitter.

Canadian Censor Rule Passing

Toronto—Except on rare occasion the designation of films as of universal or adult appeal, as proscribed in censor regulations, is not being made in newspaper advertisements by exhibitors. The regulations have not worked out satisfactorily and are being practically forgotten.

Tom Thumbs Continue to Sock the B. O.; Gross More Than Million in Los Angeles

Competition

Hollywood — Fox West Coast Theatres recently constructed a de luxe miniature golf layout next to a suburban house, with the theatre manager also taking charge of the putt-putt course.

The speedy manager walked into the circuit executive offices one morning and let everyone know that the golf business wasn't so much.

"Last night my theatre took in more money than the golf course," he said.

"But what about the night before?" inquired one who was in the "know."

"Well, the course beat the theatre that night, but here's why—" and he took ten minutes for the explanation.

The theatre, incidentally, seats about 1,500.

Tom Thumb Golf Bug Spreading Throughout East

The papa of the Tom Thumb golf bug in the form of driving courses where the initiated and the inexperienced alike may improve their shots is spreading himself throughout the East, reports from Motion Picture News correspondents indicate.

Whereas the miniature courses are advertised to improve putting, the expanded idea gives the customer a bucket of gold balls, a caddy to tee them up, plus a driver, for 50 cents and all the strikes the patron can use in order to wallop the pills.

Between New York and Atlantic City there are dozens of these courses in operation during the day and at night alike. In Brooklyn, the vogue is spreading and from other points along the Atlantic Seaboard the story is identical.

Indicative of the manner in which the craze has caught hold, is the reaction of one operator in business between Paterson and Montclair, N. J., who is cleaning up on his initial venture. "Four more like this and a couple of years to go, and I'm through —with enough kale to last me for this life."

Moe Levy's Spurt Sends Mpls. Among Fox Leaders

Minneapolis—Moe Levy's Fox organization here in one week almost trebled its previous best two weeks of sales on the 1930-31 line-up, to go into a tie with Omaha for second place in the new season's sales race. The Dallas branch continues in the lead.

Plans Canadian Offices

Toronto—M. H. Hoffman is arranging for the opening of offices in Canada of Liberty Prod., New York, of which he is president and general manager, for the distribution of Broadway and Victory releases.

"Whoopee Auto Tracks" New Form of Competish; Fox Retaliating

With the West Coast hardest hit and the potential danger greater in that section than in any other, Tom Thumb golf continues to be a source of worry to exhibitors throughout the United States and Canada. The mushroom growth of the tabloid courses is giving impetus to putting courses whoopee automobile tracks and other outdoor diversions of the type.

The tabloid golf courses are grossing $1,080,000 a week in Los Angeles County, a lot of which is being diverted from theatre tills, a prominent circuit operator told Motion Picture News. Added danger is seen in the fact that the Coast offers a year-around climate to keep the golf habit alive, while the sport is only seasonal in other sections of the country.

This operator credits Los Angeles with a total number of 1,600 and Los Angeles County with an additional 1,300 courses. Weekly intake of each course, computed on the basis—this informant believes the figure to be low—of about $57 a night totals about $400 each, or $1,080,000 for the entire string.

Franklin Experimenting

Harold B. Franklin of Fox West Coast considers the situation serious enough to enter the competition himself. Fifteen Tom Thumbs are now operating in the Coast as Fox West Coast experimental enterprises and as many more are opening shortly. Some of the installations cost as much as $15,000 each.

Fox Theatres in the East is experimenting with the miniature courses, planning a number of them in theatres now dark, and others on lots adjoining theatres. In various other sections exhibitors are complaining that the tab courses are shaving box office receipts.

More Wisconsin Houses Dark Than Ever Before

Milwaukee—Theatre closings in Wisconsin this year are reported more numerous than in other years, due to keen competition and general business conditions. Two Milwaukee houses have closed, although it is announced that both are dark temporarily. They include the Violet, operated by H. L. Evans, and the Murray, operated by John Ludwig. Both are neighborhood theatres and equipped with sound.

In the state recent closings include the Shadows at Lodi; the Strand, Melrose, Opera House, Spring Green; Kobes Hall, Lena, and the Embassy at Neenah. The Colonial at Iron Mountain, Mich., has also been closed.

From all appearances the exhibitor in the small towns is the one hardest hit. Not only is it reported that he is buying too far ahead, but also that the high film rental and heavy overhead, coupled with poor business in general, have eaten up any profit which he has made in the past.

All Night Golf

Chicago — Five Tom Thumb golf courses are operating on a 24-hour grind here.

Minneapolis—Miniature golf courses are swinging to a 24-hour schedule here.

Los Angeles—With weather no object in Southern California, some of the local miniature golf courses are understood to be planning day and night schedules, effective shortly.

Academy Sound Theses Are Basis Of New Textbook

Fundamentals of sound recording and reproduction are to be embodied in a book, "Recording Sound for Motion Pictures," to be published in the fall by the McGraw-Hill Book Co. It will be a revised edition of various papers of the Academy of M. P. Arts and Sciences. The papers were prepared by sound directors and engineers, in presenting a recent official course for 900 studio employes.

Among the contributors are: William C. de Mille, president of the Academy; H. G. Knox, vice-president, Electrical Research Products, Inc.; Carl Dreher, director of sound department, RKO Studios; R. H. Townsend, supervising engineer, RCA Photophone West Coast Studios; E. H. Hansen, operating head of Movietone division, Fox Studios; Dr. Donald MacKenzie, technical service engineer, Electrical Research Products, Inc.; A. W. DeSart, technical director of sound, Paramount Publix West Coast Studios; Col. Nugent H. Slaughter, chief engineer in charge of recording for Warner Vitaphone productions; L. E. Clark, director of sound, Pathe Studios; K. F. Morgan, supervising engineer, recording department E.R.P.I.; Douglas Shearer, recording engineer in charge of sound department, M-G-M Studios; J. P. Maxfield, supervisory recording engineer, E.R.P.I.; S. K. Wolf, theatre engineer, E.R.P.I.; John O. Aalberg, reproduction supervisor, RKO Studios; F. L. Hopper, acoustics engineer, E.R.P.I.; Emery Huse, manager motion picture division, Eastman Kodak Co.; A. W. Nye, head of physics department, University of Southern California; Dr. Vern O. Knudsen, assistant professor of physics, University of California, at Los Angeles.

Exhibitor's Son Killed

Akron, O.—Arthur Fish, son of Carl Fish, former proprietor of the Alhambra, was killed when an automobile struck him as he was changing a tire on his own car.

Labor Troubles Brew in Chi.; Kill Economy

Chicago—New labor difficulties appear to be brewing here and are aggravated by the thinning out of box-office receipts during the hot months. Exhibitors here are watching business take the seasonal skid without any compensating reduction in overhead. Anxious to retrench anywhere and everywhere possible, house personnels are getting the closest scrutiny.

The first squawk has been against the local union's insistence on two men for the sound booth. One man, most of the small exhibitors feel, could do the work required, which would result in appreciable savings at plenty of spots where, some managers insist, operators are making more money than the owners. The complaints are coming thicker and faster every week, with members of exhibitors' associations beginning to get insistent over some sort of action on the part of the organizations to which they belong.

Reduction of employees appears to be the only possible economy here, inasmuch as a new wage agreement, effective for several years to come, was reached only this spring.

Restrains Picketing

Hamilton, Ont.—An injunction has been secured by R. T. Stewart, veteran theatre proprietor of Hamilton, restraining representatives of the local operators' union from picketing his theatre because of his alleged employment of a non-union projectionist. Stewart has also entered suit for $5,000 damages against the union men.

RKO Varieties New Name For Shows, Vaude Out

Stage presentations in Radio-Keith-Orpheum theatres hereafter are to be known as "RKO Varieties," with the term vaudeville to be discarded. The company is experimenting with a unit show, which is to play 40 weeks, going across the country intact. The firm is planning to observe August as RKO Progress Month.

"Hell's Angels" at $2.50 Top For Criterion Run

"Hell's Angels" goes into the Criterion Aug. 11 for a run at $2.50 top. Previously, it had been anticipated that "Abraham Lincoln," Griffith's new picture, would be the next attraction at the Criterion. Under terms of its arrangement with Paramount, United Artists has first call on the house after Paramount.

Cantor Under Five-Year Contract to Goldwyn

Eddie Cantor is to return to Hollywood from New York in about three weeks. Following completion of "Whoopee," he signed a five-year contract with Samuel Goldwyn calling for one picture a year.

Largest Vaude House?

San Antonio—The Greater Majestic, recently taken over by R-K-O from the Interstate Circuit, is the largest theatre playing vaudeville, in the opinion of John H. Thoma, its manager. According to Thoma, the house has 4,480 seats. In addition to vaudeville, the Greater Majestic plays Fox films and within a few months will add R-K-O pictures.

"Six-Syllable," Alias Thesaurus, AMPA'S Tutor

AMPAS during the coming 12 months will have to brush up on their vocabularies, for Mike ("Six-Syllable") Simmons is the choice of the nominating committee for president, which is tantamount to election.



Mike Simmons

It may be that it will become necessary to pass out dictionaries at the weekly meetings, once Mike starts a demonstration of form.

"Six Syllable" is a veteran AMPA, and for a long time has been active in organization work. Aside from stumping some of his colleagues with some wisecracks which they did not know the meaning of (and he probably didn't, either) Mike has been somewhat of an asset to the weekly pow-wows. He heads a slate composed of C. W. Barrell, for vice-president; George Bilson, treasurer, and Ed Finney, secretary.

With this set-up, the boys intend to whoop it up during the coming year, according to Marty Starr who calls upon everybody in whose heart there beats a love for AMPA to roll up his sleeves, take a little of his time and help resurrect the organization that not so long ago stood as one of the mighty and indestructible pillars of this ever-changing, restless, madly-advancing business.

10% of Theatres In Iowa Closed; 5% Won't Reopen

Des Moines—About ten per cent of this state's theatres are closed this summer and half of those now dark will not reopen because they cannot make the grade.

The temporary closings are annual affairs, but their number is below other years, due to the fact that the introduction of sound closed out a number at once. Another factor is the steady trend of general business conditions, with Iowa holding up well in practically all lines of business.

Tiffany 5-Year Franchise Key Subject at Meet

Atlanta—Reaction of members to experiences with the Tiffany five-year franchise are to be outlined Aug. 11 and 12 at the annual convention of the Southeastern Theatre Owners' Ass'n. A golf tournament will be held in connection with the event. A number of members have reported favorably on the franchise and Tiffany is bending every effort to co-operate, the association reports.

G. E. Ricker will be re-elected president of the association at the forthcoming meeting, it is understood. Others named by the nominating committee are: O. C. Lam, vice president; Love B. Harrell, secretary-treasurer; and the following directors: E. F. Boyd, W. J. Brackin, Alf Fowler, A. C. Gortatowsky, Mrs. W. M. Kimbro, Roy E. Martin, J. J. Powell, Hugh Manning, R. B. Wilby and N. H. Williams. The following are recommended for the board of directors: Sam Boriskey, Milton Star, Col. Thomas E. Orr, Max Jackson, Mitchell Wilson, M. G. Lee and B. S. Donnan.

Remodeling at Toledo

Toledo—The Rivoli and Palace theatres here, acquired by R-K-O several months ago and now dark, will undergo $350,000 worth of remodeling prior to reopening Labor Day, it is announced by Manager Howard Feigley. The Rivoli, formerly a Pantages vaudeville house, will be operated with vaudeville and pictures policy. The Palace, which adjoins it, will be devoted exclusively to pictures. Remodeling contract has been awarded to the E. H. Voss Co., local contracting firm.

Charnas Aide to Europe

Arnold Van Leer, assistant to Harry L. Charnas, managing director of Warners' Metropolitan theatres, sailed Wednesday for London in a race with time to the bedside of his sister, who is critically ill there. He will be absent from his post in New York for about three weeks.

New Zealand Seeks to Increase Film Tariff

Washington—Prime Minister Forbes of New Zealand, who is also finance minister, has advocated a tariff increase of five per cent on all American films. British films, under the proposal, would be saddled with a ten per cent increase.

Seeks London Houses

London—United Artists is negotiating for two West End houses as company key theatres in Great Britain. The theatres are believed sought principally for showings of "Hell's Angels," "Abraham Lincoln" and "City Lights."

Burton Joins Paramount

David Burton, stage director, has been signed as a director for Paramount.

Production To Trim Sails on Costs To Meet Slack in Overseas Revenue

No Other Way Out Is Seen, In Hollywood—Leaders Are Puzzled

Hollywood—The foreign market, entirely disregarded by producers and distributors when talkers first hit the industry, is now a chief concern and worry of executives and heads of the largest companies in the business and may result in cutting down production costs to meet the drop in grosses emanating from overseas markets.

Some organizations have jumped into production of foreign dialogue talkers, making separate versions in Spanish, German and French but the majority are watching developments closely and figuring to step into the field after someone has solved the problem.

Various production executives have admitted that the foreign situation on talkers is far more serious than is generally realized, even within the industry itself. One pointed out that there is reason to believe that the American countries will lose its grasp of the world market, and American-produced pictures will be limited in distribution to the English-speaking countries. He went further than that, and stated that the entire structure of the industry would have to be radically changed to meet the new conditions.

Production Costs Cut?

One of the first steps, according to this producer, will be the reduction in production costs of pictures—long talked about, but never accomplished. He pointed out that one of his contract stars—with a following of thousands of fans abroad—was being paid a salary of $5,000 weekly because of his popularity in both this country and abroad. But Mr. Star cannot hope to have the producing company pay that figure when he becomes a nonenity in the foreign market, as his salary is partially based on the draw of his pictures abroad.

Production costs of talking pictures today run anywhere from $80,000 to $1,000,000; with most of the 11 major companies spending an average of between $200,000 to $400,000 per picture. These figures are higher than the average during the silent picture era, even though pictures produced in those days secured world-wide distribution.

Foreign Market Troubles

With domestic theatre business now tapering off from the high peak grosses of the past two years, companies are attempting to find ways and means of recovering their lost business in the foreign fields. During the past two years, the general attitude was to take advantage of the big grosses in the domestic field via talkers, re-cut the dialogue pictures into silent form with the insertion of titles and get whatever was possible from abroad.

One observer close to the production situation in this industry, predicts that average costs of talkers for the domestic and English market will reach a level of not more than $250,000 with 18 months; and this cut will be effected through forced economies all through the production end of the business.

When the industry started re-adjusting itself after the sound revolution, some consideration was given to the foreign field, which had shown startling reductions in revenue. First attempts to produce talkers in various languages were exceedingly crude. The regulation talker was taken as a basis, and the dialogue of the foreign language was dubbed in to fit somewhere near the lip action of the players on the screen, with foreign linguists speaking the lines to synchronize somewhat with the lip action. Most of these efforts were unsatisfactory, and received cold receptions when shown in the particular countries.

Erin Go Hollywood

There are thirty Irishmen employed on the Fox lot in Hollywood, the reason, of course, being that Winfield R. Sheehan, the chief of the lot, traces his forebears to "th' Ould Sod."—*N. Y. Evening World.*

Then producers decided they would make special dialogue versions in German, Spanish and French to provide adequate distribution in those countries, using linguists for both action and dialogue. But then another serious problem presented itself. By combing all of Hollywood and Los Angeles, it was found that there were few good linguists in German, Spanish or French available as players. The Spanish market is claimed to be next in importance to that of English speaking fields, and naturally will receive first attention. There have been Spanish versions made where only one or two of the players spoke the language as it is delivered on the Spanish stage; with all other members of the casts delivering dialects of various sorts and kinds.

Producers soon discovered that a Mexican dialect of Spanish delivered by a player would not go in Spain or South America; and neither would a South American Spanish dialect be accepted in Mexico or Spain. Then again, the regulation Castilian Spanish was considered "pansy" to audiences in Spanish America. This condition had the producers running around in circles, and nearly precipitated the barring of Hollywood-produced Spanish talkers in Mexico, when word got out that producers would no longer use players with a Mexican accent in Spanish talkers.

After much experimenting, producers decided to only make Spanish versions of pictures that contained short casts. Paramount and M-G-M went ahead on that basis. It was felt that, in this manner, capable linguists could be secured for each part so that kick-backs from particular countries would be eliminated.

Language Bars Out Lithuania

Washington—The language bar, menace of American talkers in many European countries, is expected to prove a hurdle which the industry in this country will have difficulty in surmounting. The report of the Department of Commerce on Continental markets for 1929 points this out.

However, America talkers may get over for a limited period of time by virtue of their appeal as a novelty, the report states further. The text, covering Lithuania and Finland:

LITHUANIA

By HUGH S. FULLERTON
American Consul, Kovno

Up until January 27, 1930, no sound pictures were shown in Lithuania, but the German film firm, Tobis of Berlin, entered into a contract with the Odeon theatre of Kovno for the introduction of German sound films.

The exhibition of sound films must be licensed by the police department of the Ministry of the Interior, since foreign languages are used. It appears that license has been obtained for five sound pictures, one of which is in Russian and has not yet been completed.

The apparatus which has been installed in the Odeon was manufactured by the German

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Some Favor Making Pictures Abroad — Others Think Coast Is Place

Trying It Out Abroad

Some months ago, Paramount decided to produce various foreign pictures and re-makes of locally-produced talkers in Paris. The Paramount studio there has already turned out several German, Spanish and French pictures and will make the bulk of the product for Paramount's European and foreign distribution. Company executives feel stage players of Germany, Spain, France, Italy and other countries can easily be obtained for work in the Paris studios and that low salaries abroad makes production more attractive and more economical than in Hollywood.

M-G-M has made more foreign versions up to this time than any other company in the business. This organization has turned out a total of five Spanish productions, and has two more preparing. Three German versions have been completed, and two are in preparation. M-G-M has also made three French pictures, and one in Italian. Even with this schedule, and expectations that at least ten versions will be produced in Spanish, German and French during the coming year at the local studios, M-G-M is completing arrangements whereby many adidtional foreign versions will be produced abroad.

Various solutions have been advanced as to the proper procedure in dealing with the foreign talker situation. One proposition is that of production of various language versions abroad, having the foreign studios select from the company's yearly program about fifty per cent of the pictures for re-production, with selection being made on the basis of suitability of stories for the particular country. It is pointed out that the completed English talker can be shipped to the Continental studio, and translation could be made without difficulty. In charging off cost of story on the picture, a certain pro rata of story and scenario expense would be taken up by each foreign version budget.

Costs Cheaper in Europe

The advantages of this system were explained by an executive who has been following the foreign market since the introduction of talkers. He pointed out that a picture produced in Hollywood carries a studio overhead charge of at least 20 per cent, and such a charge would not be necessary against any foreign version produced abroad. Further, the salaries of talent are much less in Europe than in Hollywood, and producers abroad would have the further advantage of getting players who speak the stage language of each tongue, which is difficult in Hollywood.

When questioned about the limited gross possible in each country with a particular picture in that language, the executive admitted that American producers probably would not make money at the start, but this situation would be overcome within a short time, and it is freely reported here that various American companies plan to spend about $15,000,000 on news theatres throughout Continental Europe in order to increase picture intakes.

To show the possibiilties of foreign grosses, this official explained that "Madame Sans Gene" was Paramount's biggest silent grosser in France, playing hundreds of theatres in roll-

(*Continued on page* 48)

Says U. K. Studio Execs' Mentality Below Audiences'

London—Executives of British studios are severely castigated by P. L. Mannock, writing in the London *Daily Herald,* for their attempt to compete with Hollywood. Noted as one of the foremost authorities on films, Mannock asserts that "the average mental level of those who run British studios is considerably below that of the ordinary intelligent patron of their product." He avers that one American company (M-G-M) contemplates spending £6,000,000, "which will be about 25 times greater than what the entire British producing industry will spend," laughs at the boast of British producers that they will rival Hollywood and begs them to "preserve some sense of proportion when the question of rivaling Hollywood is discussed," adding:

"What chance have we?

"Well, America makes talkies to please Americans. Some of them we regard as dreadful, and there is no reason why we should not, in time, make talkies to please ourselves, in a steady and increasing volume.

"A little more experience and a little more perceptive intelligence on the part of our studio executives, and we can do it, for we have all the other ingredients.

"At the moment the average mental level of those who run British studios is considerably below that of the ordinarily intelligent patron of their product.

"It would be strange if they admitted this.

Broke Directors' Spirit

"The motion-picture was invented by an Englishman, William Friese-Greene (whose son Claude is to-day one of our few really brilliant cameramen). We had the production business in our pockets up to 1912, but a crusted and unprogressive self-satisfaction has gradually swamped our picture 'bosses' and broken the spirit of dozens of directors and players who have since found fame under American creative enterprise.

"It is a thousand pities that the Films Act has entrenched our incompetents instead of displacing them. The talkies have given us a tremendous opportunity to recover, because the British actor's voice has become, in little over a year, one of the most potent factors in the success of American pictures.

"America would welcome British players in talkies made under the supervision of men who have learned what scenarios, casting and cutting really mean.

"In fact, America is soon sending over her own complete production units to make them. It is just the drastic competition we need.

"The public, who really do not care two hoots where a film is made so long as it is good, have no prejudice against British films except that founded on so many mediocre ones. In fact, a really good one, when it happens, is hailed with peculiar pleasure.

"Such a film is usually made in defiance of the studio executives."

Those Trailers

It is now about as rare a thing to see a man sitting in a company boasting at length about what he is going to do, and how good he is going to be, as it is to hear a guest criticize the dinner his host offers him. Among people of taste and culture such things are no longer done at all. All civilized humanity has long ago grown above that sort of vulgarity.

But there is one class of people who are more than a thousand years behind the age in this respect. A talking move movie actor telling of a coming picture in which he figures can scarcely find enough superlatives to describe what a wonderful show he and his fellow-artists have produced—one that will knock them off their seats, curl up their spines, send them into ecstacies and all that sort of stuff. It is worse than childish and foolish—it is tiresome.—*Pathfinder.*

McNamee Signs as "U's" Newscaster For 3 More Years

Universal has signed Graham McNamee to a new three-year contract. He is the talking reporter of the Universal Newspaper Newsreel, sponsored by 65 daily newspapers throughout the country. The newsreel was started a year ago with Sam B. Jacobson as editor.



Graham McNamee

Bookings in the last four months have increased 300 per cent, according to Universal, and future sales contracts have multiplied the previous quarter's figures by 480 per cent. The staff of cameramen has been augmented by 67, making a total of 528. Arrangements are being made for increase of the sales force under direction of Richard V. Anderson.

Lifting of Equipment Patents Is Charged

Seattle—Suit for damages of $50,000 has been served upon the Universal High Power Telephone Co. by the Masterphone Sound Corporation, a local company headed by Ed Jensen, manufacturing Masterphone sound apparatus.

According to the suit, the plaintiff for the last year employed the defendant company to make and assemble the Masterphone sound device. Recently, the complaint states, the telephone company made the apparatus and offered it for sale under the name "Wonderphone," stating that it was an improvement upon Masterphone, and that the Masterphone company was no longer in business.

Masterphone officials say that the Wonderphone apparatus is made under rights belonging exclusively to their company, and not only ask $50,000 damages, but seek to prevent the Universal company from continuation of its alleged acts.

Theatre Promoter Who Jumped Bail Nabbed in Texas

Anderson, Ind.—Harry M. Goldberg, Detroit theatre promoter, who jumped a $5,000 recognizance bond here six weeks ago and has been a fugitive from justice since that time, is under arrest at Beaumont, Tex., where he is being held pending the arrival of an officer from here to claim the prisoner. It is not known whether he will fight extradition.

Goldberg is wanted here for alleged conspiracy to defraud Harry Muller, Anderson theatre manager, out of $15,000 in connection with a project for building a new theatre at Meridian and 13th Sts. in 1927. Three companions of Goldberg in the proposed deal, who are under grand jury indictments charging false pretense are Joseph Cosco, Detroit theater manager, and Carl Kreis and Gilbert Harries, members of a construction company at Indianapolis.

Unless the prisoner should consent to return here without extradition papers, it is probable he can not be returned in time for the present term of court, which is to adjourn shortly for a summer vacation. The court reconvenes September 15.

Goldberg is the first of the quartet involved in the Muller case to face trial on a charge of false pretense. He entered a plea of guilty to the charge and on November 9, last year, was sentenced to the Indiana reformatory for one to seven years. On November 25 that plea was set aside in order to give Goldberg another chance to defend himself and he was admitted to bond with the Detroit Bonding and Insurance Co. as surety. He was to have presented himself in court for trial May 21, but failed to appear and his bond was forfeited by the court.

The bonding company then took up the work of finding him. Photographs were broadcast through this country and Canada.

"Hell's Angel" First 2-a-Day Film in N. W.

Seattle—With all the fanfare, lights, color and noise of a Hollywood first night, "Hell's Angels" had its premiere at the Fox here. For the first time in its history, Fox West Coast introduced a two-a-day reserved seat policy in the Northwest, and the picture plays here on that basis under the personal supervision of Sid Grauman. A last-minute decision reduced the top to $1, instead of $1,50, as originally scheduled and advertised.

An air parade of 20 army, navy and civilian planes marked the opening of the film here. Jean Marlowe, feminine lead, with several of the aviators who appeared in the film, were making personal appearances on the Fox stage. Mayor Frank Edwards appeared as master of ceremonies at the opening performance. Following the first show, a hotel staged a "Hollywood Ball" in honor of Miss Marlowe.

A large screen, additional sound apparatus and special effect machines have been installed in the Fox for this showing, by a staff of five Hollywood technicians associated with Grauman and Howard Hughes' production staff.

Pictures Hailed As $2,000,000,000 Business Giant

Motion pictures have grown from a mere idea to a two billion dollar industry in less than thirty-five years, according to a new study of the industry which has just been released by Halsey, Stuart & Co., investment bankers, who have been active in financing the industry.

Weekly attendance at theatres of 115,000,000—almost equal to the population of the United States—an investment in theatres and exhibition equipment of $1,250,000,000, and an expenditure of approximately $125,000,000 annually in the production of pictures, are other figures cited by the review to show the present position of the industry.

Transition from the silent picture to the present sound picture was one of the most rapid moves ever made by an industry, the change, calling for more than $500,000,000 in new capital, being made within the space of a single year.

A Giant of Business

Commenting on the present position of the industry as one of the giants of the modern business world, the study points out the excellent business basis on which this pleasure industry is organized, saying:

"Although still youthful, the industry has shaped itself along the accepted lines of business organization. Since the advent of the big feature programs in 1914, production has been systematized until the making of a picture has become an impressive example of industrial efficiency.

"Accounting and other control devices have been worked out to meet the situations that were peculiar to this industry. The budget system for cost control in film manufacture has proved as dependable in the motion picture business as elsewhere. It is to be remembered that important and expensive films are sold well in advance of delivery. Many of those pictures, in fact, are contracted for before production is begun. Consequently, the film companies know fairly well what the revenue from them is going to be before the filming actually gets under way. Under this plan of operation, production budgets become highly significant, and there is real incentive for cost control.

Practices Being Revised

"Sound inventory methods, balance sheet standards, and contract forms equitable to both buyer and seller were serious problems of the industry in its earlier years. Satisfactory solutions have been found long since, however, and the business methods and practices of the industry are constantly being revised in order to bring them into line with modern conditions.

"One strong feature of motion picture accounting policies is the practice among the leading producers of writing off the entire value of films within twenty-four months after their first release. Approximately 85 per cent of their cost is charged off during the first year. This is done regardless of earnings, or the prospects for continued revenue. When it happens that a film has a long earning life, or proves to have a re-run value later on, the revenues beyond the first two years, aside from distribution costs, are all profit."

Newsreel News

No newsreel is complete, as every fan knows, without such standbys as the launching of a ship, a parade, the King of England opening Parliament, etc., etc. Therefore Terry Ramsaye, editor of Pathe's Audio Review, has filled a long-felt want by issuing a "Perpetual Newsreel," which he terms a "durable standard newsreel guaranteed good without change forever." It is shown in the current Audio Review, and has the following line-up, as explained by Terry:



Terry Ramsaye

"The best brands of outstanding news of all time is herein presented, including: Parade—a march of the order of Whoever must be covered in pictures; a perfect specimen of Launching; Baby Parade at Raspberry Park; Fire! Fire! a hardy newsreel perennial; Parliament, the standard annual foreign event as King does "opening" stuff; Bathing Girl Contest, indigenous to Florida, California and Atlantic City; Naval Hurrah, a very hardy specimen of Battleships at Sea; Baby Item, big human flicker filler; Pike's Peak Climb—see Colorado and motor industry ads; Ski Jump (a Scandinavian necessity for any newsreel); West Point, or how many screen appearances make a cadet a second lieutenant; Easter Parade, Fifth Avenue high hat seasonal; and Ship News, down the gangplank or up the gangplank—who knows?"

Famous to Build Canada's Largest House at Toronto

Toronto—Famous Players Canadian Corp. has awarded the contract for the demolishment of no less than 26 stores and dwellings in the downtown section to make was for the construction of the picture house announcement of which was made more than a year ago. Construction work will start in the fall. The plans have been drawn by Murray Brown, Toronto architect. The house will be the largest and most elaborate theatre in Canada, it is stated.

Rosenwald "U" Assistant Western Sales Manager

G. E. Rosenwald has been appointed assistant western sales manager of Universal, with offices in New York. Rosenwald, who was formerly west coast division manager for Universal, became ill about a month ago and was given leave of absence. On recovering he was appointed to his present office as assistant to Harry Taylor, western sales manager.

Contract for Waldemar Young

Hollywood—Waldemar Young, scenarist, has been signed by First National for a long term. His most recent work as a staff writer has been on the continuity and dialogue of "Captain Blood," from the novel by Rafael Sabatini. This picture will be directed by Frank Lloyd.

Universal Fan Mail Doubled By Sound Films

That prerogative of the theater patron which expresses itself in the tons of fan mail dumped onto the desks of studio executives every week is being exercised as never before, according to Carl Laemmle, Jr., chief executive of the Universal studios. Whether it is the advent of talking pictures that has stimulated the fan's critical impulses or whether the custom is infectious and has spread in the manner of an epidemic, the Universal organization considers less important than the problem of giving proper attention to the phenomenon.

The fact that a sharp increase in fan mail volume has been noted since the arrival of sound pictures indicates to Universal officials that it has been stimulated by the talking film. An average day in 1927 brought to the mail secretaries at Universal between 800 and 900 letters, including those to stars, directors, officials and others. Today this volume runs nearly 1,500 per day. Comparatively few of these are anonymous, and the general tone of the criticisms and comment is more intelligent and sincere than that of two or three years ago, according to Laemmle.

Fitzgibbons Introduced To Canadian Managers

Calgary, Alta.—Introduction of J. J. Fitzgibbons as director of theatre operations of Famous Players Canadian Corp. to practically all managers of the theatre chain in Western Canadian cities from Port Arthur to Vancouver took place at a conference here Wednesday with H. M. Thomas of Winnipeg, Western Division general manager, in the chair. Announcement was made following the meeting that policies of the Canadian company had been discussed.

More than 50 managers, representing 60 Famous Players' houses in the western cities, attended the conference at which John Balaban of Paramount Publix was present. Ten managers were present from Winnipeg, this being the largest representation from any one city, and they included H. M. Thomas, Walter F. Davis, Franklin L. Willis, Charles Weiner, Ray F. Kershaw, W. B. Novak, M. O. Fields, Charles Dilley, Frank Kershaw and Ernest McLeod.

The Calgary conference took the place of the western convention, which was originally scheduled to be held at Banff on August 5, and after the all-day session Fitzgibbons left for the East to attend the meeting of the eastern division at Toronto July 31.

Establishing Cleveland Office

Cleveland—Sid Knapman of Los Angeles has the Ohio state distribution rights to "Mawas," Bowes production, and is establishing a local office to handle bookings in this territory.

Schnitzer Sails Soon

Joe Schnitzer, Radio Pictures' president, sails for New York in a couple of weeks. He now is in Switzerland.

Charges U. S. Is Crushing British Film Industry

London—American distributors are using their powerful hold upon distribution in England to squash the development of the British industry, Geoffrey le Maurier, Liberal member, charged in the House of Commons in introducing an amendment to the film quota act.

The proposed amendment provides that to be called a British production, 75 per cent of a film must be produced on British soil at a cost of not less than $60,000.

"The 1927 bill," he said, "was aimed at establishing the British film industry on a permanent basis. It not only failed of its object but aggravated a still more difficult situation, namely, control of film distribution in Britain by United States firms, who are using their power with the deliberate object of squashing the development of the British film industry by accepting only low grade, low quality British films, thereby giving to such British films as are produced a reputation of being bad and wicked."

DeForest to Give Time To Television Research

Planning to devote all his time to laboratory work, Dr. Lee DeForest on Jan. 1, will transfer his headquarters to Califonia, where he says the climate is superior for radio experimental operations. Sound picture recording and reproduction and television are to occupy DeForest's attention principally.

Television Shows in Few Weeks in London House

London—Within a few weeks, a West End theatre will install Baird television equipment and begin regular television presentations.

Bernstein Going Abroad

Joseph E. Bernstein, veteran Jersey City exhibitor, sails July 25 for Rotterdam.

Warner Due Aug. 5

Harry M. Warner is expected in New York Aug. 5 from Europe.

"Dixiana" Looks Good

Radio's first special for the new season looks good to Walter R. Greene, West Coast correspondent for *Motion Picture News*, who caught the picture at its Los Angeles opening on Tuesday and telegraphed the review appearing on page 60.

Also, in this issue, reviews of Al Jolson's last for Warners, "Big Boy," "The Way of All Men," "On Your Back," "On the Make," "Rain or Shine," "Hell's Island," "One Mad Kiss," "The Big Shot," "Manslaughter," "Firebrand Jordan," and "Rough Waters."

You'll find 'em all beginning page 60.

Wins First Point In Squabble Over Sharkey Pictures

Philadelphia—Harry W. Eilperin, of New York, won the opening battle in his fight with seven distributors in U. S. District Court here when Federal Judge J. Whitaker Thompson granted a temporary injunction preventing the distributors from showing pictures of the Sharkey-Schmeling fight, for which Eilperin claims to have purchased the rights.

He asks that heavy damages be paid him for alleged infringement of his rights and also that a permanent injunction be granted against the distributors. Attorneys for the defendants claim that Eilperin is entitled to no damages because under the interstate laws he could not have shown the pictures in Pennsylvania himself. Temporary injunctions were granted against the following Philadelphia distributors: Philadelphia Film Exchange, Masterpiece Film Attractions, Louis Korson, Louis W. Kellman, John Hennessey, David Segal and Michael Siegel.

M-G-M Invading China; Plan Two New Exchanges

With formation of Metro-Goldwyn-Mayer of China, that company will open its own exchanges in Shanghai and Hong Kong under supervision of F. V. Chamberlain, who handles all of the Far East.

M-G-M has been selling its product via the Hong Kong Amusement Co. until now.

Western Canada Shows Spurt in Theatre Building

Winnipeg—Despite talk of a building lull, there are indications of considerable theatre building activity in Western Canada. Three theatres are under construction in various cities and five in Winnipeg alone are undergoing extensive alterations.

A Winnipeg syndicate is erecting the erected at Saskatoon, Sask., measuring 50 by 130 feet, by the Roxy Theatre Co., of which N. Rothstein of Winnipeg is president.

Famous Players is building a new Rossland Theatre at Rossland, B. C., to seat 700 people.

A Winnipeg syndicate is erecting the Academy, a suburban house, in Winnipeg.

Alterations are under way at the following Winnipeg houses: R-K-O Capitol, Strand, Dominion, Gaiety and Walker. Gordon C. Howden has taken a five-year lease on the Dominion theatre and will reopen it in August after changes are made.

Increased License Fee For Tent Shows Sought

Seattle—Increased license fees for tent and carnival attractions will be levied by the Seattle city council and license division, if a plan recently proposed by a committee of the Allied Amusements of the Northwest is favorably accepted. James M. Hone, secretary of Allied Amusements, is now conferring with the city attorney's office and the license division relative to the matter. It is hoped to raise the fee to a point where the little traveling tent shows will find it unprofitable to open up in the larger centers of the territory.

Doran Gets Paramount Scenario Post in East

D. A. Doran, Jr., formerly associated with Pathe and Columbia, is newly appointed scenario editor at the Paramount New York studio. His work will include both the selection of stories and the assignment of individual writers.

After Burkan's Scalp

Declaring that under his regime the district has had what virtually amounts to absentee leadership, his district Democratic Club is demanding retirement of Nathan Burkan as district leader and member of the executive committee.

Renews Loretta Young Pact

Hollywood—Loretta Young has signed a long term contract to appear exclusively in First National pictures for a period of years. She now is playing the lead in "Kismet," starring Otis Skinner.

Wilson Back with Carewe

Hollywood—Harry Wilson, former press agent for Edwin Carewe and United Artists, has returned to the Carewe fold again as personal publicity purveyor for the director.

A Merchandising Opportunity

Hollywood—Radio has something unusual in "Dixiana." It is a combination of the various forms of presentations, having "a little of everything" with which to make a bid for box-office intake. Comedy galore, some fine spectacle, a dash of operetta and melodrama and some pathos to balance it as an all-around entertainment, which probably will be unique.

They've spent dough, plenty of it, in bringing out this new attraction, but the Radio production forces certainly have injected showmanship (and it should be capped) into this new picture. Done against the background of New Orleans, with its colorful Mardi Gras, the picture has manifold angles of selling. Put over right, this picture should be a real box-office bet. After "Rio Rita," Bebe Daniels, Bert Wheeler and Robert Woolsey are names to conjure with.

Showmen everywhere will find real delight in "Dixiana." It has a wealth of merchandising angles which should result in some exploitation innovations when the picture starts making the rounds.—*Charles E. Lewis, chairman and editor, Motion Picture News, Manager's Round Table Club.*

• Stop Us If We're Wrong •

THANK Pat (National Screen Service) Garyn for this one: "If you and I swap a dollar we each have a dollar, but if we swap an idea, each of us has two ideas."

* * *

Glendon Allvine, advertising and publicity chief at Fox, may well be proud of the exhibitors' date book he recently completed. It's a real help for any showman.

* * *

Beatrice Lillie, who has completed "Are You There?" for Fox, is arriving in New York Sunday. She is slated to sail for England soon.

* * *

Kay Brown, scenario editor of Radio Pictures, has left New York for London, where she will contact President Joseph I. Schnitzer. She will visit Paris and Madrid during her trip which will take about a month.

* * *

Cliff Work, manager of the Orpheum at San Francisco, staged an extensive campaign for premiere of "Dixiana," which opened on Tuesday. A number of innovations and ballyhoos marked the elaborate exploitation which Work employed.

* * *

Lee Moran is completing his one thousandth picture. It is "Pardon My Gun," new Pathe western.

* * *

Warners are planning reverse English on "Illicit," comedy drama just acquired from Robert Riskin and Edith Fitzgerald. It will be produced first as a picture, after which it will be offered as a stage play.

* * *

Herb (Pathe) MacIntyre, efficient West Coast division sales chief for Pathe, certainly sweltered in New York's heat. Herb has gone native, since being moved to Los Angeles, after the great record he made as Minneapolis branch manager.

* * *

The Tom Thumb golf craze and infantile paralysis are raising Cain with business on the Coast this season, Mack reports.

* * *

Incidentally, Herb's chief, Phil Reisman, will tell you that M. E. (Monty) Montgomery, who succeeded Mack at Minneapolis, is doing a splendid job on his first managerial assignment.

* * *

"Singing Bill" Callaway, Pathe's southern sales head, is another division chief who is in New York on circuit deals.

* * *

Speaking of Pathe, Bert Reisman, a veteran salesman of the Los Angeles office, is as happy as a schoolboy over his new position with the foreign department. He's sailing next week for Berlin, where he will be connected with sales work in various parts of Europe and Asia.

Floral Note

Hollywood—William Haines threw a party last week for Beatrice Lillie, Bebe Daniels and other prominent girls around Hollywood. Billy bought no less than 5,000 gardenias and a houseful of orchids for decoration purposes. This was the first Hollywood party where gardenias and orchids replaced the pansies.



"That's great! We'll censor it."
—Dartmouth Jack-O-Lantern.

BACLANOVA, Russian actress now under contract to Fox, is going into temporary retirement to await the visit of Mr. Stork.

* * *

Entertaining a coupla Hibernians was the word at Jack (Fox) Sullivan's office. Pat Garyn and Jack Fier were the parties of the second part.

* * *

Incidentally, it's somewhat of a relief to watch the quiet, orderly way Sullivan works. No bustle or confusion, but a steady hitting of the ball—it goes a long way in explaining Jack's rapid rise in the Fox organization.

* * *

Frank Prendergast, veteran secertary to Joe Johnson, former New York park commissioner, who now is with Fox, certainly is showing speed in adapting himself to film business.

* * *

Graham McNamee, talking reporter for Universal's Newspaper Reel, dramatizes events in the company's feature, "The White Hell of Pitz Palu."

* * *

A friend of Pat Garyn went out and bought himself a snooty roadster the other day. So Garyn turned right about and annexed a very sassy Cadillac phaeton in blue. The Jersey countryside now turns to look when Pat passes through.

* * *

"Country boy visits the big city."
Jack Fier, Los Angeles and Southern California rep for National Screen, in New York on his first visit since . . . .

* * *

Midsummer mysteries: Why was Jimmy Grainger day-gazing on the 44th St. side of the Paramount Building the other P. M.?

* * *

Midsummer divertissements: Sam Morris trying to grab some air from his office on the seventh floor of the Warner building.

* * *

"Bill" Saal occupies what is probably the most popular office in the Paramount building. Bill is chief booker for Publix and keeps sales managers cooling their heels in the outer office like nothing at all.

LOUIS MAYER is wheeling one of those 16-cylinder Cadillacs around town. And, unlike all other prominent producers out here, L. B. drives himself—eliminating the regulation chauffeur.

* * *

Carl Laemmle is looking forward to arrival of his first grandchild within the next few months. Stork is expected at home of the Stanley Bergermans.

* * *

Quick decisions for which he is noted took friends of Hal Skelley, film and stage star, off their feet at Rochester, N. Y., when he suddenly decided to take a day off from a golf tournament in which he was competing in New York and fly to Rochester.

Skelley walked into the office of Jay Golden, manager of the R-K-O Palace, four hours after he had taken off from New York, flying his own plane. He stayed only long enough to see part of the show and then took a night's sleep. He was off to the tourney at 7 o'clock the next morning.

* * *

Warners have purchased picture rights to "Jack Daws Street," recent novel by Harriet Henry. Donald Davis of the Jerry Mayer office completed the arrangements.

* * *

Not in the navy, but what a penchant for sailor togs! That's the way Charlie Einfeld dresses down at the beach house for the summer. He's a picture.

* * *

Ambidexterous: Harold B. Franklin dictating while the radio supplied by Jim Ryan delivered jazz music, eating breakfast and reading his morning newspaper. All at once, too. He planned to leave New York Thursday for the Coast.

* * *

Another European appointment has been garnered by Paul Jones for many years Pathe News representative in France. He has been named special representative in an executive capacity to supervise Pathe offices in Belgium, Switzerland, Italy, Holland, Portugal and Spain, and will continue to represent the News.

* * *

The awful heat of Monday resulted in closing of the New York Paramount offices.

* * *

Bebe Daniels is to be a bridesmaid when Mrs. Mae Sunday, divorced wife of Bill Sunday, Jr., is wed in Los Angeles.

* * *

Jesse Lasky, Jr., after an extended trip abroad, has arrived in Hollywood to become assistant to Geoffrey Shurlock, in charge of the foreign production department at the local Paramount studios.

* * *

New term contracts signed at Paramount studios during the past week include: Howard Bretherton, Norman McLeod and Busby Berkley as directors; Charles Starrett, Dartmouth athlete, as a featured player; Skeets Gallagher as a featured player, and Jack King as a composer. Arthur Johnson, formerly with Irving Berlin also joins the music staff.

Rush Order

They are telling a story of a prominent producer who telephoned an agent and said: "What we need in our scenario department are several geniuses. Round up several tonight so that I can interview them tomorrow."—*Harrison Carroll in L. A. Herald.*

Production Trims Costs; Result of Overseas Dropoff

(Continued from page 43)

ing up the record figure, but that Chevalier's first picture gave Paramount the same gross in the first 16 weeks' run in the company's house in Paris alone. This accomplishment, with up-to-date theatres spotted throughout the various European cities, can easily be repeated on many pictures, and would give American producers greater foreign returns than ever dreamed of previously, he feels.

May Use Special Process

Another method of foreign production advanced—and now reported under serious consideration by several companies—would utilize the "Dunning process," a system which is being used by nearly all coast producers at the present time. Via the Dunning process it would be possible to photograph all the sets, both interiors and exteriors that are constructed for the regulation talker in the local studio and then interpose the Spanish, German, French or other actors into these sets in the foreign studios—with dialogue and sound effects recorded abroad. This method would require only small studio space, a cast duplicating those characters used locally, and the regulation sound equipment for recording the dialogue. According to report, the Dunning process method would allow production of various foreign versions for comparatively little expense per version.

Fox has definitely decided to produce all foreign versions in local studios, and it is understood that company policy is decidedly against any production abroad at this time.

Foreign production on the coast is currently confined to three companies, M-G-M, Paramount and Fox. Complete resume by companies follows:

Paramount has produced three Spanish versions with Spanish players: "Slightly Scarlet," "The Benson Murder Case," and "Grumpy." Spanish version of "The Sea God" is now in preparation. French versions of "Slightly Scarlet" and "The Little Cafe" have been completed. No German or Italian versions have been considered up to this time.

Studios Busy

M-G-M has completed German versions of "Sunkissed," "Monsieur Le Fox," and "Olympia," and is currently preparing similar versions of "Anna Christie" and "Trial of Mary Dugan." This organization has also made French versions of "Unholy Night" and "Monsieur Le Fox"; and Spanish versions of "Free and Easy," "Monsieur Le Foxe" and "Olympia." Buster Keaton is currently working on the Spanish talker of "Forward March," and M-G-M is also preparing Spanish dialoguers of "Mr. Wu," and "Madame X."

Fox's foreign talker activity has so far been confined to Spanish versions of "One Mad Kiss," "Common Clay" and "Friendship," with preparation now under way for versions in French and German.

United Artists has ignored the foreign dialogue angle entirely in various versions. Experiments on German version of "Lummox" was not considered successful, as the picture was admittedly spotty and not a standout. United Artists is covering the foreign market through insertion of titles for dialogue and description, with song numbers retained, and musical synchronization added.

Warners did various experimenting with short reel subjects in German, French and Spanish, and produced a Spanish version of "The Bad Man." All further preparation on foreign dialogue pictures has been suspended pending decisions of company executives in the East. It is expected that Warners will eventually produce foreign versions both locally and abroad.

RKO, aside from making Spanish and German voice-dubbed versions of "Rio Rita" and "The Case of Sergeant Grischa" some months ago, has done nothing further in the foreign version field, and has no definite plans for the immediate future along those lines.

Universal has done much in experimenting with the policy of voice-dubbing and synchronizing German and Spanish versions of talker features. German synchronized versions were made on "Broadway," "Eric the Great" and "Show Boat." Spanish-dubbed versions were turned out on "Broadway" and "Shanghai Lady"; and nine separate foreign versions were made on "King of Jazz," with a special master-of-ceremonies speaking in each version. The nine versions were German, French, Spanish, Portugese, Japanese, Swedish, Italian, Hungarian and Czecho-Slovakian. At present, Universal is preparing a German talking version of "All Quiet on the Western Front" by a special process which utilizes the players in the picture, with voices matched in by dubbing which gives perfect results, according to report.

Pathe Moving Slowly

Pathe has done little actual work in foreign dialoguers. The company is making Spanish versions of four two-reel comedies, and already has produced Spanish voice-dubbed talkers of "Her Private Affair" and "The Grand Parade." Pathe got away from the general procedure in voice-dubbing with these pictures, however, by inserting a prologue that introduced the players who would talk in Spanish for the principal players in the picture. This attitude was taken in order to make certain that the Spanish audiences, when viewing the picture, would not feel they were being fooled deliberately by the voice substitution. Pathe intends to proceed similarly with a Spanish version of "Swing High," with all the regulation songs retained as sung in English.

Tiffany has done nothing with foreign versions locally, although plans have been made for the production of Spanish, French, German and other language versions of "Journey's End" in each country abroad. Details of this production are being handled by Tiffany's affiliation in England that holds a half interest in "Journey's End."

Columbia is another company that has ignored the foreign version proposition, in so far as features are concerned. Nothing has been done so far to definitely outline the company policy of foreign talkers, although a series of Eddie Buzzell short comedies will be made for Spanish and German audiences through the introduction of a master of ceremonies talking a la lecturer throughout the picture.

Maybe It's Hunger

Prison scenarios are becoming so common in the talkies that soon the way to tell a Hollywood star will be by that hunted look.—*N. Y. Evening Post.*

A La Esperanto

Oxford, England—Talkers as a means for furthering adoption of Esperanto as an auxiliary language are expected to be one of the chief subjects of discussion at the twenty-second Universal Congress of Esperanto, to be held in connection with an Esperanto Summer university course Aug. 2 to 9. Language experts from various parts of Europe are slated to attend.

Independents Not Out, Government Report Reveals

(Continued from page 39)

large-scale economies; but big business has no copyright on profitable methods, and mere bulk is by no means necessarily synonymous with efficiency.

Waste Must Be Cut

"Evidence is beginning to accumulate to show that the answer to some of our gravest problems of distribution lines in the curtailment of unnecessary costs in the performance of the retail merchant's functions. Our studies have demonstrated that in many cases the profits in his field, which is the last and often the most crucial stage in our distribtuion process, are being lost through wasteful and unnecessary practices, such as the accumulation of "dead" stock, the soliciting of unprofitable customers, the striving for volume of business without regard to costs, the use of uneconomic credit practices or excessive delivery service.

"These are wasteful practices which, as a rule, the larger operators avoid. There are many examples which show that the independent merchant who will adapt these principles to his own business, retaining at the same time those features which make his store peculiarly a service institution to his neighborhood, does not need to fear competition from any source.

"However, both the manufacturer and the distributor should remember that in the last decade business in this country has changed from a seller's to a buyer's market. The consumer no longer finds it necessary simply to accept the goods which are offered him.

"The successful manufacturer or merchandiser will find it necessary to study the consumer demands and preferences of his particular market if he would succeed in performing his proper function of providing needed commodities and services for his community.

"There is in the maintenance of this type of merchandising a social problem of great importance. Our nation is built upon the individualism of our people—upon their initiative and their service to the community.

"There is a recognized place in the community for the independent business man who conscientiously strives to meet this need, and the services in the Department of Commerce were established to aid him in the attainment of that end."

Three Dvisions Direct ERPI Service Engineers

Three national divisions, in which are 13 district units are provided in the line-up of the service department of Electrical Research Products, completed by J. S. Ward, service manager. The three regional general service superintendents are: P. T. Sheridan, eastern; A. J. Hodges, central, and N. A. Robinson, western. J. C. Benjamin is branch office superintendent of Service; D. C. Hickson, service planning superintendent; T. K. Glennan, assistant general service superintendent and H. W. Miller, superintendent of special service.

Ohio Showman Hurt

Cleveland—Martin Brown, owner and manager of the New Lorain theatre, suffered a dislocated shoulder and internal bruises when a street car ran into his automobile last week.

Chi Box-Offices, Despite Heat, Do Smash Business

Chicago—With the thermometer above 95 on two occasions during the past week, and with Loop competition the strongest it has been in months, box-office grosses here were sensational for the seven-day period. The take in several Loop houses was better than during the best fall and winter periods, and standouts were the rule in these spots almost daily.

The Oriental was the week's surprise. This B. & K. house which, in recent months, has been in the red as often as not, went to a magnificent $60,600 (170%) with "Our Blushing Brides" (M-G-M) as the feature. The house topped its big brother, the Chicago, by $1,000, in spite of a splendid business week at that house. In consequence, B. & K. held "Blushing Brides" for its second week at the Oriental, only the second time in the history of the house a picture has been thus complimented.

"The Big House" (M-G-M), which established a new house record at McVickers two weeks ago, continued at a remarkable pace; finishing its third week at $40,300 (150%), and was held for the fourth. The Chicago, with "So This Is London" (Fox), stepped off a nice box-office tune at $59,400 (135%). Credit is due here, as the absence of any outstanding stage name makes the draw clearly the picture's. The United Artists was in the important money with "Song o' My Heart" (Fox) holding steady at $25,400 in its second week. The picture continues for another week. The Roosevelt, completing the B. & K. Loop quintet, was also a money house in its fourth week of "With Byrd at the South Pole." The gross, considerably stimulated by the presence in the city of Admiral Byrd during the early part of the week, was $20,500 (100%).

Other money spots were the Woods with "Lawful Larceny" (Radio), which grossed $17,200 (150%) in its first week; the Garrick in its third week of "All Quiet on the Western Front" (Univ.) (seventh week in the Loop), which took $10,200 (125%); the Castle in its second week with "Ingagi" (Indie) (eleventh week in the Loop), which took $5,500 (185%).

Two other houses showed improvement over recent weeks in spite of the heat and the strong competition. They were the State-Lake, which grossed $23,800 (90%) with "The Flirting Widow" (F. N.), the feature, and Warner's Orpheum, which did $5,400 (90%) with the second Loop run of "Devil's Holiday" (Paramount).

Estimated takings:

"INGAGI" (Indie)

CASTLE—(300), 60c, 2nd week here, 11th in Loop. **Other attractions:** Univ. newsreel. "The Sea Bat" (M-G-M) scheduled to replace this after one more week. **Gross:** $5,500. **Rating:** 185%.

"SO THIS IS LONDON" (Fox)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** stage show, orchestra, comedy, newsreel, novelty short. A big week here—within two grand of the gross hung up during Will Rogers' personal appearance week. Draw entirely the picture's. **Gross:** $59,400. **Rating:** 135%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

GARRICK—(1,259), 50c-75c, 3d and final week here; 7th Loop week. House had picture without a protectional clause and aired it in spite of its nice gross the minute Universal gave it to the big outlying houses. **Gross:** $10,200. **Rating:** 125%.

"THE BIG HOUSE" (M-G-M)

McVICKERS—(2,284), 35c-85c, 3d week. **Other attractions:** Comedy, newsreel, musical short. Sensational grosses for this picture which established a new house record here. Good for another week and maybe more at this pace. **Gross:** $40,000. **Rating:** 150%.

"ROUGH ROMANCE" (Fox)
(2nd time in Loop)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** 30 minutes of newsreel. **Gross:** $2,900. **Rating:** 55%.

"OUR BLUSHING BRIDES" (M-G-M)

ORIENTAL—(3,900), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, stage show, organ. Nearly a record and biggest figure for this house in a long time. Picture he'd for a second week (only the second time in history of the house this has been done). All picture's draw, with no strong stage attraction. **Gross:** $60,600. **Rating:** 170%.

"THE DEVIL'S HOLIDAY" (Para.)
(2nd time in Loop)

ORPHEUM—(762), 25c-50c, 7 days. **Other attractions:** Univ. newsreel, 3 Vitaphone acts. Good business considering the competition. **Gross:** $5,400. **Rating:** 90%.

"SHOOTING STRAIGHT" (Radio)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** Vaudeville, comedy, newsreel, musical short. Loop competition hurt here. House takes "Dangerous Nan McGrew," first Paramount product to play here, next week. **Gross:** $16,200. **Rating:** 75%.

"WITH BYRD AT THE SOUTH POLE" (Par.)

ROOSEVELT—(1,591), 35c-85c, 4th week. Picture held up well, after a visit from Admiral Byrd. Will close in mid-week for a total of five weeks. **Gross:** $20,500. **Rating:** 100%.

"THE FLIRTING WIDOW" (F. N.)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Vaudeville, comedy, newsreel. Improved over recent weeks in spite of the handicaps current. **Gross:** $23,800. **Rating:** 90%.

"SONG O' MY HEART" (Fox)

UNITED ARTISTS—(1,700), 35c-85c, 2nd week. **Other attractions:** Comedy newsreel, novelty short. Picture holding up and giving the house its best business in months. Continues for a third week. **Gross:** $25,400. **Rating:** 125%.

"LAWFUL LARCENY" (Radio)

WOODS—(1,166), 35c-75c, 1st week. **Other attractions:** Comedy, newsreel, novelty short. Nice business makes this good for another week . **"Hell's Island"** (Col.) next. **Gross:** $17,200. **Rating:** 150%.

Limited

The strangest thing I ever saw was an invitation to a Hollywood party reading, "Admit Bearer and One Husband."—*N. Y. Mirror.*

Clara's $10,925 Top in Omaha; Weather Sizzles

Omaha—With good stage support, Clara Bow's "Love Among the Millionaires" (Par.) at the World led the town for a 115% week, which counted up to $10,925. Record breaking heat continued.

"Journey's End" (Tiff.) brought the Paramount another 100% week, but the $8,000 was less than the picture could have done under cooler circumstances. "Midnight Mystery" (Radio) and Boyd Senter, former local musician, favored the Orpheum to the extent of $14,500. Just 100%.

State dropped below par for the week. "Dangerous Nan McGrew" (Par.), first three days, netted but $1,890 (90%). Last half, "Captain of the Guard" (Univ.) also dropped to 90% for $2,025.

"LOVE AMONG THE MILLIONAIRES" (Par.)

WORLD (Para-Publix)—(2,500), 25c-60c, 7 days. **Other attractions:** Billy Meyers and band, four Publix acts and Paramount news. **Gross:** $10,925. **Rating:** 115%.

"JOURNEY'S END" (Tiff.)

PARAMOUNT (Para-Publix)—(2,900), 25c-50c, 7 days. **Other attractions:** "Artic Antics" (Tiff.), Paramount news and organ. **Gross:** $8,000. **Rating:** 100%.

"MIDNIGHT MYSTERY" (Radio)

ORPHEUM (R-K-O)—(3,000), 25c-60c, 7 days. **Other attractions:** Boyd Senter and three R-K-O acts, Pathe news and shorts. **Gross:** $14,500. **Rating:** 100%.

"DANGEROUS NAN McGREW" (Para.)

STATE (Para-Publix)—(1,200), 25c-40c, 3 days. **Other attractions:** Universal News and shorts. **Gross:** $1,890. **Rating:** 90%.

"CAPTAIN OF THE GUARD" (Univ.)

STATE (Para-Publix)—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news and shorts. **Gross:** $2,025. **Rating:** 90%.

Baltimore Gets a Real Kick Out of 1st Chaney Talker

Baltimore—Clear, temperate weather during the first four days of the week made business at the big theatres go along very well, but patronage dropped with a thud during the heat of Friday and Saturday. On the last day the thermometer registered 103 degrees.

It appeared that every one wanted to hear Lon Chaney talk, for his first dialogue picture, "The Unholy Three," at Loew's Stanley, went over like an armored tank, cutting about $20,500 from the pocketbooks of Baltimoreans and giving this house a rating of 117% for the week.

This even beat Loew's Century, where "The Bad One," with Edmond Lowe and Dolores Del Rio was the attraction on the same bill with "Steel Blues," the stage unit, featuring Dave Schooler. Here the gross was figured around $19,500, which gives this house a rating of 93%.

Down Lexington Street, two blocks away from Loew's Century, at the New, Edmund Lowe was seen in another picture, "Good Intentions," and gave this 1,500 seater a 55% rating with a gross of $5,500. Many considered "Good Intentions" better than "The Bad One." The first mentioned seemed to fit Lowe better.

The popularity which has met the showing of "The Big House" was evidenced when it was shown during this week at Loew's Valencia, downtown, and at Loew's Parkway, uptown, simultaneously and pulled very big even though it had been shown at Loew's Stanley to big business for one week previously. At the Valencia it did $3,300, or 94%, while at the Parkway it went over the top with $4,700, or 107%.

Estimated takings:

"THE BAD ONE" (United Artists)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Arctic Antics" (cartoon); "When the Wind Blows" (Our Gang M-G-M comedy); scenic; Western Electric film; Loew-Capitol stage unit, "Steel Blues," with Dave Schooler; orchestra; organ. **Gross:** $19,500. **Rating:** 94%.

"THE UNHOLY THREE" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Codfish Balls" (Terrytoon cartoon); "Moan and Groan" (Our Gang M-G-M comedy); organ. **Gross:** $20,500. **Rating:** 117%.

"THE BIG HOUSE" (M-G-M)
(Shown simultaneously with the Parkway Uptown after one week at Stanley.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news; Pathe Audio Review, "The Fighting Parson" (M-G-M comedy). **Gross:** $3,300. **Rating:** 94%.

"THE BIG HOUSE" (M-G-M)
(Shown simultaneously at the Valencia Downtown after one week at Stanley.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "The Stronger Sex" (Paramount comedy); "Hungarian Rhapsody" (United Artists' featurette). **Gross:** $4,700. **Rating:** 107%.

"WHAT A MAN" (Sono Art)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** "The Wedding of Jack and Jill" (Vitaphone colored film); silent Kinograms; organ. **Gross:** $3,300. **Rating:** 55%.

"SHADOW OF THE LAW" (Paramount)

KEITH'S—(3,016), 25c-50c, 6 days, beginning Friday plus a Sunday midnight show. **Other attractions:** "The New Waiter" (comedy); Universal news; Terrytoon. **Gross:** $5,200. **Rating:** 65%.

"GOOD INTENTIONS" (Fox)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "The Trumpeter" (Van Buren novelty); "The Beauties" (Pathe comedy). **Gross:** $5,500. **Rating:** 55%.

"HER UNBORN CHILD" (W. P. Films)

AUDITORIUM—(1,600), 25c-50c, 6 days. **Other attractions:** Universal news, "Bombay" (Trio travel picture and lecture). **Gross:** $2,025. **Rating:** 55%.

"Let Us Be Gay" Tops Big Week At Providence

Providence—Remarkable business for such a hot week was experienced by Providence exhibitors, indicating that the public will go for exceptional bills even when the mercury hits 95 and up. Loew's State rung the bell for $23,000, which is about 115%, with "Let Us Be Gay," while the R-K-O Victory with "King of Jazz" also clicked in high for better than $10,000.

Paramount with "Son of the Gods" broke its opening week record with $18,000 in the bag, while the Majestic, showing "Golden Dawn," was strong at $9,000. The grosses are exceptionally large when one considers that the week was one of the hottest on record. Estimated takings:

"KING OF JAZZ" (Universal)
R-K-O VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Who's Got the Body," Pathe Sound News. **Gross:** $10,200. **Rating:** 110%.

"SON OF THE GODS" (F. N.)
PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** "Radio Riots," "His Honor the Mayor," Paramount Sound News, Joe Alexander, organlogue. **Gross:** $18,000. **Rating:** 120%.

"GOLDEN DAWN" (W-B)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Going Places," Paramount Talking News. **Gross:** $9,000. **Rating:** 90%.

"LET US BE GAY" (M-G-M)
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Hog Wild," "Campus Favorites," Hearst Metrotone News, Sportlight, organlogue. **Gross:** $23,000. **Rating:** 115%.

"WILD COMPANY" (Fox)
R-K-O ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts of vaude headed by Buster and John West. **Gross:** $9,000. **Rating:** 85%.

Byrd Film Shows Strength in Run At Oklahoma City

Oklahoma City—Admiral Byrd's South Pole trip rated plenty attention here and the film record of the journey was given a rousing send-off by "The Oklahoman." The newspaper accorded the picture a rating of five stars, the highest ever given a picture here, and this helped step up the gross of the Criterion to $9,000. How strong the public went for the film is reflected in the fact that nine grand is a rating of 150% for the Criterion, and chalking up such a record in the face of very hot weather is real achievement.

"Ingagi" drew well in its second week at the Empress, while Clara Bow's "Love Among the Millionaires" at the Capitol took in $6,000 for a rating of 110%.

Estimated takings:

"WITH BYRD AT THE SOUTH POLE" (Para.)
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount Sound News, Paul Ash in "At Home" (Paramount novelty), Jean Boydell in "I'm a Wild Woman," novelty. **Gross:** $9,000. **Rating:** 150%.

"WILD COMPANY" (Fox)
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Movietone News, Mickey Mouse in "Jungle Rhythm." **Gross:** $6,000. **Rating:** 125%.

"INGAGI" (Congo)
EMPRESS—(1,200), 25c-50c, second week. **Other attractions:** Universal News, Educational comedy. **Gross:** $7,000. **Rating:** 125%.

"SUNNY SKIES" (Tiffany)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** R-K-O vaudeville, presenting Tim Ryan and Irene Nooblett; The Dakotas; Henry Santrey, commanding his Soldiers of Fortune; Kinograms. **Gross:** $3,100. **Rating:** 105%.

"KATHLEEN MAVOURNEEN" (Tiffany)
ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Kinograms, Fanchon & Marco's "Not Dominoes Idea. **Gross:** $3,000. **Rating:** 95%.



THE MOVIE DOORMAN EXPOSED

—*College Humor*

Mill City Again Socked; "Song of Flame" Is Worst

Minneapolis—Most of the Loop houses took it on the chin, with the State going into the cellar on a 65 per cent rating and gross of $15,500 with First National's "The Song of the Flame." Continued heat contributed to the general nosediving.

The Minnesota took first money by chasing "Our Runaway Brides" into a rating of 80% and gross of $28,000. The Orpheum was a poor second. It showed "Not Damaged" to a take of $16,000, or a rating of 75%. The Century showed "The Unholy Three" to a gross of $8,100, which gave the house a rating of 80%. The Shubert, backing "The Primrose Path," exploited the sex angle and walked away with a gross of $5,000 and a rating of 75%. The Lyric offered "Children of Pleasure" and garnered $2,850 for its efforts and a rating of 90%. The Aster played "Crazy That Way," and made the turnstile click to $2,500, which was a 90% rating.

Estimated takings:

"NOT DAMAGED" (Fox)
R-K-O ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Milton Berle and Berle and Revue heading five-act vaude bill. **Gross:** $16,000. **Rating:** 75%.

"OUR BLUSHING BRIDES" (M-G-M)
MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Dancing Keys" (Publix stage show), overture offering, newsreel. **Gross:** $28,000. **Rating:** 80%.

"THE UNHOLY THREE" (M-G-M)
CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $8,100. **Rating:** 80%.

"THE PRIMROSE PATH" (S. R.)
SHUBERT—(1,500), 50c-75c, 7 days, 6 shows daily. **Gross:** $5,000. **Rating:** 75%.

"SONG OF THE FLAME" (F. N.)
STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** All-talking comedy, short features, newsreel. **Gross:** $15,500. **Rating:** 65%.

"CHILDREN OF PLEASURE" (M-G-M)
LYRIC—(1,238), 15c-25c-30c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $2,850. **Rating:** 90%.

"CRAZY THAT WAY" (Fox)
ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,500. **Rating:** 90%.

Frank Clark Gets Branch

Portland—Frank Clark is new Paramount manager here, succeeding William Winship, who has been named special representative at the San Francisco branch in charge of exhibition of foreign pictures. John D. Clark, western division chief, made the appointment.

Moran & Mack Hit 30 Grand in Day, Date at Boston

Boston—Moran and Mack showed real strength and consistency in their newest picture, "Anybody's War," which knocked off ratings of 115% at both the Olympia and Uptown, where it played day and date. The blackface team drew $16,500 and $13,500, respectively, while Loew's State also was clicking a 115% rating with Lon Chaney's "The Unholy Three," with a take of $22,000.

All of the downtown stands fared well in spite of hot and rainy weather, which gave a play to the refrigerating plants. At the Metropolitan, Clara Bow and the dancing innovation in the grand lounge sent the intake to $33,000.

Estimated takings:

"LOVE AMONG THE MILLIONAIRES" (Para.)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Musical comedy stage show, "Varietex" comedy; Paramount news; dancing in lounge. **Gross:** $33,000. **Rating:** 110%.

"THE FLIRTING WIDOW" (1st National)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Ben Blue and other vaudeville; R-K-Olians; Sportlight; Pathe news. **Gross:** $18,000. **Rating:** 90%.

"LAWFUL LARCENY" (R-K-O)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Organ specialists, Sportlight, Pathe news. **Gross:** $23,000. **Rating:** 100%.

"THE UNHOLY THREE" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst Metrotone News. **Gross:** $22,000. **Rating:** 115%.

"THE BIG HOUSE" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Little Jack Little and other vaudeville, Carlton Emmy and His Mad Wags, comedy, Hearst Metrotone News. **Gross:** $21,000. **Rating:** 110%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $6,500. **Rating:** 90% (seventh week).

"A MAN FROM WYOMING" (Paramount)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, "Scollayettes," Paramount News. **Gross:** $13,000. **Rating:** 95%.

"ANYBODY'S WAR" (Paramount)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount News. **Gross:** $16,500. **Rating:** 115%.

"ANYBODY'S WAR" (Paramount)
UPTOWN—(2,000), 25c-60c, 7 days Other attractions: Comedy, cartoon, Paramount News **Gross:** $13,500. **Rating:** 115%.

British Exhibitors Frown on the C. E. A. Boycott

London—Tough sledding is seen for the British exhibitor association in its threat to boycott distributors who insist upon score charges and guarantees. The small attendance at the Blackpool meeting, where the blacklist was proposed, indicates exhibitor apathy to such a move. A round table discussion of the matter is being suggested.

Wins First Round in Suit Over Schmeling Pictures

Philadelphia—Preliminary injunction has been granted in Federal Court here to Harry W. Eilperin, New York, in his fight to compel seven local distributors to pay him damages for alleged piracy of the Sharkey-Schmeling fight films.

Charlie to Hide Behind Beard in England?

Hollywood — Following the premier in New York of "City Lights," Charlie Chaplin will vacation in London "incognito." His press agent says a full grown beard will do the trick.

"Dawn Patrol" Is Portland High Getting $15,400

Portland—Winding its way along a path made golden by unusual exploitation, "The Dawn Patrol" grabbed $15,400 and a rating of 155% at the Paramount. This high mark climaxed an air race from Portland to Seattle, in which a number of leading flyers of this section participated, and a telegraph exploitation stunt in the lobby, whilch had a girl in flying togs handing out teletype messages advertising the picture. The big week was especially gratifying to Manager Holmes, who has just assumed charge at the Paramount.

Greta Garbo's popularity, plus a Fanchon & Marco show, sent "Romance" to a figure of $15,000, or 145%, at the Fox Broadway. With evening baseball starting at 9:30, theatres are advertising complete shows starting at that time.

"THE DAWN PATROL" (First National)
PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days; extra midnight Saturday shows. **Other attractions:** Paramount Sound News, Phil Lampkin and Paramounteers, Con Maffie at Wurlitzer. Unusual exploitation. **Gross:** $15,400. **Rating:** 155%.

"ROMANCE" (M-G-M)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Rose Garden Idea" Red Donohue and Uno, Harold Stanton, Hail & Eddy, Aerial Girls, Henri LeBel at Wurlitzer. **Gross:** $15,000. **Rating:** 145%.

"THE MAN FROM BLANKNEY'S" (Warners)
HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Fox Movietone News, Vitaphone Acts. John Barrymore brought **Gross:** $13,765. **Rating:** 115%.

"UNHOLY THREE" (M-G-M)
FOX UNITED ARTISTS—(945), 25c-50c. **Other attractions:** Hollywood Varieties, Fox Movietone News (third week). **Gross:** $10,500. **Rating:** 103%.

"DANGEROUS NAN McGREW" (Para.)
RIALTO—(1,700), 25c-50c. **Other attractions:** Paramount Sound News. Extra Midnight Shows helped gross to $12,000. **Rating:** 100%.

Box Office Bandit Flees As Cashier Rings Alarm

Rochester, N. Y.—Sounding a foot gong when a gun was poked into her face shortly after the opening of the last performance, Betty Walker, 22, box-office cashier for the Eastman theatre, Publix house, last week routed a gunman and saved a day's receipts.

The robber sauntered up to the box-office and demanded "all you've got."

In reply, Miss Walker stepped on the gong. Frightened, the bandit fled. By the time house attaches reached the scene the man had made his getaway.

Leonard Directs Davies

Hollywood—Robert Leonard has signed a new long-term contract to direct for M-G-M. Leonard, director of silent pictures for many years, has been directing talkers, including "Divorcee," "Let Us Be Gay" and "Marianne." First assignment under the new agreement will be direction of "Rosalie" starring Marion Davies.

Short Gets Vacation

Tampa—Paul Short, managing director of the Tampa, has been given a three weeks vacation by Publix. Charles G. Branham, the district manager, will come down from Jacksonville and spend part of his time at the Tampa during Paul's absence.

A Theatre's a Theatre

Providence—A motion picture house is a real theatre if you believe legal dictum. Samuel Bomes, theatre owner, contended that he did not have to have a six-foot alleyway in the rear of the house, as the law applied to legitimate theatres, but not to film houses. The court, however, ruled that a theatre is a theatre whether it was showing "The King of Jazz" in the can or "East Lynne" with the original legitimate cast.

"Let Us Be Gay" And Rogers Go Big at 'Frisco

San Francisco—With three first run theatres showing real pictures, the week proved about the same as last. The Fox did high business with "Let Us Be Gay." Here the gross was $37,500 and the rating 150%.

"So This is London," in its second week, continued to draw at Loew's Warfield, where it was shown a second week after having been shown two weeks at the St. Francis. It grossed $23,000 and rated 100%. The California had "The Dawn Patrol" with Richard Barthelmess. The picture grossed $14,000, with a rating of 100%. Good weather helped all houses.

"LET US BE GAY" (M-G-M)
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** "Seeing Double" with 22 twin stars, "Ideas" by Fanchon-Marco, concert overture, news. **Gross:** $37,500. **Rating:** 150%.

"SO THIS IS LONDON" (Fox)
LOEW'S WARFIELD—(2,700), 50c-65c-90c. 2nd week. **Other attractions:** Vagabond Director, "Drums of Fear," Mickey Mouse, Fox and Hearst Talking news, orchestra. **Gross:** $23,000. **Rating:** 150%.

"A NOTORIOUS AFFAIR" (F. N.)
EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** News, Liborious Hauptman and his Embassy Artists. **Gross:** $8,000. **Rating:** 90%.

"WHITE CARGO" (All Star)
DAVIES—(1,150), 50c-65c-90c. 2nd week. **Other attractions:** Music, news reel. **Gross:** $7,500. **Rating:** 110%.

"LOVE AMONG THE MILLIONAIRES" (Para.)
PARAMOUNT—(2,700), 50c-65c-90c, 7 days. **Other attractions:** Harry Gourfain's "Contrasts," Ann Hoffman's Kiddies, harmonica virtuoso, dancing beauties and Paramounteers, Eddie Cantor Laff comedy "Insurance." **Gross:** $14,200. **Rating:** 110%.

"THE DAWN PATROL" (F. N.)
CALIFORNIA — (2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** Paul Ash in first screen appearance, "I'm a Wild Woman," Paramount sound news, California Concert Orchestra. **Gross:** $14,000. **Rating:** 100%.

"THE BIG POND" (Para.)
ST. FRANCIS—(1,400), 35c-50c-90c, 5th week. **Other attractions:** Larie de Prie's band, "Dresden Dolls," comedy, "Campus Crushes," news. **Gross:** $12,000. **Rating:** 105%.

"HELL'S ISLAND" (Columbia)
ORPHEUM THEATRE—(2,300), 25c-35c-50c, 7 days. **Other attractions:** Music, news, R-K-O vaudeville. **Gross:** $8,200. **Rating:** 70%.

"SOLDIERS AND WOMEN" (Columbia)
GOLDEN GATE THEATRE—(2,500), 25c-35c-50c, 7 days. **Other attractions:** R-K-O vaudeville, fight pictures, Schmeling vs. Sharkey. **Gross:** $17,500. **Rating:** 100%.

"INGAGI" (Independent)
CASINO THEATRE—(2,400), 35c-50c, 7 days. **Other attractions:** "Seven Keys to Baldpate." **Gross:** $9,500. **Rating:** 90%.

New Work for Work

Los Angeles—Cliff Work, San Francisco district manager for R-K-O Theatres, has been brought to Los Angeles to pinch-hit for Frank Vincent, Pacific Coast general manager of the circuit, while the latter is recuperating from his recent illness.

"Let Us Be Gay" Leads Cleveland With 31 Grand

Cleveland—"Let Us Be Gay" came near breaking the house records at the Allen last week. After an unusual opening on Saturday, following by SRO business Sunday and Monday, an extra 9 o'clock morning show was offered daily during the rest of the week. "The Golden Dawn" made a surprisingly good record at the Hippodrome, and the Palace had a good week, with George Jessel as the vaudeville headline feature. Comfortable weather brought the general weekly average above the previous week.

"WITH BYRD AT THE SOUTH POLE" (Para.)
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Hog Wild" (M-G-M), Hearst Metrotone News (M-G-M). **Gross:** $13,500. **Rating:** 83%.

"LET US BE GAY" (M-G-M)
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Goodbye Legs" (Educational), "Arctic Antics" (Columbia), Hearst Metrotone News (M-G-M). **Gross:** $31,000. **Rating:** 172%.

"THE BORDER LEGION" (Paramount)
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Love's Memories" (Pathe), Kiddies Kabaret (Fischer), Pep and Personality (Fischer), "Be Yourself" (Fischer), Paramount News. **Gross:** $17,000. **Rating:** 87%.

"THE FALL GUY" (R-K-O)
R-K-O PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Bully Beef" (Educational), "Royal Flush" (Pathe), Sportlight (Pathe), Pathe News. **Gross:** $22,000. **Rating:** 88%.

"GOLDEN DAWN" (Warners)
R-K-O HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Two Fresh Eggs" (Pathe), Fox Movietone News. **Gross:** $15,000. **Rating:** 100%.

"AROUND THE CORNER" (Columbia)
KEITH'S EAST 105TH ST.—(3,200), 25c-50c, 7 days. **Other attractions:** "Mickey's Romeo" (R-K-O), Sportlight (Pathe), Pathe News. **Gross:** $12,000. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
(Fifth week)
HANNA—(1,500), 50c-$1.50, 7 days. **Gross:** $10,000. **Rating:** 70%.

District Manager Plan to Be Adopted in Canada

Toronto — Grouping of theatres in the Famous Players chain in Canada into compact districts, to be under the supervision of district managers, is being worked out by J. J. Fitzgibbons, formerly of Publix and now director of theatre operations for the Canadian chain of 190 houses. Up to the present time the circuit has been divided into eastern and western divisions under the control, respectively, of Clarence Robson and H. M. Thomas, the latter being stationed at Winnipeg. District managers will also have charge of a key theatre in their own area.

The move is also under way to re-introduce stage shows in many theatres and Publix units will be used for the purpose under the direction of John Arthur, supervisor of presentations, Toronto.

Slump Closes Tarpon Springs

Tarpon Springs, Fla.—The summer slump has knocked such a hole in the receipts that Manager Darley, of the Royal here, decided to close July 26, and allow the house to remain dark until Labor Day.

Marx as Exhibitor

Harry Marx, who resigns as head of the personnel department of Fox Theatres (East) on September 1, will probably enter exhibition on his own. He is not joining Fox West Coast Theatres, as reported.

Clara Bow's 200% Des Moines Top; Heat No Damper

Des Moines—After several days of respite from the intense heat, it returned with a bang in midweek but business held up. Night baseball, which draws throngs, does not seem to affect the theatre fans for the nights previous to the return of the heat wave were big nights. With the closing of the Des Moines theatre for several weeks for complete interior changes, additional business was thrown to the Paramount next door. Clara Bow's picture, "Love Among the Millionaires," proved also to be a good drawing card and it grossed 200% for the last four days of the week, with "Swing High" also bringing in way above average with a rating of 150%. The Orpheum reported business above average for this season of the year, although it has no comparison with the business of the winter season. "Not Damaged" won 110% and "Born Reckless." 120%.

Estimates are:

"SWING HIGH" (Pathe)

PARAMOUNT—(1,700), 3 days, 25c-35c-60c. **Other attractions:** Para. sound news, Bob Hamilton organ number, 5 acts of vaude and stage band. **Gross:** $6,435. **Rating:** 150%.

"LOVE AMONG THE MILLIONAIRES" (Para.)

PARAMOUNT—(1,700), 4 days, 25c-35c-60c. **Other attractions:** Universal news, Bob Hamilton organ, Al Morey and stage band. **Gross:** $8,870. **Rating:** 200%.

"NOT DAMAGED" (Fox)

ORPHEUM—(2,000), 4 days, 25c-50. **Other attractions:** Pathe news, R-K-O vaude, Pathe comedy, "Beauties." **Gross:** $5,100. **Rating:** 110%.

"BORN RECKLESS" (Fox)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, R-K-O vaude, R-K-O comedy, "Old Vamps and New." **Gross:** $4,350. **Rating:** 120%.

"SWEET MAMA" (F. N.)

STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Para. sound news, Paramount comedy, "Marching to Georgia"; Pathe travelogues "Drums of Fear"; Capitol cartoon, "Romeo." **Gross:** $2,400. **Rating:** 95%.

"MURDER WILL OUT" (F. N.)

STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Pathe sound news, Ed. comedy, "Dad Knows Best," Columbia cartoon, "The Opera House," Columbia comedy, "Stage Door Knights." **Gross:** $1,600. **Rating:** 90%.

Release Sought by Duo In Hammond Bomb Case

Michigan City, Ind.—Harry Ames and Marwood Williams, now serving one to three-year terms in the Indiana state prison here, after conviction in connection with charges arising from the bombing of the $1,000,000 State theatre at Hammond, Ind., some months ago, have filed habeas corpus suits in Superior Court here.

The complaints allege the men have been wrongfully imprisoned since April 9, 1929, when the first year of their sentences ended. Ames and Williams are petitioning under the indeterminate sentence law which was held illegal and void by the judge of the Superior Court here. The cases will be heard in October.

Christies Borrow Ruggles

Hollywood—Charles Ruggles, Paramount featured contract player, has been borrowed by Christies for the lead in "Charlie's Aunt," which will be produced for Columbia release. Christie was negotiating with R-K-O to borrow Bert Wheeler for the part, but the latter's sudden popularity decided R-K-O officials not to loan him out.

Chinese Censors

A Chinese motion picture company which has just completed the film story of the Dowager Empress Tsu Hsi has lost a lot of money because of sensitive nationalist censors in China. The Nationalists have decided that this is no time to present films of imperial days in China, because they want to emphasize the glories of democracy, not of imperialism. For this reason, permission to show the picture has been refused.—*Wall St. Journal.*

"Let Us Be Gay" Proves a Gold Mine at "Casey"

Kansas City—"Let Us Be Gay" easily took the lead this week at the Midland and proved a gold mine in a dull week. Gross was $16,900 and the rating 130%. M-G-M's "The Mysterious Island" at the Uptown also rated 130% and took in $7,800. At the Mainstreet, "The Bride of the Regiment" (First National) grossed $15,000, or average business. Paramount's "Anybody's War" brought the Newman $7,650, or 85% of the average intake, while at the Royal Warners, "Golden Dawn" grossed $3,800, or 85%. The Pantages, playing "Blaze o' Glory," (Sono-Art) grossed $5,700, or 60%.

Estimated takings:

"LET US BE GAY" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "Our Gang" comedy, Metrotone news. **Gross:** $16,000. **Rating:** 130%.

"THE MYSTERIOUS ISLAND" (M-G-M)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Mickey Mouse cartoon, M-G-M act with Tom Waring, Universal news. **Gross:** $7,800. **Rating:** 130%.

"THE BRIDE OF THE REGIMENT" (F.N.)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Five acts vaude headlining Harlan Christie and the Louisville Loons. **Gross:** $15,000. **Rating:** 100%.

"ANYYBODY'S WAR" (Par.)

NEWMAN—(2,000), 25c-50c, 7 days. **Other attractions:** Zelaya in "Jazz Preferred"; "The Sphinx," a trip through Egypt; cartoon, "Dizzy Dishes"; Paramount news. **Gross:** $7,650. **Rating:** 85%.

"GOLDEN DAWN" (W.B.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Lloyd Hamilton in "Prize Puppies"; Paramount short, "Meet Mr. Meat"; Paramount news. **Gross:** $3,800. **Rating:** 85%.

"BLAZE O' GLORY" (Sono-Art)

PANTAGES—(2,160), 25c-50c, 7 days. **Other attractions:** Felix the Cat and Pathe news. **Gross:** $5,700. **Rating:** 60%.

Fourth House Bombed in Milwaukee's Labor Jam

Milwaukee—Fourth target in the outrages attributed to the labor war here, the Grace was partially wrecked by a bomb. Other houses bombed within the last six weeks are the Studio, Greenfield and New World. Paul Oresic, manager, and R. S. Haynes, operator at the theatre, told police that they are willing to join the union, but Haynes will lose his job if he does. The union rules, according to the men, making it necessary for him to take his place at the end of the employment list.

Wynn Assignment for Taurog

Norman Taurog is to direct Ed Wynn in "Manhattan Mary," to be produced at the New York Paramount studio. Taurog has been directing shorts at the Long Island plant. Ginger Rogers is to appear opposite Wynn.

Rogers Film Gets $6,100 for First Money at Ottawa

Ottawa—With a share of cool weather and not many counter-attractions, the theatre business held up quite well during the week, "So This Is London" topping the list at the Regent with a score of 110% on a $6,100 gross, which meant packed houses every night and substantial matinees. "A Man From Wyoming," starring Gary Cooper, at Keith's, was also popular, showing $4,300 on a three-day run. The principal opposition was from political meetings in the Federal election campaign. Estimated takings:

"SO THIS IS LONDON" (Fox)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** "The Dresden Dolls"; "Frolicking Fish"; Fox Movietone News; orchestra. **Gross:** $6,100. **Rating:** 110%.

"A MAN FROM WYOMING" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe Sound News; "Manhattan Serenade"; "Ranch House Blues." **Gross:** $4,300. **Rating:** 90%.

"THE FLIRTING WIDOW" (First National)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "On a Plantation"; Giovanni Martinelli in "Il Trovatore"; "The Dancing Bear" (Technicolor). **Gross:** $3,250. **Rating:** 85%.

"PRINCE OF DIAMONDS" (Columbia)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Whispering Whoopee"; Fox Movietone News. **Gross:** $1,050. **Rating:** 75%.

"ROUGH ROMANCE" (Fox)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** "Darktown Follies"; Hearst Metrotone News; "The Heart Shop" (Technicolor); Krazy Kat Cartoon. **Gross:** $2,600. **Rating:** 70%.

"THE RICHEST MAN IN THE WORLD" (M-G-M)

B. G. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal Newspaper reel; "Red Heads" (comedy). **Gross:** $3,600. **Rating:** 75%.

"MEN WITHOUT WOMEN" (Fox)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Lloyd Hamilton comedy; Fox Movietone News. **Gross:** $980. **Rating:** 70%.

Showman-Mayor Sponsor Of Obscene Film Law

Seattle—Acting upon recommendation of Mayor Frank Edwards, himself a former exhibitor, an ordinance strengthening the ban on immoral pictures, stage acts or plays, giving the Seattle board of theatre censors greater powers, and reducing the personnel of the board from nine to five members, was introduced to the city council this week.

As drawn, the new ordinance makes it unlawful to "display or produce any opera, drama, stage or platform entertainment, or any picture of any kind or character of an obscene, indecent or immoral nature." The ban includes plays or motion pictures "wherein any scene of violence is shown in a gruesome or revolting manner, or in a manner which tends to corrupt morals, or to publish any advertisement thereof, or to permit any obscene song or discourse."

The Seattle public safety committee, a branch of the council, will first consider the measure and then pass it on to the council for their action.

Big 4 to Have Minimum of 12 Westerns in 30-31

Minimum of one western a month, and possibly two, will be released during 1930-31 by Big 4 Film Corp. John R. Freuler now is in Hollywood mapping plans for the season. The firm this year had six westerns, the last of which will be released in September.

Colony Craves Its Flesh Since Clara Reduced

Los Angeles—They want flesh here in the nation's film capital, it is emphasized by the return of Larry Cebbalos' shows to Warners' Hollywood and Downtown theatres, which led the town last week so far as comparative grosses are concerned. The two theatres have taken a decided turn for the better since resumption of flesh shows, which may be a cue for other houses here to follow.

M-G-M's "The Big House" is showing consistent strength, getting only $400 less on its fourth week than it grabbed off in its third stanza at the Fox Criterion.

It just seems that Clara Bow has lost her grip on local film fans, skidding to $21,000, or a rating of but 84 per cent, at the Paramount. The "It" girl was one of the big cards here some time ago, but since her excursion into front page publicity concerning her affairs of heart, it seems she is slipping. The Garbo showed real pulling power at the State, in her newest, "Romance." Estimates are:

"HELL'S ANGELS" (U. A.)
GRAUMAN'S CHINESE—(2,023), 75c-$1.50, 8th week, 7 days, twice daily. **Other attractions:** Sid Grauman prologue. **Gross:** $24,600. **Rating:** 154%.

"SO THIS IS LONDON" (Fox)
FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, 5th week, 7 days, twice daily. **Gross:** $14,300. **Rating:** 114%.

"ROMANCE" (M-G-M)
LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** Fanchon-Marco "Gems and Jams" Idea, talker comedy, Movietone and Metrotone News. **Gross:** $37,000. **Rating:** 137%.

"LOVE AMONG THE MILLIONAIRES" (Para.)
PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Eddie Lambert in Jack White talker comedy, cartoon, Paramount Sound News, Milton Charles organ concert. **Gross:** $21,000. **Rating:** 84%.

"BIG HOUSE" (M-G-M)
FOX CRITERION—(1,652), 35c-65c, 4th week, 7 days. **Other attractions:** Charlie Chase in "Fast Work," Movietone News. **Gross:** $15,500. **Rating:** 155%.

"SOCIAL LION (Paramount)
GRAUMANN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Talker comedy, Ben Bernie band, Movietone News. **Gross:** $7,700. **Rating:** 103%.

"WAY OF ALL MEN" (First National)
WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days. **Other attractions:** Larry Ceballos Revue, Olsen and Johnson in person, Vitaphone Varieties. **Gross:** $28,000. **Rating:** 200%.

"ANYBODY'S WAR" (Paramount)
UNITED ARTISTS—(2,100), 35c-75c, 2nd week, 7 days. **Other attractions:** Tom Terris' "Drums of Fear," sound novelty, Paramount Sound News, Gaylord Carter organ concert. **Gross:** $8,800. **Rating:** 65%.

"THREE FACES EAST" (Warners)
WARNERS' DOWNTOWN—(2,400), 35c-65c, 1st week, 7 days. **Other attractions:** Larry Ceballos Revue, Vitaphone Varieties, sound news. **Gross:** $25,000. **Rating:** 167%.

"SHE'S MY WEAKNESS" (R-K-O)
R-K-O—(2,700), 35c-65c, 7 days. **Other attractions:** R-K-O vaudeville, talker comedy, Pathe Sound News. **Gross:** $11,000. **Rating:** 69%.

"LAWFUL LARCENY" (Radio)
ORPHEUM—(2,750), 35c-65c, 3 days after one week. **Other attractions:** Talker comedy and Pathe Sound News. **Gross:** $2,300.

"LADY TO LOVE" (M-G-M)
CALIFORNIA—(2,000), 25c-50c, 7 days. **Other attractions:** Talker comedy and sound news. **Gross:** $5,200. **Rating:** 70%.

"BIG POND" (Paramount)
PANTAGES' HOLLYWOOD—(3,000), 40c-65c, 7 days. **Other attractions:** Fanchon-Marco "Victor Herbert Idea," talker comedy, Movietone News. **Gross:** $16,300. **Rating:** 109%.

Marie and Polly Reduce

Hollywood—M-G-M is readying the next Marie Dressler-Polly Moran feature comedy, "Reducing," which will carry the same formula as the recently released "Caught Short." Charles Reisner will direct.

Gets New Fox Post



To effect a greater expansion in the territory between Albany and Buffalo, Fox has created a new division, and Harry D. Goldberg, who has been manager of the Upstate New York division, will move his headquarters from Utica to Buffalo, becoming division manager of the new Western New York State division. Marshall Taylor has been named Eastern New York State division manager.

New "Open Door" Television Code Adopted by RCA

Offered as a new "open door" policy, which may be expected to speed development of television, patent rights of television apparatus and radio improvements are being extended to its licenses by RCA. The company is completing its reorganization which gives control to Westinghouse and General Electric, a move which is opposed by the government.

The Dept. of Justice has brought anti-trust proceedings against the companies because of the merger.

Under the "open door" policy, licensees will be permitted to manufacture and sell radio-broadcast television receivers and apparatus for reproducing pictures and talkers for use in the home.

Dietz Gets Columbia Branch

St. Louis—Andy Dietz is new manager of the Columbus branch here, succeeding Jack Osterman. The latter is to assume a new post with the company. Art La Plant has succeeded Bob Taylor as booker and office manager. Dietz formerly was with Sono Art-World Wide.

Andrews Returns to "U"

Hollywood — Dell Andrews, scenario writer, has returned to Universal to write the scenario and adaptation for one picture. Andrews, who was responsible for the script on "All Quiet on the Western Front," jumped over to Fox for one assignment.

'Patrol,' Shearer Film Beating Old Sol on Broadway

Continued heavy draw of "The Dawn Patrol" at the Winter Garden and the sudden spurt of the Capitol with "Let Us Be Gay," highlighted Broadway's week, showing that strong attractions can command the biz, in spite of weather and other considerations. Columbia's "Hell's Island," doing business at the Globe, will be held over.

The current week is probably the toughest the Main Stem has experienced in years, the mercury going to 97 Monday, and hovering near that mark on Tuesday. Despite this, "The Dawn Patrol" held to an even keel, and probably will come within two grand or so of equalling its last week's record figure of $51,128 at the Winter Garden.

Norma Shearer did some real pinch hitting for the Capitol, which needed a box-office tonic, the picture hoisting the gross at that house to $85,664, which is better than $15,000 above the take of Chaney's "The Unholy Three."

The Rivoli dropped more than 10 grand below the first week of "Holiday," and that film folded in favor of "Manslaughter," which went in Wednesday and gave evidence of box-office strength. "Anybody's War" folded Thursday at the Rialto the film's draw undoubtedly hurt by the preceding Moran and Mack effort. "The Man from Wyoming" took a dive at the Paramount, indicating that the house is not geared to western films. The estimates:

"THE BIG HOUSE" (M-G-M)
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 4th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $20,527.

"LET US BE GAY" (M-G-M)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone News, Capitol presentation, "Dizzy Daze." **Gross:** $85,664.

"ALL QUIET ON THE WESTERN FRONT" (U.)
CENTRAL — (922), 50c-75c-$1-$1.50-$2.50, 7 days, 12th week. **Other attractions:** None. **Gross: $15,640.**

"THE MAN FROM WYOMING"
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy, "Helping Hand"; Sportlight; cartoon, Jungle Rhythm"; Pathe Review. **Gross:** $58,500.

"ANYBODY'S WAR"
RIALTO—(1,904), 65c-85c, mid 50c, 7 days. **Other attractions:** Overture; cartoon, "Glow Worm"; newsreel. **Gross:** $30,500.

"HOLIDAY"
RIVOLI—(2,103), 35c-65c-85c, 7 days, 2nd week. **Other attractions:** "The Cockeyed News" with Eddie Cantor; comedy, "Sing, You Dancers"; newsreel. **Gross:** $30,100.

"THE ROGUE SONG"
ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Newsreel, vaudeville. **Gross: $83,925.**

"SWEET MAMA"
STRAND—(3,000), 35c-50c-60c-85c, 7 days. **Other attractions:** Evolution of the Dance, "Songs and Paintings," and comedy, "Two Fresh Eggs." **Gross:** $18,173.

"THE DAWN PATROL"
WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days. **Other attractions:** Joe Frisco in "The Song Plugger" and newsreel. **Gross:** $51,128.

Film Hotel Registrants

Hollywood—A film sound register of prominent guests of the Roosevelt Hotel is being installed by Frank Cummings, Jr., of the Roosevelt Hotel, Hollywood. The film record will be kept in the hotel's library for future use.

"Bill" Raynor with Big 4

William E. Raynor, for 14 years with Pathe, most recently as short subject sales head, has joined Big 4 Film Corp. as sales manager.

Mixed Population Makes Lithuania Difficult Market

(*Continued from page* 43)

firms Nitsche of Leipzig, and Jova of Kassel. The first sound film produced is the production of the Aafa of Berlin. The cost of the entire installation of apparatus in the Odeon aggregated $4,000.

It has been ascertained that the apparatus being installed in the Odeon requires an alternating current of 70 volts, while the Kovno electrical plant provides a direct current of 220 volts, hence a special transformer costing $140 has been purchased by the Odeon as a supplement to the other installation. It is reported, however, that alternating current will be supplied by the electric light plant in Kovno during 1930.

The largest cinema in Kovno, the Metropolitain, is planning the installation of a sound apparatus, but considerable mystery surrounds this project at the present time, and the director declines to give much information with respect to it. It is known, however, that a prominent film director in Riga has been in negotiation with the Metropolitain for some time, and it is believed that an effort is being made by him to lease this Kovno theatre for a protracted period in connection with a plan to extend the sound-film service now being provided in his theatres in Riga and Tallinn. It is thought that the sound apparatus to be used at first will be temporary. American films are to be given at the Metropolitain, and a well known American sound film is scheduled to appear there in the near future.

Dubious Over Sound

Persons interested in film representation in Lithuania seem somewhat doubtful of the success of sound films because of the ignorance of foreign languages of a considerable part of the Lithuanian audiences. It is estimated that in the neighborhood of 50 per cent of the spectators are Jews who would understand German, but the percentage understanding English is very small, indeed. Should the sound film develop in Russia, it would probably have considerable success here in Lithuania, in view of the fact that the Russian language is understood by most Lithuanians over 20 years of age.

It is the general impression that American sound films will not have much success except as a novelty, and it is perhaps the expectation of the promoters of sound films for the Metropolitain that they will have an immediate vogue with theatregoers who are actuated by curiosity and that by the time this interest dies out, the cost of the experiment will have been more than met. It is not suggested that American companies producing sound films endeavor to compete with present organizations, at least until time has demonstrated the permanent appeal of this type of film with Lithuanian audiences.

The Construction Department of the Lithuanian Ministry of the Interior recently informed a representative of the American consulate at Kovno that 106 permits for theatres have been issued in Lithuania. That figure does not, however, include the Memel, or Klaipeda district, formerly German territory, from which statistics of this character have not been obtained. The following statistics show the permits issued by years in Lithuania from 1921 through 1929:

	Permits
1921	7
1922	6
1923	22
1924	18
1925	10
1926	6
1927	9
1928	16
1929	12

Diagnosed

Arthur Caesar, one of the Babes in the Hollywoods, offers this definition of the western movie colony: "It is a group of illiterates catering to the vast multitude of half-wits."—*Walter Winchell in N. Y. Mirror.*

It is estimated that there are not more than 20 cinemas in the Memel district, which has a total population of about 150,000. The principal city, Memel, has a population of 35,000, and there are other centers of 3,000 to 16,000.

According to the Construction Department of the Ministry of the Interior, only approximately half of the 106 permits issued have been for permanent establishments.

Kovno, the capital and principal city of Lithuania, which has a population of approximately 100,000, supports seven cinemas of a permanent character and of sufficient importance to warrant consideration by film producers. These are the following: Metropolitain, with 700 seats (built in 1929); Odeon, with 450 seats; Slabada, with 280 seats; Record, with 256 seats; Oaza, with 200 seats; Triumph, with 200 seats; and Palasas, with 138 seats.

Only a few additions have been made, in so far as the Ministry of the Interior is aware, to the various cinemas in Lithuania during the past year. No permits are required for remodeling of a minor character in theatres, and no major change in any of the theatres was reported during 1929.

There is no film production of commercial significance in Lithuania at the present time, and it is understood that none is contemplated.

It has been difficult to ascertain the number of films censored for release in Lithuania during 1929, but it has been estimated at about 500. About 40 per cent of the films on the Lithuanian screens are American, about 50 per cent German, and the rest French or Russian.

Despite a rather unfavorable year for Lithuanian agriculture and industry, the general condition of the theatres was reported to be fairly good.

The establishment of the Metropolitain on the main street of Kovno was a notable event, and although not usually crowded, the establishment appears to be making money.

In general, it may be said that price plays a more important part on the Lithuanian market than quality. The buying power of Lithuania is low, and tastes are different from most other European or American communities.

There is no discrimination against American films on the Lithuanian market. On the contrary, they have an established popularity, despite the accessibility of the market to German producers. The percentage of German films has grown, however, in recent years.

FINLAND

By C. RODERICK MATHESON
Sec'y to Commercial Attache, Helsingfors

Three new cinemas were constructed in Finland during 1929, including one in Tampere, the Tuulensuu, and two in Helsingfors, the Gloria and the Atlantis. The Tuulensuu has a seating capacity of 700, the Gloria 650, and the Atlantis 460.

It is customary that theatres which require repairing or reconstruction be worked upon in the summer months in order to be ready for the winter season, which is usually relatively brisk. During 1929 most of the cinemas underwent major or minor alterations, but their seating capacity of 400 was closed during 1929, and the theatre was moved to what was formerly known as the Bio-Civis, with the same seating capacity. The net additional number of seats in moving picture houses in Helsingfors, therefore, totaled 710 and in all of Finland 1,410.

The Arena (470 seats), Capitol (900), Kino-Palats (800), and the Gloria (650), all in Helsingfors, were equipped with sound devices during the year. The equipment in each case was American.

U. S. Talkers Held Field in Finland Alone During '29

Four feature films were produced in Finland during 1929 by Suomi Filmi, Helsingfors, and three of them shown in the Helsingfors theatres. These films were entitled "Kajastus," "Korkein Voitto," and "Kahden Tanssin Valilla." The fourth will be shown in 1930.

O. Y. Kotka Filmi produced one film, "Juhla Meren Ranalla." Suomi Filmi, which is the only company in Finland producing feature films according to a continuous production program, is not equipped to produce sound films, nor is O. Y. Kotka Filmi; and neither at the present time contemplates the installation of devices for the production of sound pictures.

The only sound films shown in Helsingfors during 1929 were American.

According to the Finnish Board of Censors, 469 American films, aggregating 615,040 meters, were passed by that body in 1929. Other films passed by the board included: Germany, 154 films, 205,980 meters; France, 25, 50,045; Russia, 30, 41,145; England, 23, 37,565; Sweden, 22, 21,275; and Denmark, 5, 10,230 meters.

Thirty Finnish films, principally of an educational nature, were passed; these aggregated 20,875 meters in length.

The censors rejected 26 films of a total length of 49,130 meters during 1929. These originated in the following countries: United States, 9 of a length of 15,260 meters; Germany, 5 of 12,370 meters; France, 1 of 2,130 meters; and Russia, 11 of 19,370 meters.

There is no legislation in effect in Finland inimical to the interest of American films, nor is any anticipated.

During the greater part of the year attendance at picture houses was considered good; during the last six weeks or two months of 1929, however, the depressed conditions in the country appeared to have a material effect on the attendance, and many of the larger cinemas played to very poor houses. While attendance during the Christmas and New Year holiday season is usually rather small, the winter season, as a whole, is normally the cinema season. The 1929-30 winter season is not expected to be as satisfactory as usual for the picture houses.

Theatre Robbers Sentenced

San Francisco—Found guilty a week ago by a jury of robbing the California at San Jose Feb. 10 of $3,400, Carl Reese and Roy Hopper have been sentenced to serve from five years to life in prison. The pair were arrested at Waco, Texas, early in June.

Leases Two Houses

Madison, Ind.—Louis E. Holwager, for 26 years owner and operator of the Grand and Little Grand here, has leased his holdings for a ten year period to H. H. Johnson, of Indianapolis. Johnson, who will take possession August 2, will remodel both buildings.

Chevalier's Run Record

Paramount says the world's record run for "The Love Parade" is its showing of 16 weeks at the Cine Astral, Buenos Aires. The picture did 15 weeks at Barcelona, and 14 weeks each in New York and London. Heretofore, record runs at Buenos Aires have been three weeks. Meanwhile, upon completion of "The Little Cafe," Chevalier will return to France for a vacation.

When it's 100% Technicolor it's 100% Box-Office



CLAUDIA DELL, Follies beauty, with PERRY ASKAM, musical comedy favorite, and a select supporting cast, place Warner Bros. all-Technicolor musical satire, "Sweet Kitty Bellairs," in the new and extraordinary class among talking screen attractions.

Right down the line—picture after picture—hit after hit—Technicolor is boosting B. O. Each success proves all over again Technicolor's "draw." Extends its nation-wide fan-following! And serves to establish even more glitteringly this fact—

When it's 100% Technicolor it's 100% Box-Office! One after another the big producers are giving color *full-play* in outstanding productions.

"Sweet Kitty Bellairs," a Warner Bros. ALL-color, all-music-and-costume sensation, typifies the trend. Quaint England of the 70's is brought to life again—in theme, in setting—perfectly synchronized with the scope and majesty of color presentation. TECHNICOLOR!

Watch for it. Wait for it. Schedule it. "Sweet Kitty Bellairs" is sure-fire B. O.

Technicolor *is a* Box-Office Name

ADVERTISE IT!

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Some of the Technicolor Productions

BRIDE OF THE REGIMENT, with Vivienne Segal (First National). **BRIGHT LIGHTS,** with Dorothy Mackaill (First National). **DIXIANA,** with Bebe Daniels (Radio Pictures). **FOLLOW THRU,** with Charles "Buddy" Rogers and Nancy Carroll (Paramount). **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.). **HELL'S ANGELS,** with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo) Technicolor Sequences. **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.). **KING OF JAZZ,** starring Paul Whiteman (Universal). **LOTTERY BRIDE,** with Jeanette MacDonald (United Artists), Technicolor Sequences. **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany). **PARAMOUNT ON PARADE,** all star cast (Paramount), Technicolor Sequences. **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences. **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.). **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National). **SWEET KITTY BELLAIRS,** with Claudia Dell and Perry Askam (Warner Bros.). **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio). **THE FLORODORA GIRL,** starring Marion Davies (Metro Goldwyn Mayer), Technicolor Sequences. **THE MARCH OF TIME,** all-star cast (Metro Goldwyn Mayer), Technicolor Sequences. **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro Goldwyn Mayer). **THE TOAST OF THE LEGION,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National). **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount). **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.). **VIENNESE NIGHTS,** all-star cast (Warner Bros.). **WOMAN HUNGRY,** with Sidney Blackmer and Lila Lee (First National). **WHOOPEE,** starring Eddie Cantor (Samuel Goldwyn).

●

Everywhere you go — everywhere you look — in hundreds of thousands of color pages every week, every month, Technicolor advertising is advertising YOU — listing and FEATURING the Big Natural Color Hits, that are soon to appear at your theatre.



Play up Technicolor

and build up B.O.

High and Low On Music Row

WITH the theme song on the wane and the popular tune rapidly coming into its own, it is interesting to learn that in the music files of NBC can be found more than 50,000 songs, many of them favorites of our grandparents and great grandparents. Among them are found the prohibition battles of the seventies, waged with such ballads as "Don't Sell My Father Rum" (1872), "Don't Go to the Bar Room, Father" (1878), "Father, Drink No More" and "Father, Bring Home Your Money Tonight." These songs are now inserted in various NBC programs and are under the supervision of William J. Glassmacker.

* * *

Jack Foster of the New York Telegram contends that "A Cottage for Sale" must have been sold, but he doesn't know the half of it. The "cottage" may have been sold, but in the selling the song is reported to have sold more than 600,000 copies.

* * *

Frank Goodman, of Universal Music Co., successor to Handman, Kent & Goodman, is covering a lot of territory these past few weeks. He recently traveled to Universal City to advise on the spotting of songs in forthcoming Universal productions and had hardly become reacclimated to Broadway when he found himself booked for passage to Europe to negotiate the sale of the foreign rights. Paul Jones will be in charge of the New York Offices in the interim.

* * *

Irving Berlin, Inc., has taken over Al Neiburg's "Confessin' That I Love You," which has been getting a great plug over the air lately. This firm has finally come through with a few good tunes and stands to cash in on "Old New England Moon," "Swingin' in a Hammock" and "When You Come to the End of the Day."

* * *

Not only did Jesse Crawford have the honor of being the first to play on the new $25,000 organ recently installed in the home of Thomas A. McGinley of Pittsburgh, but he also received a sum said to be (Jesse Crawford said it) $1,200. Now will you practice on your organ?

* * *

With three songs, "Ro Ro Rollin' Along," "Exactly Like You" and "Moonlight on the Colorado," already resting comfortably in the velvety best seller list, Shapiro-Bernstein are now ready to plug a new tune entitled "Shadows in the Moonlight," a ballad fox trot which looks like a real money-maker. Lou Herscher's ballad, "Singing Your Love Songs to Somebody Else," is another number headed for the big time.

* * *

Although the entire Robbins catalogue has for the past year consisted of picture songs, two popular numbers have crashed the gates and are vindicating their rashness by selling themselves to our dear public. The songs are "Cheer Up, Good Times Are Coming," written by Ray Klages and Jesse Greer, and "I Wonder How It Feels" by the two Als (Sherman and Lewis).

* * *

Popular Songs of the Day, Inc., the new firm organized to sell sheet music at 10 cents, is ready to distribute its original catalogue of 10 songs. Jean Herbert, Al Koppell and Irving Actman are responsible for three of the songs, namely, "Where Are You?" "I Didn't Have the Heart to Break Your Heart" and "What You Need Is Some One to Love."

PINCUS.

Even Chief of Police May See Sunday Shows

Owensboro, Ky.—"What's sauce for the goose is sauce for the gander." Thus, at least, reasons Mayor Logan Meredith, and, by reason of this mental process, local exhibitors have scored a decisive victory in their Sunday closing fight. For the past ten Sundays the favorite sport hereabouts has been to haul managers of the Empress and Bleich theatres up before Hizzoner for flagrant violations of the Sabbath labor laws. The city's high executioner performed his solemn duty in each case, as all good officials should. But he also did a lot of thinking.

This led to a meeting with the city commissioners to discuss the advisability of summoning all other violators, guilty of similar offenses, and thus do away with any discrimination, a step which met with the instant disapproval of the commissioners. Under a compromise agreement, it was decided that rather than have a "Sour Sabbath" in Owensboro by closing all places of business, picture houses should be permitted to run unmolested. The mayor thereupon issued orders to Police Chief R. P. Thornberry, who was responsible for the 10 arrests since May 4, to discontinue any interference with the theatres. Both houses did a very thriving business last Sunday.

Even Chief Thornberry will probably become a regular Sunday patron from now on.

Third R-K-O St. Louis House to Resume in Fall

St. Louis—R-K-O is to resume operation of the Orpheum in September as a combination house. The firm has the St. Louis and the Grand Opera House here and leased the Orpheum to a stock company last fall in the belief the town wouldn't support another downtown vaudeville house. The stock company is said to have had a very successful season. Future of the Grand Opera House still is uncertain.

Ted Champion Named Fox Publicity Chief

Seattle—Ted Champion has been appointed director of advertising and publicity for the Fox West Coast houses in this city by Earl S. Crabb, division manager of the Washington territory. Champion is an artist whose creations have established local West Coast newspaper advertisements as outstanding on the Pacific slope. He was former "understudy" to Edward Fitzgerald, whose resignation from the publicity and advertising office became effective last month. Champion has appointed Miss Claire Chevigny as his assistant.

It's Paramount British Now

London—Paramount Film Service, Ltd., is the name which has replaced that of Famous-Lasky Film Service.

Before the "Mike" In N. Y. Studios

CONTINUING his policy of supplying the demand for variety, Sam Sax, production manager of the Brooklyn Vitaphone studio, has brought before the cameras the Hall Johnson Choir of 20 voices for "A Syncopated Sermon," under the direction of Roy Mack, Willard Robison, conductor of the Maxwell House radio hour and the composer of "A Cottage for Sale," makes his screen debut in this short and introduces another original composition, "The Devil's Afraid of Music."

* * *

Murray Roth, director-in-chief at Warners' eastern Vitaphone studio has just purchased three one-act plays from Paul Gerard Smith, which are stated to go into production shortly. They are "The Gob," "One on the Aisle" and "Compliments of the Season." Talking about Roth, reminds us that we actually saw him go into the set minus his cane 'tother P. M.

* * *

Helen Broderick and Lester Crawford, featured comedy team of "Fifty Million Frenchmen," who soon will leave for the coast to appear in the Warner screen version of that musical, journeyed across the Brooklyn Bridge to make a variety, "For Art's Sake," directed by Harold Beaudine. Somehow reminds us of Earl Carroll's alibi.

* * *

Not to be outdone by his contemporaries, Damon Runyan and Mark Hellinger, Walter Winchell has signed the document which calls for an early appearance in a forthcoming Vitaphone short. Winchell? That's the guy who writes a colyum for one of the local rags.

* * *

Starring "The Three Sailors," recently featured in Earl Carroll's Sketchbook, an all-outdoor variety, was made under Arthur Hurley's direction entitled, "The Recruits." The scenes were taken on location at Sea Girt. Included in the cast were Dudley Clements, Joe Lyons and Billy Golden.

* * *

Nancy Carroll, who has just completed her latest vehicle for Paramount, "Laughter," at the New York studios, written and directed by H'Abbadie D'Arrast, is the recipient of a letter asking for her photograph. Rudy Vallee was the writer.

* * *

In the masquerade scene shot during production on "Laughter," Frank Morgan, portraying a "Napoleon of Finance," got into, or rather squirmed into a uniform which couldn't have been tighter if it had been a straightjacket. Sezze, "Did Napoleon have to wear such tight garments?" Just another martyr for the sake of art.

* * *

Larry Kent, in charge of short subjects at the Paramount New York studio, led a unit of his cohorts to the Purchase Country Club, at Rye, N. Y., where the "The Big Splash," a two-reel comedy featuring Johnny Weismuller and Stubby Kruger was shot under Ray Cozine's direction.

* * *

Sidney Blumenstock, Mort's kid brother, who recently was promoted from the business offices to the post of assistant director, has been lauded by Norman Taurog, whom he assisted in the filming of "The Home Wrecker."

* * *

Turning out an average of four shorts a week, the Paramount short subject department is far ahead of its schedule calling for 104 shorts for the new season. Larry Kent cites the ability of Max Hayes and the cooperation of the entire department.

THE STUDIO SLEUTH.

THE

Projectionists' Round Table

By John F. Rider

ANOTHER method of computation is possible to solve for the joint resistance of two resistances in parallel, as in figure 23. This method is simpler than the arrangement employing the reciprocals, but unfortunately is limited in its simple state to cases involving only two resistances. Expressed in the form of an equation it is

$$Rx = \frac{R1 \times R2}{R1 + R2} \qquad (17)$$

in other words;

The joint resistance of two resistances in parallel is equal to their product divided by their sum.

Substituting into the foregoing formula, when R1 is 10 ohms and R2 is 10 ohms,

$$\frac{10 \times 10}{10 + 10} = 5 \text{ ohms}$$

No doubt the reader wonders about the utility of such combinations of resistances. Have they any practical application? Perhaps the man who is familiar with these elementary details realizes that if two such resistances were to be used, it would be possible to substitute one unit of the proper value and thus avoid all the complications. Such thoughts are quite in order, but the function of this study is not the possible use of two separate resistors instead of one but the solution of circuit net works which contain elements other than absolute resistances. The laws stated in connection with these simple examples are electrical laws and find extensive application when circuit components are resolved into their electrical equiv-

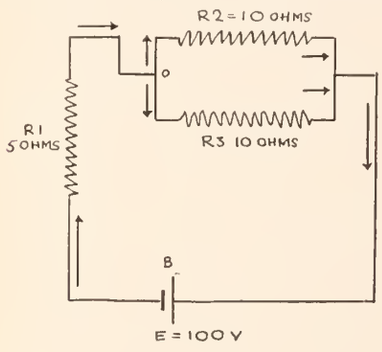


FIG. 24

alents in the form of resistances by virtue of the fact that all components function to control current in one form or other.

Hence, we suggest careful analysis of these data and every effort to commit them to memory. These simple laws are useful when emergency repairs are necessary, particularly when the required unit is not at hand and it is necessary to improvise with what is available.

Series-Parallel Circuits

Just as it is possible to combine batteries into series and parallel combinations to achieve an end, just so is it possible to combine resistances. The reason for such combination shall be discussed at a later date. Let us devote our attention to the solution of the network. Such a series-parallel combination of three resistances is illustrated in Figure 24. The solution of such a combination appears more complex than that of a simple parallel system, but only upon the surface. We stated that two or more resistances in parallel can be resolved into a single resistance of equivalent value. An examination of Figure 24 shows a resistance R1 in series with a parallel combination consisting of resistance R2 and resistance R3. If we first attack the parallel combination and ascertain the joint resistance of R2 in parallel with R3, the final figure will be that of a resistance which is in series with R1. For example, by the product and sum method, the joint resistance of

$$\text{R2 and R3} = \frac{10 \times 10}{10 + 10} = 5 \text{ ohms}$$

and the circuit now becomes as shown in figure 24A. It now becomes a simple matter to solve for the total resistance in the circuit and for the total current. According to the formula for series resistances

$$Rx = R1 + (\text{R2 and R3 in parallel})$$
$$= 5 + 5$$
$$= 10 \text{ ohms}$$

According to Ohm's Law for current

$$I = \frac{100}{10}$$
$$= 10 \text{ amperes}$$

Suppose that we solve for the voltage drop across the individual resistances. But before so doing we might warn the reader against one possible error. The statement made in Lesson Eight relative current flow in series circuits, that condition obtains only when the two resistances in parallel are resolved into one of equivalent value. When solving for the current flow through the individual R2 and R3 resistances, one cannot calculate upon the assumption that if the current flow through R1 is ten amperes, and that because R2 and R3 are in series with R1, the current through R2 and R3 individually will be ten amperes. The total current is ten amperes, but that value of current divides at the point 0 in Figure 24 and again joins to become the main current at point P in the same figure.

Three Values to Consider

Under the circumstances, we have three values of current to consider. First the total current; second the current through R2 and third, the current through R3. The resistance R1 carries the total current and a voltage drop IR takes place across this resistance. This drop is.

$$10 \times 5 = 50 \text{ volts}$$

What about the voltage across R2 and R3? It is true that the voltage across all branches of a parallel circuit connected between the same two points is the same as that across any one branch. What is the voltage across the parallel combination of R2 and R3? Is it the 100 volts of battery B? Is it the voltage drop across R1? Referring again to Figure 24A, the voltage across any part of a series circuit is the current times the resistance of that part of the circuit. The total voltage in Figure 24A

$$E = IR1 + IR23 = 50 + 50 = 100$$

hence $E'R1 = E - E'R23 = 100 - 50 = 50$

and $E'23 = E - E'R1 = 100 - 50 = 50$

According to the voltage drop across R1, it stands to reason that the drop across the parallel combination will be 50 volts. The current, R2.

$$IR2 = \frac{50}{10} = 5 \text{ amperes}$$

and

$$IR3 = \frac{50}{10} = 5 \text{ amperes}$$

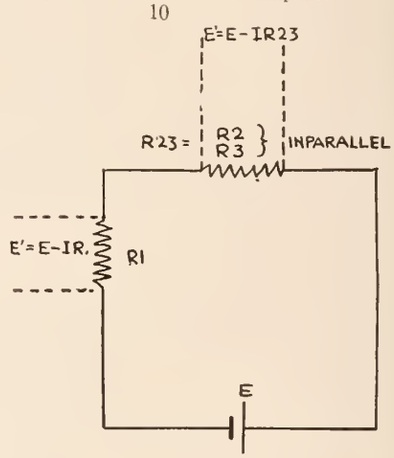


FIG. 24A

Voltage Dividers

Perhaps one salient fact has become evident during the discussion of resistance networks. Particularly during the discussion of the series circuit. If the voltage drop across any part of a series circuit is equal to the current times the resistance of that part of the circuit, it is possible to produce any division of voltages. Consider the illustration in Figure 24A.

Assume that the resistance R23 is an ordinary resistance in series with R1 and does not represent a parallel combination. According to the circuit, the total voltage across both resistors is 100 volts. It is, however, possible to secure if one so desires, a drop of 50 volts for application to some other part of the system. What this part is shall be left for future discussion. The extent of the lectures does not allow further statements other than to say that the principle to be described is that found in the fader in the projection booth.

Suppose we arrange a circuit such as that shown in Figure 25. A resistance R is connected across a battery B supplying 100 volts (E = 100). The circuit is a series structure and the current *I* circulates through the resistance *R*. If the resistance of *R* is 100 ohms, the current *I* is equal to one ampere. The voltage across any part of R is according to the IR law, the current times the resistance of that part of the circuit. Suppose that some condition required that 25 volts be secured. According to the diagram 100 volts are available, and the drop across the complete unit R is 100 volts. The value 25 volts is one quarter or 25 per cent of the total available. Since the current is the same in all parts of the resistance, the voltage drop is proportional to the resistance. If we divide the resistance R into four equal divisions, the drop across each division will be 25 per cent of the total. This is simple percentage. The tap at A on

This is Lesson 9 in the Rider series on sound projection

R gives us 25 per cent of R, or 25 ohms is the resistance of R1. Then

$$E' = I \times R1 = 1 \times 25 = 25 \text{ volts}$$

The foregoing shows that the division of voltages in a voltage divider is a matter of resistance ratio. Accordingly, we can say that

$$E1 = I \quad R1 \times = Ex\frac{R1}{R} =$$

$$100 \times \frac{25}{100} = 100 \times .25 = 25 \text{ volts} \quad (18)$$

Such computation is simple, but one is apt to err unless attention is called to a very significant fact. The voltage, E1 is less than the voltage E, hence the divider "steps down"; that is, the system allows for a reduction in voltage. Yet this same reduction in voltage without interfering with the layout may represent a "step up." This is obvious, since for every 25 volts across the points X and XI, it means that the voltage across points Y and Y1 is 100 volts. Not that actual step-up takes place within resistance, but that the apportionment of voltages is such that a 4:1 ratio exists in the system. Knowing the voltage at E' to be 25 volts an dthat the ratio between R and R1 is 4, the voltage E can be determined by

$$E = E' \times \frac{R}{R1} = 25 \times \frac{100}{25} = 100 \text{ volts} \quad (19)$$

Now compare formula No. 18 and formula No. 19. The rearrangemen tot the resistance ratio changes the entire value. Also the significance of the divider. The last mentioned application of the divider is as a means of measuring voltages in excess of the operating range of a device designed to indicate electric potential in circuits. In the first case the ratio R1/R is a dividing factor whereas the ratio R/R1 is a multiplying factor.

So much for simple D.C. electric circuits. It is impossible at this time to enter upon complex networks simply because we have not progressed sufficiently in the study of current flow. This subject with many others will be dealt with later in this series.

Heat in Conductors

While upon the subject of current flow through combinations of resistances, it is necessary to consider one of the important manifestations of electric current. This is the heat generated in the conductor. The flow of electric current through a conductor irrespective of the form of the conductor, whether it is metal, graphite, carbon, etc., will cause the generation of heat. The fact that this action occurs is of importance in electric circuits because it influences the life of the conductor; that is to say, it controls the period during which that conductor may be employed to carry the current and to produce whatever effect is required. As a matter of fact, the generation of heat is of such importance that conductors are selected to conform with the requirements imposed by that phenomenon.

The fact that heat is developed when current flows through the conductor is a matter of energy transformation. Electric current in motion is possessed of kinetic energy, and kinetic energy, in turn, is energy due to motion. A conductor must possess the abiilty of dissipating the electric energy transformed into heat, that is dissipating the heat produced. The reactions due to this heat are quite numerous. First and formost is a change in the molecular structure of the conductor. Sufficient heat will cause the disintegration of the conductor and burn out. As one can readily comprehend, such burnout means interruption of the circuit and, in many cases, possible injury to other parts of the system. Second, is molecular structural change of such nature that the ohmic resistance of the conductor undergoes a change, either an increase or a decrease, depending upon the type of the conductor. Metals and alloys of metals when heated increase in temperature. Carbon, graphite and other similar materials decrease in temperature when heated. Any such change in resistance is likely to interfere with the operation of the circuit containing such a conductor. Third and by far not the least. heat developed in conductors is

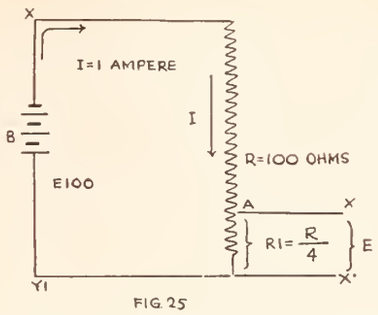


FIG. 25

apt to cause minute disintegration accompanied by minute changes in resistance the two combining to create noise in the conductor.

A rapid summary of the last paragraph would make one wonder about the utility of conductors. The above statements, while true in their entirety, are particularly true and effective towards trouble only when the heat developed is excessive. While it is true that the phenomena stated take place, the magnitude of the action under normal conditions of operation is so little as to be negligible. Such a condition, relative to the conductor, is achieved by the selection of conductors designed and developed to dissipate a definite amount of heat. As a matter of fact, electrical conductors are rated according to their heat dissipating qualities. Recognizing the association between the current flow through the conductor and the heat dissipation rating, one can readily comprehend that the statement pertaining to the selection of a conductor according to its heat dissipating property, is the same as a statement saying that conductors are selected according to their ability to carry electric current within certain limits.

Conductors

All conductors cannot carry infinite amount of current. Neither can they dissipate an infinite amount of heat. While the heating effect is mainly dependent upon

1. Current
2. Cross section of the conductor
3. Material of the conductor
4. Length of the conductor

the current carrying capacity depends upon the items listed as 2, 3 and 4 in the above tabulation. One must, because of utility, add the location of the conductor; whether or not free circulation of air is available. Free circulation of air enable greater dissipation of heat.

The relation between current flow and heat is of great importance. Joule's Law.

$$W = I^2R \times t \quad (20)$$

where *W* represents electrical energy in Joules, *I* is current, *R* is resistance and *"t"* is time shows a definite condition. (It is possible to convert *W* into heat by converting energy in joules into heat in calories. The definition of the joule is "The joule is the work done in one second by current of one ampere flowing through a resistance of one ohm".) The condition is that

The quantity of electrical energy converted into heat when a given current flows through a conductor is independent of the direction of the current flow.

Another important law allied with Joule's equation is that

The heat developed in a conductor is proportional to the square of the current irrespective of the direction of the current flow.

Just what is the significance of the above law? Assuming the selection of any one conductor to carry a certain amount of current, doubling the current flow does not increase the heat two times. Instead the heat developed increases four times, as the square of two. If the current flow is increased threefold, the heat developed increases as the square of three, or nine times. If the current flow is decreased to half its original value, the heat developed is not cut to half its original value, but decreases as the square of a half; becomes one quarter of the original value.

Comprehension of the above will explain one important connection between the above and the use of parallel resistances in many circuits. Refer to the circuit shown in Figure 24. The joint resistance of the two resistances R2 and R3 is 5 ohms. Each one is of 10 ohms. The total current flow in that circuit is 10 amperes. Suppose that a resistance of five ohms to carry 10 amperes is not available. Let us say that a ohm resistance is at hand, but its current carrying capacity is only two amperes.

If 10 amperes were to be passed through such a resistance, the heat generated would be 25 times as great as when only two amperes were flowing through the unit. A logical method of solution is the use of two 10 ohm units capable of passing five amperes each, in parallel. Each would then carry its rated current without overloading, the correct resistance would be in the circuit and injury due to excessive current and heat (known as overloading) would be minimized.

It might be well at this time to correct a possible impression. The above statements do not mean to say that all parallel resistance circuits are employed in order to create the above condition. The reasons are more numerous and will be dealt with later. However, the division of current flow is one reason for the use of parallel resistances.

Power Rating of Conductors

We stated that conductors are designed to carry a certain amount of current. Recalling the fact that all conductors possess resistance, the relation between current flow and resistance introduces voltage. Whenever voltage and current are present in an electric circuit, power is present in that circuit. This is true because of Joules equation or law and because

Power is the rate at which work is done, or the rate at which energy is converted from one form to another.

Refer once more to Figure 24. The resistance R1 functions to reduce the voltage impressed across the parallel combination of R2 and R3. In other words, a voltage drop takes place across R1. This drop is 50 volts at 10 amperes. Heat is developed in this resistance and the electrical energy in that circuit is converted into heat. Hence the dissipation of a certain amount of energy represented by a current flow of 10 amperes through a resistance of five ohms into heat. The heat is, of course, useless and the energy is wasted, but a certain condition is created, namely a voltage drop is produced. This conversion of electric energy into heat takes place at a certain rate. According to the definition of *power,* the rate of doing work (the power) would be equal to the work done (the energy converted) divided by the time taken to complete the operation; or

$$P = \frac{W}{t} \quad (21)$$

Since power is the rate at which work is being done, it is possible to express the rate as the energy converted. For example, as previously stated, one joule of energy is converted when one ampere of current flows through a resistance of one ohm for one second. This is the same as stating that one joule of energy is converted when a voltage drop of one volt takes place across a resistance of one ohm, for one second. Also, since

1 joule = 0.24 calorie of heat

0.24 calorie of heat is produced during one second when a voltage drop of one volt is developed across a resistance of one ohm.

Now, the most frequently employed unit of power is the *watt* and, since it is possible to express the rate of energy conversion as energy converted per second, it may be said that

1 watt = 1 joule per second

and by definition of the joule

1 watt = 1 volt × 1 ampere

Some New Definitions

We now have the relation between the heat produced in a resistance when current flows through it and the possible rating of a resistance to express this ability to withstand the conversion of energy from the electrical state into heat. Thus, a resistance of one ohm which is of such structure that it can withstand the generation of 0.24 calorie of heat per second,

(*Continued on page* 66)

Opinions on Pictures

Dixiana

(*Radio Pictures—All Talker*)

Box-Office

(*Reviewed by Walter R. Greene*)

FINE music, generous comedy, colorful backgrounds and a melodramatic story combine to make "Dixiana" a good bet for popular appeal. The production is intended as Radio's 1930-1931 successor to "Rio Rita," but fails to equal the all-around qualities of the latter as a box-office attraction. In addition, "Dixiana" will have to buck the public reaction to musicals made in the operetta formula, while "Rio Rita," as one of the first of that formula, found the very fact that it was musical comedy in its favor. However, it is loaded with selling angles.

"Dixiana" contains several tuneful, original song numbers by Harry Tierney. It also has the effective comedy team work of Bert Wheeler and Robert Woolsey, with the pair wandering in and out of the story to provide the laugh situations.

The comedy development is bulwarked by the German dialect of Joe Cawthorne and the semi-serious characterization of the tall and not-so-slender Jobyna Howland.

Bebe Daniels turns in a nice performance in the lead, while Everett Marshall, recruited by Radio from the operatic stage, reveals a fine personable voice in two song renditions. Marshall, in this, is very self-conscious, traceable no doubt to the fact that "Dixiana" is his first picture. Ralph Harolde, as the gambler "menace" to the love interest, hits a high mark with a sterling performance.

Bill Robinson, well known negro tap dancer, stopped the show at the premiere Tuesday night in Los Angeles with a specialty dance number that was all too brief.

Miss Daniels here is a singer and dancer in a New Orleans circus, the story taking place in the nineteenth century. She meets and falls in love with Marshall, son of Cawthorne, who inherits a Louisiana plantation from his mother. Marshall brings his intended bride to the plantation, but the circus girl is disowned by Jobyna Howland and immediately returns to the big top with Marshall following.

The final sequences are laid in the spacious gambling palace of Harolde and the annual Mardi Gras that has made New Orleans famous. After a gambling and dueling encounter with Harolde, Marshall and Miss Daniels are reconciled for the finish.

The story is episodic with comedy sequences interrupting the continuity of the plot. These sequences get plenty of laughs. The singing of Daniels and Marshall, plus the personalities of Wheeler and Woolsey, should give the picture plenty of box-office appeal if——. And the "if" revolves around whether or not full advantage is taken of the picture's many selling angles. It'll be a merchandising proposition all the way, the result to be determined by showmanship.

Cartoon comedies suggested with this.

Produced and distributed by Radio. Directed and adapted by Luther Reed. Music by Harry Tierney. Book and lyrics by Anne Caldwell. Dance director, Pearl Eaton. Orchestral arrangements by Max Steiner. Photographed by Roy Hunt. Length, not set. Release date, August, 1930.

THE CAST

Dixiana	Bebe Daniels
Carl Van Horn	Everett Marshall
Pecwee	Bert Wheeler
Ginger	Robert Woolsey
Cornelius Van Horn	Joseph Cawthorn
Mrs. Van Horn	Jobyna Howland
Poppy	Dorothy Lee
Royal Montague	Ralf Harolde
Blondell	Edward Chandler
Contortionist	George Herman
Cayetano	Raymond Maurel
Co. Porter	Bruce Covington
Specialty dancer	Bill Robinson
Cupid	Eugene Jackson

Rockne Delivers

Pathe's home office executives had their first glance this week at the six one-reel football subjects made under the direction of Knute Rockne, famous Notre Dame coach, and the rooster is crowing again. He has a right to.

Facing the camera in a semi-closeup, Rockne discusses celebrated plays, explaining the mechanics of the maneuvers, and then illustrates them with slow motion shots of his own squad or views taken at big games. The latter include the cheering and playing of the college bands.

The millions of football fans in this country will eat up this series, and the general public will get a thrill out of the expert diagnosis of what happens behind the line of scrimmage. These shorts are natural for the fall and should go big in college towns.

Rockne, who, incidentally, was present at the showing, delivers his lines in professional style.

HAGE.

The Big Shot

(*M-G-M—All Talker*)

Better-Than-Average Keaton

(*Reviewed by Walter R. Greene*)

BUSTER KEATON goes overseas to the front line trenches, equipped with many cob-webbed comedy situations and dialogue—nevertheless providing a generous quantity of slapstick laughs and sequences to rate "The Big Shot" above the regular line of Keaton program pictures in entertainment values.

The story is slight, and depends entirely on the thread which carries him into the enlistment office, through training camp, and finally up to the front lines of France. He is the regulation sap that struggles through, going for the laughs on his bungling of things generally. Yarn is a regulation comedy formula fading in and out on various gag sequences without too great a regard for the story development.

Regular Keaton romance is injected, with the girl also going overseas to get into the front lines with Buster at the finish. Cliff Edwards, Victor Potel and Pitzy Katz form Keaton's trio of companions with the highly-touted comedy abilities of Katz somehow lost completely in the shuffle. Edwards naturally has his ukelele along to sing a few tunes.

Standout in the picture is Edward Brophy, as the hard-boiled sergeant. Brophy, former assistant director for many years, laced it into Keaton so roughly that M-G-M placed him under term contract. Director Edward Sedgewick, although unbilled, got into the camera eye as the fat cook in the army camp.

"The Big Shot" rates as better-than-average Keaton comedy that is geared for the key week runs and program houses. There are more laughs and comedy in this one than in Keaton's initial talker released a few months ago.

Musical shorts and novelties will round out the bill here.

Produced and released by M-G-M. Story by Sidney Lazarus and Al Boasberg. Scenario by E. Richard Schayer. Dialogue by Schayer and Boasberg. Directed by Edward Sedgewick. Photography by Leonard Smith. Length, not set. Running time, about 75 minutes. Release date, August 30, 1930.

THE CAST

Elmer	Buster Keaton
Mary	Sally Eilers
Nescopeck	Cliff Edwards
Sergeant Brophy	Edward Brophy
Svendenburg	Victor Potel
Gustave	Arnold Korff
Captain Scott	Frank Mayo

Big Boy

(*Warners—All Talker*)

Jolson Clicks

(*Reviewed by Bill Crouch*)

JOLSON in blackface.

Al as a comedian without the tear-dripping dramatics of weepy songs.

That's the Al Jolson of "Big Boy," his final talker for Warners.

And Jolson, with his many happy song numbers and wisecracks for laughs, opens up to the limit. The result is one of the best pictures Al has made since his "Jazz Singer" turned the business upside down.

Jolson as "Gus," the colored servant of the Bedford family, essays the role of a wise-cracking, ever-singing trainer of race horses. He spends his time training "Big Boy," the blooded race horse upon which the Bedfords are staking their all, in an effort to win the Kentucky Derby the winning of which will recoup the fortunes of the family, which, while rich in traditions, is poor in funds.

Lloyd Hughes, the son, is framed by two alleged friends and a woman. They force him to pave the way for Jolson's dismissal a short time before the race and substitute a jockey of their own choosing to ride "Big Boy." Jolson, however, exposes the plot and arrives in the nick of time to ride the horse to victory.

The finale, as in the stage play, shows Jolson without makeup. He "fills in" by singing several numbers and gives a "curtain" speech. Unusual, but entertianing.

All through the picture the action is delayed by the placements of wisecracks or songs to carry a weak and obvious story. They are cleverly done, however, and do not stand out in a glaring manner.

When Jolson sings, which is very often, his numbers are short but good. Some of them are undoubtedly potential "hits."

Jolson is on the screen almost constantly, carrying the entire picture himself, and leaving little for the others to do. Johnny Harron and Claudia Dell have a love affair that is woven in very lightly. Lloyd Hughes, Eddie Phillips, Lew Harvey and Louise Glover Hale are capable in their respective roles.

Dramatic shorts and travelogues are needed here.

Produced and distributed by Warner Bros. Directed by Alan Crosland. From the play by Harold Atteridge. Screen play and dialogue by Wm. K. Wells and Perry Vekeroff. Photographed by Hal Mohr. Edited by Ralph Dawson. Length, not set. Release date, not set.

THE CAST

Gus	Al Jolson
Annabel	Claudia Dell
Mrs. Bedford	Louise Glosser Hale
Jack	Lloyd Hughes
Coley Reed	Eddie Phillips
Doc Wilbur	Lew Harvey
Tim	Franklin Batie
Joe	John Harron
Tucker	Tom Wilson
Song Director	Carl White
Steve Leslie	Colin Campbell
Bagley	Noah Beery

20 Monroe Singers

Hell's Island

(*Columbia—All Talker*)

Audience Stuff

(*Reviewed by Charles F. Hynes*)

ANOTHER of the Ralph Graves-Jack Holt hoke films and, like its predecessors, one which should grab plenty of coin. It follows the usually well-defined and obvious formula of pictures starring this team, but it packs a kick.

There is an abundance of action, some comedy and a few tense scenes, which make it a worthy successor to "Submarine" and "Flight."

This time the pals are in the French Foreign Legion, soldiering in Africa where the Riffs are on the warpath. They fall for the same girl, and Graves is in the preferred spot. The

Opinions On Pictures

pals go into action against the rebels hating each other and when Holt is winged by a Riff, Graves carries him to an ambulance. In doing so, however, he disobeys orders and is forced to knock out the sergeant. For this breach of discipline, he gets ten years at Hell's Island. The girl determines to follow him there and marries Holt to accomplish her purpose. At the island, Holt arranges escape for Graves, planning to kill his erstwhile pal, who, he believed, had shot him in the back. In the nick of time, he learns his error, assures Graves' escape with his wife and is killed himself.

Rather a far-fetched yarn, but guaranteed to furnish the audience appeal expected from Holt-Graves films. Direction is good and Dorothy Sebastian furnishes plenty of "it" as the heroine. She gives a consistently good performance. The three principals carry the burden, other members of the cast being subordinated, although all are adequate.

Play this up as an adventure yarn and another in the successful Holt-Graves series. The Foreign Legion and Hell's Island angles offer plenty of exploitation suggestions.

Musical and comedy shorts advisable.

THE CAST

Produced and distributed by Columbia. Directed by Edward Sloman. Story by Tom Buckingham. Adaptation, continuity and dialogue by Jo Swerling. Edited by Leonard Wheeler. Photographed by Ted Tetzlaff. Running time, 67 minutes. Release date, July 16, 1930. Length, 7,462 feet.

THE CAST

Mac ..... Jack Holt
Griff ..... Ralph Graves
Marie ..... Dorothy Sebastian
Sergeant Klotz ..... Richard Cramer
Bert, the Cockney ..... Harry Allen
Monsieur Dupont ..... Lionel Belmore
German Legionnaire ..... Otto Lang
Colonel ..... Carl Stockdale

Rain or Shine

(Columbia—All Talker)

For the Mob; Too Long

(Reviewed by Red Kann)

COLUMBIA opened the money bags for "Rain or Shine," first of the outfit's releases for 1930-31 and a very good attraction for the mob.

In story values, the picture is wobbly, depending as it does upon Joe Cook and his particular brand of comedy to put it over. More often than otherwise, Cook comes through, but the job at times becomes too tough for one player to carry. The consequence, as might be expected, is a drop in interest and laughs in many of the sequences. In addition, the picture, when caught by this reviewer, was entirely too long and called for editing in order to make it hold together more adequately.

Cook is Smiley, all-around circus man, who operates the Rainey show for Mary, played averagely by Joan Peers, who did such promising work in "Applause." Dalton, the ringmaster, and Foltz, the lion tamer, are angling for control of the circus and, when Smiley and Mary part as a result of a misunderstanding, get their chance to put the crimp into the proceedings in so far as Mary is concerned. Smiley hears about it, returns in time to rally a few of the faithful together and gives a show. But the audience, incited by Dalton, protest until the riot call is sounded.

The climax is a fire with Mary imprisoned under the big top to be rescued by Smiley as the tent collapses. Mary, in love with Bud, a society boy who had joined the circus as a lark, goes to him as Cook does a Chaplinesque fade-out on the edge of the burning circus tent.

Frank Capra, the director, did a very competent job, in the main. The dramatic end of his task is workmanlike, effective and pictorially there. Cook's own brand of comedy requires considerable footage before it is worked up for laughs. This may explain why practically all of the major sequences are permitted to run as long as they do. In particular, the swanky country club scenes where Smiley disgraces Mary in the presence of the uppity-up society folks grows tedious before it finally fades out and back into the atmosphere of the circus.

Cook, as on the musical comedy stage, reaches out for the belly laughs. Often he gets them. Often he fails. But the picture, as it stands, is a good attraction for picture houses.

Musical shorts will go well.

Produced and distributed by Columbia. Based on musical comedy of same name by James Gleason. Directed by Frank Capra. Adaptation by Joe Walker. Length, not determined. Running time, not determined. Release date, ditto.

THE CAST

Smiley ..... Joe Cook
Frankie ..... Louise Fazenda
Mary ..... Joan Peers
Bud ..... William Collier, Jr.
Amos ..... Tom Howard
Dave ..... David Chasen
Dalton ..... Alan Roscoe
Foltz ..... Adolph Milar
Nero ..... Clarence Muse
Mr. Conway ..... Ed Martindale
Grace Conway ..... Nora Lane
Lord Gwynne ..... Tyrrell Davis

Rough Waters

(Warners—All Talker)

Good Action Stuff

(Reviewed by Robert Hage)

RIN-TIN-TIN scores again in this production and, ably handled, gives a fine performance. The story itself is packed with action that will appeal to that type of picture fan that glories in danger and daring.

Jobyna Ralston and her father, Edmund Breese, live in a deserted fishing village. A trio of payroll bandits, who had just killed three men and escaped with the loot, seek refuge there, posing as government agents on the trail of rum runners. The chief of the band, Walter Morris, takes a violent dislike to Rin-Tin-Tin, who reciprocates. When Morris plainly shows that he intends to force his attention on Jobyna she sends the dog with a message to her fiance, Lane Chandler, a state policeman. Then follows a long series of battles before right triumphs.

One sequence shows a bicycle plunging from a pier into a powerboat. It is effectively done. Breese and Morris give outstanding performances and the rest of the cast works hard. The picture is fast-tempoed and lacks padding.

With good comedy support will satisfy all action fans.

Produced by Warners. Original story and adaptation by James A. Starr. Directed by John Daumery. Length, 4,280 feet. Running time, 42 minutes. Released, June 7, 1930.

THE CAST

Rinty ..... Tin-Tin-Tin
Cal Morton ..... Lane Chandler
Mary ..... Jobyna Ralston
Captain Thomas ..... Edmund Breese
Morris ..... Walter Morris
Bill ..... Bill Irving
Fred ..... George Rigon
Little ..... Richard Alexander
Davis ..... Skeets Noyes

A Real Draw

Norma Shearer's pulling power at the box office is being attested by her newest picture, "Let Us Be Gay," which is clicking generally throughout the country, it is shown by reports to *Motion Picture News*. The picture is proving one of the real bets of the current summer, getting consistently high grosses in widely-separated sections of the country in spite of excessive heat. A big factor is the frequency with which Shearer films are being turned out, keeping the star before the public. It is but a few weeks since "The Divorcee" was released.

One Mad Kiss

(Fox—All Talker)

A Weak Sister

(Reviewed by Charles F. Hynes)

HERE'S another and convincing argument against the filming of operettas. This one just doesn't get to first base, despite some good acting and sitting. It's a story of a Spanish Robin Hood, who defies the thieving governor who is usurping military authority. Plenty of liberties are taken with plausibility, as is common in operettas. The illogical story just doesn't register.

The title is a misnomer, hardly suggestive of a western musical romance. There are some catchy songs, but the orchestral accompaniment in western scenes certainly seems out of place.

Don Jose Mojica is a capable singer, as is Mona Maris. However, with Antonio Moreno in the cast he is at a decided disadvantage, as the latter could probably make so much more of the hero role, if we except the singing. Moreno puts over the role of heavy, but seems out of place, particularly after his work in "In Old Arizona," and other pictures where he has played roles calling for a Spanish dialect. Tom Patricola contributes some laughs, but he is hopelessly miscast in the role of a Spaniard.

The picture is pretty weak from the box office standpoint, as it lacks selling points. Antonio Moreno is the best money bet, but it's almost a two to one bet that Moreno fans will resent his role in this.

Comedy shorts, if you must play it.

Produced and distributed by Fox. Directed by Marcel Silver. Stage director, Frank Merlin. Story and dialogue by Dudley Nichols. Photographed by Charles Van Enger. Release date, July 13. Length, 5,776 feet. Running time, 64 minutes.

THE CAST

Jose Savedra ..... Don Jose Mojica
Rosario ..... Mona Maris
Don Estrada ..... Antonio Moreno
Paco ..... Tom Patricola

Firebrand Jordan

(Big Four—All Talker)

Trite

(Reviewed by Robert Hage)

ANOTHER western that follows the customary formula without a redeeming feature. The cast is composed of old standbys of the western field, and their heroics will no doubt evoke cheers from the kids.

Firebrand Jordan, a ranger, is assisting the sheriff in his search of a counterfeiting outfit, the leader of which decides to put him out of the way. Judd Howe vanishes, leaving his daughters, Joan and Peggy, worried at their ranch home and in need. Hampton, who has plenty of money, pretends that their father owed him a considerable sum and is willing to take Joan's acceptance of his attentions in payment. Firebrand learns that Hampton is the leader of the counterfeiters and restores peace and harmony to the countryside in short order.

Don't make many promises for this one, although it probably will click in houses using westerns.

Use musical shorts and good comedies for balance.

Produced by National Players, Ltd. Distributed by Big Four Film Corp. From the story by Carl Krusada. Adapated by Carl Krusada. Directed by Alvin Neitz. Photographed by William Nobles. Length, 5,400 feet. Running time, 56 minutes. Released, June 23, 1930.

THE CAST

Firebrand Jordan ..... Lane Chandler
Joan Howe ..... Aline Goodwin
Red Carson ..... Yakima Canutt
David Hampton ..... Sheldon Lewis
Peggy Howe ..... Marguerite Ainslee
Ed. Burns ..... Tom London
Spike ..... Lew Meehan
Tony ..... Frank Yaconalli
Ah Sing ..... Alfred Hewston
Judd Howe ..... Fred Harvey
Pete ..... Cliff Lyons

On Your Back

(Fox—All Talker)

Mildly Interesting

(Reviewed by Bill Crouch)

"ON YOUR BACK" is not the story of an acrobatic team, regardless of the title, but is intended to convey the fact that clothes and styles of women figure mainly in the story.

Without outstanding "draw" names in the cast, the picture is geared to do about average business in the secondary week stands and split week program houses.

The story deals with the rise of Irene Rich to the rank of a Broadway modiste to finally end up as the sole owner of a chic style salon on Fifth Avenue. Her inspiration comes from an only son, Raymond Hackett, and her faith in a worn deck of cards which she use to guide her activities. She struggles, so that her son may graduate from college and get a start in business.

Wheeler Oakman, a friend, suggests a plan whereby she can benefit financially both herself and struggling show girls, by obtaining "conscience" money. This plan works well until one of the show girls, Marion Shilling, who met Hackett in the college town while she was playing there, is thrown into an affair with H. B. Warner, Miss Rich's broker. Hackett, upon finishing college, goes to work in Warner's office. He quits the job when he learns of Warner's affair with his fiancee. In the showdown, Miss Rich is forced to share her love with Hackett's fiancee, and all ends pleasantly.

Miss Rich is capable in the lead. H. B. Warner gives a finished performance, while Hackett is adequate as the son.

Nothing unusual to make this outstanding but able direction by Guthrie McClintic makes it mildly interesting.

Name comedies and musicals needed here.

Produced and distributed by Fox. Directed by Guthrie McClintic. From the story by Rita Weiman. Screen play and dialogue by Howard J. Green. Photography by Joseph August. Length, 6,600 feet. Running time about 70 minutes. Release date, Sept. 14, 1930.

THE CAST

Julianne	Irene Rich
Harvey, her son	Raymond Hackett
Raymond Pyrer	H. B. Warner
"Lucky" Jim Seymour	Wheeler Oakman
Jeanne Burke	Marion Shilling
Dixie Mason	Ilka Chase
Belle	Charlotte Henry
Mrs. Dupinnet	Rose Dione
Victor	Arthur Hoyt

Manslaughter

(Paramount—All Talker)

Excellent

(Reviewed by Walter R. Greene)

"MANSLAUGHTER" was announced as one of the "specials" on next season's program by Paramount. The finished picture will stand up under that classification. Whether or not it will hit extended runs over two weeks depends entirely on the selling campaign in each locality. Neither Claudette Colbert nor Frederic March have sufficient drawing power at this particular time to help in carrying the picture, and smart showmen are going to have an opportunity to reap profits on their ability to put the picture over via exploitation and advertising.

The picture itself is sure-fire entertainment for any type of audience. The story is fast-moving and effective; characterizations are nearly perfect; direction is outstanding; and the entire production carries plenty of audience appeal.

"Manslaughter" is certain to enhance the "draw" values of Claudette Colbert for succeeding pictures. Here is a girl with a charming personality, sincere acting abilities and positive starring qualifications. March steps into real prominence in his portrayal of the district attorney who has to prosecute the girl he loves. The rest of the cast is most capable and finely balanced.

The silent picture will be remembered as one of the outstanding hits of its particular year. The talker version, although without "name" personalities, has chances of getting into the same classification.

The story introduces March as the "on-the-level" district attorney who falls in love with Claudette Colbert, wealthy society girl. Latter is responsible for the death of a motorcycle cop due to her speeding proclivities, and stands trial for manslaughter, being convicted through prosecution by March.

The girl goes to the pen, and March resigns his office and gradually goes downhill. Stanley Fields, a yegg, gets March to pull himself together, with March finally getting a job in a law office to stage the come-back. Then the girl, through influence, receives a pardon, and returns home. Discovering March in the law firm, she obtains his dismissal, inviting him to her house to give him the sad news. After getting vindication through showing March what she does to him in order to get back for his sending her to jail, the girl finally gives in and dashes into his arms as March dejectedly leaves the mansion.

Story, fast moving throughout, carries several dramatic punches that keep interest at keen pitch. Individually and collectively, the performances make for balance and sincerity; direction is noteworthy.

Comedies, musical shorts or cartoons would fit here.

Produced and released by Paramount. Based on novel by Alice Duer Miller. Adapted and directed by George Abbott. Photographed by A. J. Stout. Length, 7,954 feet. Running time, 89 minutes. Release date, Aug. 9, 1930.

THE CAST

Lydia Thorne	Claudette Colbert
Dan O'Bannon	Frederic March
Miss Bennett	Emma Dunn
Eleanor	Natalie Moorhead
Albee	Richard Tucker
Evans	Hilda Vaughn
Drummond	G. Pat Collins
Bobby	Gaylord Pendleton
Peters	Stanley Fields
Piers	Arnols Lucy
Morson	Ivan Simpson
Foster	Irving Mitchell

Short Subject House

Devoted exclusively to the showing of shorts, Wallack's (West 42nd St., New York, house) now is being wired and is to be reopened soon as a picture house. It will be the first house of this type in the city. One other theatre, the Embassy, shows shorts only, but these are newsreels. The average program at Wallack's will be about two hours in length and will consist of from 10 to 12 subjects. The house will run from 11 A.M. to 11 P.M.

On the Make

(Fox—All Talker)

Slow McLaglen Comedy

(Reviewed by Don Ashbaugh)

THE audience laughed at this one in preview form. Whether they will bother to storm the theatre showing Victor McLaglen's latest effort is a question. This might have been a corking good story. Instead it's rather blah.

The locale is a mythical South American country where an outlaw chief and his band are making merry. Victor McLaglen is Jerry Maxton, who soldiers for the love of it. He is sent to capture the bandit and is accompanied on his excursion by young Tom Standish, played by Humphrey Bogart, with whom he has had several previous encounters, none of them friendly.

Misfortune, due to some dirty work by two Spanish girls apparently smuggling arms for the outlaws, results in both Jerry and Tom finding themselves in a native jail. After their escape, they start out after the bandit and chance to rescue a Spanish girl, whose picture, stolen from a native photographer, Harry has been carrying.

Eventually they arrive at Rosita's hacienda home and a marriage is arranged between her and Jerry. But the girl loves Tom and a battle with the bandits eventually solves this difficulty.

McLaglen is a vital enough figure as Jerry, and there is some of the broad comedy characteristics of his recent pictures. But the whole production seems to slow down. The most memorable fact about it is the portrayal of Tom, by Bogart, who is constantly amused at Jerry and has a rather delightful laugh. Other roles are filled with no particular glory by Mona Maris, Mona Rico, Luana Alcaniz, Michael Vavitch and John St. Polis.

This film will need rather strong support. Musical shorts might be used to advantage.

Produced and distributed by Fox. Directed by Irving Cummings. From the novel "Dust and Sun" by Clement Ripley. Screen play and dialogue by Dudley Nichols and Henry M. Johnson. Adaptation by Dudley Nichols and Norman Hall. Photographed by Arthur L. Todd. Length, not set. Release date not set.

THE CAST

Jerry Maxton	Victor McLaglen
Luana Fernandez	Mona Maris
Tom Standish	Humphrey Bogart
Morloff	Michael Vavitch
Dolores	Luana Alcanez
Jimenez	Mrs. Jimenez
Don Jose	John St. Polis
Rosita	Mona Rico
Juan	Joe De La Cruz

The Way of All Men

(First National—All Talker)

Mild Program Fare

(Reviewed by Bill Crouch)

NEARLY ten years ago Goldwyn produced a silent adaptation of "The Sin Flood" from the play by Hemming Berger. Because of its characterization through dialogue, it was figured to be a "natural" for a talker remake. The new version, however, lacks many of the qualities that would lift it from its present classification of average program calibre.

The story is rather unusual, presenting the reactions of several men and one woman when face to face with death. Preliminary sequences bring together the men and the woman in a river front basement saloon, when a terrific storm stirs the river to overflowing. As the place starts filling with water, the water-tight doors are clamped down and the group locked in to face death from suffocation. There is Douglas Fairbanks, Jr., a broker's clerk; Robert Edeson, a rich broker, Anders Randolf, former employer of Fairbanks, Jr.; Dorothy Revier, Fairbank's girl friend; Noah Beery, owner of the bar; Wade Boteler, the bartender, and several tough and humorous characters.

With death facing them, everyone starts preaching "brotherly love." Animosity is forgotten and a fine spirit prevails. Then the air becomes bad and the doors are opened by Beery to make the expected death quick and painless. But the waters have receded, and pure air pours in.

When the fear of death is removed the pledge of brotherly love is forgotten and arguments, fights and bickerings begin all over again.

Romantic angle is supplied by Fairbanks, Jr., and Dorothy Revier, who perform most capably. Comedy touches by Wade Boteler and Noah Beery are effective.

Broad comedy, musical shorts and cartoons will fit here.

Produced and distributed by First National. Directed by Frank Lloyd. Story by Hemming Berger. Adaptation and dialogue by Bradley King. Edited by Ray Curtis. Length, 6,032 feet. Running time, 70 minutes. Release date, Sept. 7, 1930.

THE CAST

Billy Bear	Douglas Fairbanks, Jr.
Poppy	Dorothy Revier
Swift	Robert Edeson
Frazer	Anders Randolf
Higgins	Ivan Simpson
Nordling	William Orlamond
Sharp	Henry Kolker
Levee Louie	Louis King
Preacher	William Courtenay
Stratton	Noah Beery
Charlie	Wade Boteler
Edna	Dorothy Mathews
Dick	Pat Cunnings
Gwen	Ilona Marlowe
Jack	Eddie Clayton

Short Subject Reviews

New Rhythm

(*Paramounter—Talker*)

Unique, Fine Jazz Number

DON AZPIAZU and his Havana Casino Band know their instruments. This Cuban aggregation of jazz band musicians combine their wind and string instruments with a peculiar lilting tempo that makes their music distinctive, infectious and charming.

And, because their stuff is different, this release kicks in as one of the finest jazz band numbers this reviewer has seen in his long, and often painful, experience with sound shorts. Running time, 9 minutes.

Bill it and boost it. Can stand the plug.

Two Plus Fours

(*Pathe—Talker*)

Fair

NAT CARR and Thelma Hill head the cast in this Campus Comedy, but no students in any college ever looked as dumb and amateurish as those selected for this short. They look more like graduates of a college of soda dispensing. Carr has the role of a tailor in a college town who can't make ends meet and is about to be dispossessed when the boys come to his aid and save the day. Though lacking in punch and ideas, it moves swiftly and will entertain persons not overly-critical about comedy. Directed by Raymond McCarey. Running time, 20 minutes.

Good with musical drama.

Audio Review, No. 30

(*Pathe—Sound*)

Average

TERRY RAMSAYE kids the newsreels in this issue of the Review, making up a "perpetual newsreel" containing the type of "news" seen so often in them. The other units consist of irrigation methods in Egypt and an insight into a home of the Gay Nineties, with a quartette, dressed for the period, singing "Love's Old, Sweet Song." The color effects in the latter are so blurred that the faces of the singers are barely discernible, although semi-closeup. Mildly interesting. Running time, 9 minutes.

Will fit into any type of bill.

Jazz Rhythm

(*Krazy Kat—Columbia*)

Lots of Laughs

ANY time a Krazy Kat cartoon is on the bill, the audience is in for laughs, and this one is no exception. It follows more or less familiar lines, but has a few novel twists. The artist displays some keen imagination and humor and the musical accompaniment is good. A good all-around cartoon subject. Running time, 6 minutes.

Fine for comedy relief.

Snow Time

(*Pathe—Sound*)

Good

THIS Aesop Fable is packed with laughs and is especially appealing on a hot day, for the locale is the Alps and the synthetic snow and ice look refreshing. One of the dogs in the cast is overcome by the cold, whereupon the good old St. Bernard, with a cask of liquor a la Swiss, comes galloping to the rescue. He pours the contents into the stiff, who comes to life, turns over on his side and indulges in an alcoholically beautific snooze. The pack then take after the St. Bernard, but he swigs the rest of the booze and escapes. Running time, 8 minutes.

Will help any program.

Desert Thrills

(*Vitaphone Varieties, No. 989*)

Goofy

IT'S hard to figure out what the producer had in mind when he started this. The locale is a cafe in some desert place, and opens with a sheik singing through his nose to a honeymooning couple who look like high school sophomores. She is thrilled and wants to be abducted by the sheik. Hubby becomes peeved and shines up to a coach dancer. A squad of French soldiers burst into alleged melody, but when the boy and girl take to singing it's time to retire. And the gags were very, very stale. Running time, eight minutes.

May get by if your audiences are not critical.

Audio Review, No. 29

(*Pathe—Sound*)

Fair

THE highlight of this issue is a musical prodigy, a 16-year-old pianist-composer who plays his own modern "pieces," at times using his fist and elbow to show his versatility. It's much too long and contains ads for a couple of music teachers. Under the subtitle, "Prehistoric," one is regaled with shots of trees and foliage which might have been shot in Central Park; "Neapolitan Class" shows two marionettes in grand operatic costumes with a dubbed in off-stage duet; and the issue is completed with shots of an Egyptian derby, with camels racing. Running time, 9 minutes.

For balance with a heavy show.

Old Man Whoopee

(*Paramount—Talker*)

Flat

ART FRANK tries to do a Chic Sale. Only he isn't Chic Sale and there you have the keynote to "Old Man Whoopee." This concerns itself with an octogenarian or worse setting out for the big town and the night clubs to take his young boop-boop-da-doop niece back to Punxsatawney and purity. As you might expect, he falls for the lights, women and booze—to what end this reviewer hasn't yet been able to dope out. Directed by Ray Cozine. Running time, 10 minutes.

Needs plenty and strong support.

Not So Quiet

(*Universal—Sound*)

Average

THE Oswald cartoons generally are good, but this one misses fire throughout, due to a lack of fresh gags. However, where cartoons are favored it will entertain.

Okay with an otherwise strong bill.

Hot Gags

By Walter Weems

(Sennett Scenario Writer)

Los Angeles could have been the "Fifth City" a good many years ago if the Iowans and New Englanders had saved up car-fare for the western jump sooner.

* * *

I believe in killing two birds with one stone"—if they are both saxophone players.

* * *

After Carol Kings himself into a new set of money, Lupescu will probably order him back to Paris for a re-take.

Stories Putrid, Says Critic, and Becoming Worse

Pare Lorentz, picture critic of *Judge*, takes a sock at screen writers in the current issue of that publication. Their output is becoming worse all the time, he asserts. His editorial follows:

"I don't want to get off another one of those pessimistic bulletins, but if any of you know what to do about this movie situation I'd like to hear from you. The writing in Hollywood is getting worse and worse. They have employed the best actors in the business, but all those bright young writers who were shipped West by the carload either must have died of diabetes or quietly turned on the gas. There was a time when once in a while somebody experimented with the movies. Big business has changed all that.

"The product for the last six months has been standard—putrid is something close to a definition of that standard. I would except the Laurel & Hardy comedies and the Walt Disney animated cartoons. As a matter of fact, the day a theatre owner turns out a program composed only of (1) a good, in the flesh, orchestra, (2) an animated cartoon, (3) a Laurel & Hardy comedy, (4) a newsreel with news, (5) beer and cigarettes, then going to the movies will have become more of a pleasure than a habit."

"Music Tax" Suit Filed Against Casey Showman

Kansas City—Suit for $1,250 has been filed by the American Society of Composers, Authors and Publishers against Raymond Silverman, manager of the Beaufort, suburban house. The suit was filed for De-Sylva, Brown & Henderson. The society alleges that Silverman infringed on music copyrights by using five copyrighted songs in his theatre without paying the necessary music tax.

Eight Films in Work at First National Studio

Hollywood—Eight pictures are in work and others are being prepared at the First National studio. Those being filmed either at the studios, or on location, include the following: "Kismet," "Adios," "Sunny," "Going Wild," "College Lovers," "The Hot Heiress," "Father's Son" and "The Gorilla."

Making German Version

Hollywood—M-G-M has started production on the German version of "Anna Christie" with Greta Garbo starred in her original part. Jacques Feyder is directing with Theadore Schall, and Salka Steuermann in prominent roles.

Keaton Title Changed

Hollywood—M-G-M has changed release title of Buster Keaton's latest talker "Forward March" to "The Big Shot."



Shown Up, Must Drop Side Line, But All Is as Is

Since the appearance in Motion Picture News several weeks ago of a story describing the gymnastics by which the publicity director of a circuit here made a good thing of trailer business he operated on the side, the circuit has issued orders to the gentleman in question either to abandon his trailer interest, or else. To all appearances the edict has been complied with. The gentleman is still publicity director for the circuit and a newcomer directs things over at the trailer office. Here's what happened:

A short time ago a certain exchange closed its Chicago office. The former manager, possessing some influential theatre connections, was employed by a local trailer house as salesman. His theatre connections made it possible for him to swing an account formerly handled by the trailer house operated by the circuit's publicity director. The Motion Picture News story appeared just about the time the account was lost, and was followed by the circuit's edict. The publicity director, knowing that the lost account would follow his competitor's new salesman, held out bigger commissions and a change to buy a half interest in the trailer business out of future profits, in order to get the influential boy on his side. Naturally, this meant not only the return of the account which had been lost but a "blind" operator of the trailer business as well. The result is that things are exactly as formerly, except for the presence of a new name on the publicity director's trailer house payroll.

Dick Anderson Spills Lotta Mysterious Info

Richard V. ("Diamond Dick") Anderson, national sales director of Universal newsreel, spent last week in Chicago in the course of a tour of all United States and Canadian Universal branches.



R. V. Anderson

Ask for an interview, "Diamond Dick" replied: "I have nothing to say for publication, BUT... ....., etc."

An hour and a half later, your correspondent had been advised, among other things, that there are evidences, nationally, of the increasing popularity of Graham McNamee as a newsreel "lecturer."

Stung!

For the first time out of seventeen starts this summer "Benny" Benjamin (R-K-O) took the measure of Roy Alexander (Columbia) over the eighteen-hole route at Evergreen Golf Club. Benjamin, who ordinarily shoots within two or three strokes of 110, went completely daffy on the epochal day and turned in an 86. But victory had a bitter taste. On each of the sixteen previous starts money had been wagered. But on the morning of the real golf day, Benny had swept aside Roy's financial overtures with: "I'm through being a sucker. This one's for the sunshine."

Wabash Ave.—South

BEN JUDELL has acquired the national distribution rights for Carver Pictures' sound and talking version of "Dante's Inferno." Press books on the picture were recently completed by Irving Mack.

* * *

The Film Row Bachelors' Club is now at the height of its season. Any exchangeman whose wife is out of town for the summer is eligible to membership. Club privileges include, among other things, a reserved seat at the pinochle table and exclusive feed box dope on all Arlington and Latonia races.

* * *

The Regal, B. & K. south side colored house, is doing some interesting institutional promotion work with trailers as its medium. A series of trailers has been prepared with an employee of the house as the subject of each one. The trailer introduces the employee to the patrons with a brief history of his or her experience and training. Incidentally, Manager Faggan reports that he has the most capable theatre staff in the city. All are colored, including his assistant manager, who is a university graduate with post graduate training at Columbia university.

* * *

Henri Ellman back from Tiffany's New York confabs after a couple of weeks. Harry Lorch of Pathe the only local boy still detained in the big city.

* * *

Irving Mack, back from a brief vacation, spotted his photo in a recent issue of Motion Picture News. "It's an impostor," he exclaimed. Then, after a more careful scrutiny: "I'm wrong. It's Lon Chaney."

* * *

Henry Herbel, still convalescing from an attack of pneumonia, plans to take an extended vacation when he leaves the Presbyterian Hospital.

* * *

The Biltmore has closed temporarily for remodelling, and will be re-opened by Publix-B. & K. about September 1.

* * *

The Chicago Warner Club has two summer outings in prospect for the month of August. The first will be an all-day picnic for about three hundred members and their families, to be followed by a moonlight excursion on Lake Michigan. Arrangements for both affairs are now being completed by Al Blocker, Bob Mellon and Frank Reimer.

* * *

The Willard was re-opened recently without preliminary announcements or advertising.

* * *

Charlie Kemp, former B. & K. manager, is now manager of Harry Balaban's houses, the Windsor and Dearborn.

KANE.

"U" Fears Loop Milking of 'Quiet'; Shubert Yanks It

Failure of the Garrick theatre, Shubert legit and road show house, to obtain a protection clause when it contracted for the second Loop run of "All Quiet on the Western Front" (U.) resulted in the picture being jerked from the Loop spot the moment it was given to the Granada, Marbro and Capitol theatres, outlying houses. The Shubert house aired the war picture after only three weeks, despite the fact that it has had consistently good grosses in the spot and was steady when thrown out. The Garrick had intended to hold it until the reopening of the legit season here, but the day it opened at the three outlying spots the Loop house called it quits.

The Granada and Marbro, north and west side B. & K. houses, play day and date with Warners' new south side acquisition, the Capitol, as a result of the bookings on the war picture.

The Universal exchange feared the picture would be milked dry by a lengthy Loop run, and in the face of increasing demands from exhibitors gave it to the outlying houses, it was explained. "All Quiet" had four good weeks at McVickers prior to its Garrick Theatre run.

Screen Service Meet

The Mid-west salesmen of National Screen Service were in attendance during the past week at the company's national sales conferences, held in New York. Delegates from the Chicago office included, in addition to Manager Hal Young, J. R. MacPherson and "Bev" Miller.

Chicago Chain Operators Inaugurate Booking Service; Expect Line-up of 60

Warners Have Eyes on Many Chi Theatres

Chicago—Warner Bros. are continuing their penetration into the Chicago and adjacent theatre field. Negotiations which, when completed, will give the brothers a total of between fifty and sixty houses in this area, are still under way. Most prominent in the dickering are a score of theatres formerly booked by Jimmy Coston, who becomes district theatre manager here for Warners with the new line-up. Negotiations for the Schoenstadt string have not been entirely abandoned, either, according to report. The Symphony, a west side indie house, is also reported ready to pass to Warner ownership.

The deal for the Elkhart at Elkhart, Ind., was closed recently, as was that of the Granada at Milwaukee. Deals are also pending for other houses in northern Indiana and southern Wisconsin.

Juvenile Checker Players in Lobby

Chicago—Publix-B. & K. introduced what has proved to be a popular lobby act here when it signed two 18-year old checker and chess prodigies to play all comers at the Chicago theatre during the current week.

The two youths, Sammy Reshevsky and Nathan Rubin, are proteges of Julius Rosenwald, the Chicago philanthropist. They have attracted international attention by their prowess on the checkered boards. They play ten and twelve opponents at one time and also engage in blindfold games. This is the first time a lobby act of this character has been offered in a Chicago theatre.

Sixteen Essaness Houses Are Backbone of New Combine; Offices Leased

Chicago—An affiliation of Chicago chain theatre owners was completed here this week for the purpose of operating a new booking circuit. Approximately 50 theatres are represented in the initial membership and others are expected to enter the line-up for a total of 60 in the next few weeks.

The Essaness string of 16 will be the largest single group in the buying combine. Other member organizations include Simansky & Miller's six; V. R. Langdon's three; Lou Reinheimer's three; T. V. Lynch's three; Tom Murray's two, and the Tivoli, Downers Grove, Ill. (Floyd Brockell), and the Iris (Powers).

Emil Stern, general manager of Essaness, will head the affiliated buying group. Floyd Brockell, Publix Midwest divisional booker, and Lou Reinheimer will act as buyers.

It was emphatically stated that each member group will retain its individual identity and independence, and that the affiliation implies nothing more than subscription to the buying service.

Publix has an appreciable interest in Essaness Theatres and, likewise, is negotiating for purchase of the three Lynch houses.

Business offices of the new booking circuit will be operated in connection with the Essaness offices in the Standard Oil building, where additional space was leased this week.

Chicago Editor Sells Story to Fox for $7,500

The deal for "Three Girls Lost," a novel by Bob Andrews, editor of the Mid-Week magazine section of the Chicago *Daily News*, was closed this week for a consideration of $7,500. Andrews' story, which ran serially in his paper, was completed in three weeks, the first installment having appeared in print before the novel was completed. Fox opened negotiations for purchase of the movie rights before publication of the final installment.

Who Barred Tom Thumb Course—Publix or Church?

Chicago—Publix agreed to operate the La Grange theatre at La Grange, Ill., about a year ago on the condition the village authorize Sunday shows. The issue was carried by a narrow margin at a special election but the indignant "antis," in an effort to make the best of things, insisted on a new ordinance which specified that no other form of amusement could be operated within the village limits on Sunday nor could any form of amusement be operated for profit at any time within 200 feet of a church edifice. (The La Grange is directly opposite a church.)

Recently the village issued a permit to operators of a Tom Thumb golf course to be located between the church and theatre. Work was suddenly suspended with the course about half completed. Now the churchmen deny they invoked the 200-foot ordinance and Publix naively asserts it knows "nothing about it."

"Blushing Brides" Second Holdover for Chi Oriental

"Our Blushing Brides" (M-G-M), which grossed an amazing $60,600 (170%) at the Oriental theatre in its first week, was held over for a second in the same house. This is only the second time in the history of the house that the one-week policy has been forgotten in the interests of an exceptional picture show. Its only parallel in B. & K. Loop houses in years was established several weeks ago by two other M-G-M pictures—"Caught Short" and "The Divorcee." The first, after a week at the Chicago theatre, was given a second Loop week at the Roosevelt; while the latter went from the Chicago to a second week at the Oriental.

SOME OF THE SALES BRAINS IN THE WINDY CITY



Reading left to right: Neil Agnew, Paramount mid-west district manager; Cresson Smith, United Artists' western sales manager; Clyde Eckhardt, Fox Chicago manager; Norman Moray, Warner Chicago manager; Irving Mandel, manager Security Exchange; Carl Lesserman, First National Chicago manager.

THE

Projectionists' Round Table

By John F. Rider

(Continued from page 59)

by virtue of a current flow of one ampere per second can be said to bear a power rating of one watt. Expressed differently, a resistance of one ohm of such structure that one volt may be applied to it and a current of one ampere can flow through it bears the power rating of one watt. The expression for power follows as;

$$P = E \times I \quad (22)$$

and

$$P = I^2R \quad (23)$$

The reason for the I^2R is as follows:

The electric charge Q transported from one point to another in an electric circuit by a current I in a period of time "t" is equal to the charge transported in one second multiplied by the time "t" or

$$Q = I \times t \quad (24)$$

Work must be expended in the transportation of this charge between two points having a difference of potential E, and energy is expended as

$$W = QE \quad (25)$$

$$= I \times t \times E$$

However according to Ohm's law

$$E = I \times R$$

hence $W = I \times R \times I \times t$ (26)

and $W = I^2R \times t$ (27)

Since $$P = \frac{W}{t} = \frac{I^2R \times t}{t} \quad (28)$$

$$P = I^2R \quad (29)$$

Thus, the expression *watt* denotes power consumption and power rating. Our interest at this time is the power rating of resistances. Since the resistance element must carry a certain amount of current at a certain voltage, it is imperative that the element be of the correct wattage capacity. The wattage value of a resistance is of little utility without the resistance specification and the two are always allied with each other. Every specification of wattage is usually accompanied by a specification of resistance. If the device is of such nature that the resistance is of little consequence, the voltage specification replaces the resistance value, because knowledge of the voltage allows determination of the maximum permissible current. Such are the ratings accompanying sockets and switches.

Suppose that we consider a resistance of 1000 ohms capable of passing two amperes. According to the formula for power, the wattage rating of such a unit would be

Watts $= I^2R = 2^2 \times 1000 = 4000$ watts

and since 1000 watts = 1 kilowatt the above resistance would be rated at four kilowatts.

Now according to Ohm's Law, the maximum voltage which may be applied to the above resistance to limit the current flow to a maximum of two amperes is

$E = IR = 2 \times 1000 = 2000$ volts

and Watts $= E \times I = 2000 \times 2 = 4000$ watts.

Wattage Designates Flow

Thus, the wattage rating designates the maximum current flow through the *entire* resistance. This is a point which may be elaborated upon. Suppose that we have a resistance of 1000 ohms as aforementioned. The application of a voltage of 2000 volts will cause the flow of two amperes, entirely within the electrical rating. If we maintain the voltage constant and reduce the value of that resistance, to say, 500 ohms, the entire structure is changed. The old resistance prior to the change was rated at 4000 watts. The new resistance no longer bears that rating. Let us see why. The current flow will now be

$$I = \frac{2000}{500} = 4 \text{ amperes}$$

Watts $= I^2R = 4^2 \times 500 = 16 \times 500 = 8000$ watts.

$= E \times I = 2000 \times 4 = 8000$ watts

The power present in that resistance is no longer 4000 watts; instead it has doubled and now is 8000 watts. If the resistance was of such design that the wire or the conductor could carry two amperes, it now is subjected to a current of four amperes, or an overload of 100 per cent. It is true that the size of the conductor governs the current carrying capacity of the conductor, but the wattage rating applied to any one conductor applies to the whole and not to a part. This is so because reduction of the value of resistance increases the current flow through the conductor when the voltage originally controlled by the wattage rating is applied to part of the resistance. An illustration of this state was the foregoing example.

Any part of a resistance may be used if the flow through the resistance is not greater than that denoted by the original wattage rating. Suppose that we have a resistance of 1000 ohms rated at 10 watts. What is the maximum current flow permissible through this resistance?

$W = I^2R$

and $I = \sqrt{W \div R}$ (30)

$= \sqrt{10 \div 1000}$

$= \sqrt{.01}$

$= .1$ ampere

This means that the wire is of such design and diameter that it will allow the passage of .1 ampere or 100 milliamperes without excessive heating. This is then true of any part of that resistance, whether it is 10 feet of that resistance or 100 feet of that resistance. Let us continue. Since the resistance is rated at 1000 ohms and .1 ampere is the maximum current, the maximum voltage that may be applied to the entire resistance of 1000 ohms is

$E = IR = .1 \times 1000 = 100$ volts

Watts $= E \times I = 100 \times .1 = 10$ watts.

We stated that any length of that resistance because of the design of the wire will carry .1 ampere. Suppose that the wire is of such character that it has a resistance of .1 ohm per foot and we cut off five feet of the wire. This makes a total resistance of .5 ohm for the entire length of the wire to be used. This length will carry .1 ampere but its wattage rating is no longer 10 watts.

What is the wattage rating? How much voltage may be applied to this resistance? Since we know the maximum current limit and we know the total resistance, we can determine the wattage rating.

Watts $= I^2R = .1^2 \times .5$

$= .01 \times .5 = .005$ watt

and $E = I \times R$

$= .1 \times .5 = .05$ volt

and Watts $= E \times I = .05 \times .1 = .005$ watt.

Important in Sound

Perhaps you wonder why we spend so much time upon the wattage rating of resistances. We have a motive. The design of the modern sound system is such that many parts of the circuit employ resistances to produce a voltage drop. These parts are vulnerable and because of the conditions under which they function are liable to breakdown more rapidly than other parts of the system. As it happens their location is usually stragetic. They control the important points of the system and interruption at one of these resistances invariably results in cessation of operation. Correct replacement is important if frequent repairs are to be avoided. Thorough assimilation of the power rating of resistances and the methods of calculation will lead the selection of replacement parts which will minimize service. Then again comprehension of these details will expedite the location of trouble and the possible discovery of a situation where the unit used is unsuited for the conditions present at the point of operation.

The wattage rating of resistances will be an item of import when we reach the discussion of methods of securing operating potentials from power circuits. The design of the power supply system which operates from the lighting mains and is not of the motor generator type involves the resistance and the selection of all resistances in these devices is controlled by the power rating. One cannot choose a resistance for placement in such eliminators unless the power rating is first calculated and is found suitable for insertion.



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General Outdoor Again In Black, Report Shows

Consolidated net profit of $501,688.74 for the quarter ended June 30 is reported by General Outdoor Advertising. This compares with net loss of $499,003.64 for the preceding quarter. Regular quarterly dividend of 1½ per cent on the preferred has been declared, payable Aug. 15 to stock of record Aug. 3.

CLASSIFIED ADS.

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MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Cleanliness"

THERE is that well-known expression that "Cleanliness Is Next to Godliness," and its application to show business is a mighty important point regardless of whether your theatre is located in the heart of a big city or on the side street of a little town.

Theatre managers have always been looked up to by the average person everywhere and there is nothing that will kill their mental picture quicker than an individual who is not dressed neatly and in keeping with the position he occupies.

We have known managers whose salary was so small that we marvelled at their ability to make both ends meet and yet they always present a fine appearance, both in their manner of dress as well as their person. They are always clean-shaven, hair brushed and finger nails perfect.

And then again, we know some who are earning mighty fine money but looked like ditch-diggers on an off day. Clothes rarely pressed, hair unkempt and fingernails filthy.

How the latter could possibly preach neatness and cleanliness to the members of their staffs is a riddle that would be hard to solve, nevertheless they seemed to be getting by with the numerous bosses whose duties ought to include watching the appearance of the house manager as well as the way the theatre is being run.

There is little difference, both in cost and trouble, between the two types. If a man is neat at heart it is second nature for him to make a fine appearance all the time. If he is untidy by nature, he will find it difficult to look nice regardless of how much trouble or expense he goes to.

And then there is one little point that gets by both types but which ought to be watched better. That is the famous black cigar they keep sticking in their faces all the time regardless of whether the house is open for business, standing in front or around the house as if they are in their private offices.

Not that we ourselves don't indulge in a cigar whenever we get a chance; but when we are talking to somebody we don't slam it in our faces and chew it to bits.

I suppose some of the boys are going to mutter, "What next is this guy "Chick" going to lecture us on?" But, honestly boys, these little chats are not lectures. I am merely trying to point out things here and there that perhaps, in the rush of your many duties, you may be overlooking, but will some day cause you plenty of grief.

We repeat for the particular benefit of showmen; "Cleanliness Is Next to Godliness."

"Chick"

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¶ Costa Had a "Cabaret Night"
¶ Creamer's Ads Again!
¶ Jean La Roe Plugs Shorts
¶ Crowther Chases the Heat
¶ Hendricks Stages a Double Wedding
¶ "Vacation Time"—By J. J. Dempsey
¶ Mulqueen Displayed Guns
¶ Glover Has Blackface Warblers
¶ "Seventy-five Degrees Inside"
¶ Accorsini Tied-Up Traction Company
¶ "Need These Tips?"
¶ Whyte Pulled a Surprise
¶ Carroll Gives Away Plane
¶ "Watch Yourself"
¶ G. P. Banniza Woke Them Up
¶ "Auto Parking"
¶ Louis Charninsky of Kansas City
¶ Sherred Now Selling Two
¶ Schmidt's Knockout Flash
¶ Wheeler's Atmospheric Lobbies
¶ "Rules—Rules—Rules"
¶ Levin Cashes In on a Couple
¶ Egan Receiving Congratulations
¶ New Members ! !

MANAGERS' ROUND TABLE CLUB

Parkes Engineered A Theatre Census Gag That Clicked

Winter or summer, there's certainly a lot of year round showmanship displayed in Hattiesburg, Miss., by A. Brown Parkes, manager of the Saenger Theatre and since this gag was used in connection with a Summer Jubilee it just fits in nice with our "Helpful Summer Suggestions" crusade.

A theatre census was undertaken in Hattiesburg and numerous surrounding towns. Ladies called at each house—getting the names and addresses, telephone number and kind of picture preferred. The ladies also left at the various homes a calendar for the month of June listing the titles of pictures to be shown at the Saenger during that particular month. The idea of the calendar was to place it near the telephone in order that one might give quick information about the pictures playing at the theatre. To make this stunt more effective, the theatre would call ten to fifteen numbers and ask them, "Can you tell me what is playing at the Saenger Theatre today?" If their answer was given promptly, they were then informed that two tickets awaited them at the box-office.

The front of the theatre had a sign five feet in width and 90 feet in length—across the entire front of the marquee with the following copy, "SAENGER-PUBLIX SUMMER JUBILEE—THE ENTIRE MONTH." The letters on the sign were painted to resemble snow and ice and the front of the theatre was decorated with signal flags of various colors from the top of the theatre down to the marquee.

By the time Parkes was finished tying up all of the local dealers, as well as newspapers and other mediums, everyone in Hattiesburg knew that there was a special feature at the Saenger. With showmanship such as this going on around your section Brown, we hope that you are going to keep us posted so that we can let the rest of the world know what you are doing. And incidentally, we find that we haven't a photo of you in our files. How about remedying the situation by shooting us in one together with a little note about your career?

Heralds That Get Attention Are Used By J. Fred Lovett

As he himself says "I'd like to get on the bandwagon" we can do no more at this time than to extend the glad hand to J. Fred Lovett, manager of the Royal Theatre in Providence and help him up on the wagon. We've heard lots about this popular showman.

Having some of his work on hand we know that Lovett is going to be a very active member of the Club. And just to give you an idea of what he does to sell his shows and how he cashes in on news angles we'd like you to know that he tied in the Sharkey-Schmeling fracas with his picture and managed to draw a great deal of publicity. He made up a special herald on the type of a circus flyer that carried a catchline head on "The Fatal Fourth Round." The copy on the herald was taken from a sportwriter's column in a New York daily. The copy tied in with the showing of the fight pictures and the feature picture at the theatre. As this was the first time this flash had been used in Providence a great deal of attention was called to the film.

Another slant that he used was to print up a number of cards as an advance plug on "Puttin' on the Ritz." The cards carried copy reading: "Everybody Loves CLARA BOW—Now you have a chance to see the one she loves—HARRY RICHMAN (Playdates, etc.)." At first glance it would seem as though Clara Bow and Harry Richman were the stars in the film. The stunt proved to be very effective as a medium for attracting attention and the film received some valuable publicity. These stunts that we have set forth are just a sample or so of what Lovett does to bring them in and we believe that he is going to keep us posted on his work so that we can pass it along to his fellow members. And listen Fred, on your next contribution, include your photo and a little dope about yourself so that we can give you a regular introduction. You know the rest of the boys in the Club like to know what their brother members look like. And we are sure that you want them to know.

It Costs You Nothing to Belong to the

MANAGERS' ROUND TABLE CLUB

And see what marvellous benefits you derive from this organization!

●

A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.

We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.

The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (if you want to) join and get the benefits that such association with fellow showmen is bound to bring.

IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Oscar Passes Along A Good Stunt In The Midget Herald

It has been quite some time since we have seen this gag pulled and if we remember rightly we used it in one of the old Mae Murray films, way back, to describe certain scenes which at that time were supposed to be magnificent. Now Earle F. Oscar, manager of the Ritz Theatre in Athens, Alabama, used it to plug his showing of "The Hollywood Revue," one of the first pictures of his newly installed sound and talking policy.

Though the cut does not show the exact size, it will give you a pretty fair idea of what the gag consisted of. On ordinary colored paper, Earle imprinted various midget mats plugging the stars and highlights of the film. These unique circulars were handed out at the theatre and sent through the mailing list. We are unable to state at this time whether Earle inserted a bunch of them at once or sent them out one at a time, but we believe, in view of the fact that it would cut down postage, he sent a number of them out at once. They were all made up in fine style and carried excellent selling copy. As he supplied the printer with the mats, the cost of turning them out was small and we believe that if you have been looking for something new in the way of a novel plug, you can find the answer right in this gag of Earle's. Both sides of the paper were used.



(PART TWO)
Joan Crawford singing a crooning melody. . .
. . .
Buster Keaton in a knockout dance.
. . .
William Haines and Gwen Lee in one of the famous Haines "gags" to which Karl Dane and George K. Arthur lend a few deft touches.
. . .
Conrad Nagel singing "You Were Meant For Me" to Anita Page.
(Continued)



The photo which we are showing below is the display for "Weary River," that he turned out some time ago and a recent street ballyhoo on "Song of the West." The atmospheric front for "Weary River" was built in the days when the house did not have sound, but we are showing it in order that you may see



Earle's continuous activity. As this was the first time so novel a front had been seen in Athens, it was the subject for much comment. We need not say much about the street ballyhoo he used for "Song of the West," as it happens to be the same one that G. P. Banniza used and we spoke then of its pulling power; but we do want you to know that no one but Earle himself is standing alongside the horse, so if you'll take a close look you can see what this active showman looks like.

We could go on for a page or so and tell you about the other little stunts that he pulls, all of them box-office builders, but since you, too, have used them at some time or another, and space at the present time is limited, we'll have to hold off until we hear from Earle again and then we feel that we will have one or two more valuable suggestions to pass along.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JULY

July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

Now **is the time to start working on your campaigns to combat the "dog days."**

AUGUST

Aug. 1st	Beginning of World War—1914.
	Colorado Day (Colorado).
Aug. 2nd	President Harding's Death—1923.
	Birthday of Queen Mother (D. E. I.).
Aug. 4th	Civic Holiday.
	King's Birthday (S.W. Africa).
Aug. 11th	Fulton's First Voyage in America—1807.
Aug. 13th	Occupation Day (Philippines).
Aug. 15th	Panama Canal Opened (1914).
Aug. 16th	Bennington Battle Day (Vermont).
Aug. 17th	First Atlantic Cable Message (1858).
	Discovery Day (Yukon Territory).
Aug. 18th	Virginia Dare's Birthday.
Aug. 23rd	First Steamer to Cross Atlantic Launched (1818).
Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

HOLLYWOOD FLASHES

In the second installment of his tale of the Hollywood Hills, "An Exhibitor in Hollywood," "Chick" Lewis, Chairman and Editor of the Managers' Round Table Club, takes you on a trip through the studios, in which he describes the shooting on the various lots as well as introducing you to a number of film executives. Follow this interesting series from week to week on the Club pages and get an eyeful of information from an exhibitor's viewpoint.

Nellis Displayed Fine Showmanship For Latest Work

Lining up his house for some publicity that would prove of inestimable value was done by R. L. Nellis, manager of the Von Ritz Theatre in Bedford, Indiana, recently, when he arranged to have a Hindu fakir give an exhibition in the town.

The campaign, as we understand, was laid out by Mr. Vonderschmitt, owner of the house, and Nellis. The fakir was escorted about the town and he performed many feats of magic or whatever it is that fakirs do. But what we want to point out in this story is the ace way that Nellis kept his house before the public. Blindfolded, the Hindu drove about town in a car and it is interesting to note that the dealer who supplied the car was prevailed upon to place an ad in the paper plugging the attraction. The same method was used at the filling station, where the fakir stopped for gas. The theatre's ballyhoo truck was always in evidence.



As he wanted to tie the attraction in with his merchandising of "Ladies of Leisure," Nellis arranged that the ace stunt which the fakir featured be climaxed at the Von Ritz Theatre. The fakir claimed to be endowed with the ability to throw himself into a trance, be buried under six feet of earth and then shake the dust from his feet and appear perfectly normal. He did it.

By looking closely at the photos we are showing you will see the interest that the residents of the town took in the proceedings. They followed every move the man made with interest. No matter where he went there would always be a crowd around. And right alongside the crowd one would find the street ballyhoo for the Von Ritz. You'll even notice the truck at the "grave." The local newspapers gave the stunt a big play and the front pages carried stories on it for a week. Every one of the stories mentioned that when the fakir was "exhumed" the coffin would be transported through the streets to the front of the theatre where it would be opened. In this manner Nellis received some publicity of institutional value as well as for his current shows.

The photo will give you an idea of the crowd that jammed the front of the theatre when the "coffin" was opened. The stunt went over great and the box-office receipts at the Von Ritz for the following weeks proved the strength of Vonderschmidtt's and Nellis' showmanship.



And, by the way, another angle that helps business and goodwill a lot is the special benefit performances that the theatre features a great deal. Every organization in the town is invited to arrange for a benefit show at any time of the year, and from the number of firms, schools, clubs, and other organizations that take advantage of it, we draw the conclusion that it is also a great publicity help to Nellis, due to the fact that the organization running the benefit would most always distribute special heralds around the town, which gave Nellis a break on the theatre and the attraction.

We have shown many examples of "R. L.'s" work in the past and we know that the future will also be productive of many new showman slants. Let's hear some more from you, "R. L.," so that we can tell what else you are doing to put your house over.

LouisLammFollows Brother's Example And Joins The Club

Following closely in his brother's footsteps, Louis Lamm, manager of the Mirth Theatre in Milwaukee, Wisconsin, hastens to send in his application for membership in the Round Table Club; and from the interest he is showing it seems that he is going to give his brother Julius, who manages the Fox Theatre in Sheboygan, a run for his money, to see who can be most active in the club.

As his first contribution, Lamm gives us a copy of his house organ and we notice that he keeps his program cost low by selling space to the local merchants. From the number of merchants listed in it, we believe that it must have tremendous pulling power and be read by every one entering the theatre. The programs are printed in black and white on good stock paper.

His years in the show game have fitted Lamm to turn out some good work. He formerly managed the Roosevelt Theatre in Kenosha and prior to that operated his own house in Chicago for a number of years. We are glad to welcome this showman into our organization and we hope that he will prove very active.

R. MASON HALL Says:

"I have just received the NEWS and am in a hurry to find the shade of a mountain spruce and read the contents. I enjoy every page, but especially find the articles from the CLUB pages both interesting and helpful."

Manager
Lyric Theatre,
Norton, Va.

MANAGERS' ROUND TABLE CLUB

AN EXHIBITOR IN HOLLYWOOD

Catching a Preview

Continuing where I left off in last week's issue, we motored down to San Bernardino (just a mere 80 miles or so) to catch a preview of Buster Keaton's latest, "Forward March" and seeing this picture just a night after "Hell's Angels" gave us quite a kick. In one the war is a hell of a serious business and in the other it's a riot. (After the cutting and editing room crews get finished this ought to be a darned good audience picture.)

The preview was held in the Fox Theatre, and although we were anxious to say hello to Charlie Wuerz, he was gone before we were able to look for him. However, we'll be getting back to that town before we head north again.

And what a house. Typical of all the Fox West Coast houses, it is kept in tip-top condition from front to back. Everything and everybody formed a background of perfect theatre operation. The more I see of the Franklin houses the less I think of some of the "dumps" back east. But anyway the point I wanted to stress about this theatre is the clever arrangement of a miniature golf course in the entrance facade Despite numerous steps, Charlie rigged up a clever contraption and the steps really make it all the more sporty.

Lots of showmen the country over would do well to write Charlie and ask him where he had the various parts of the course built. Possibly it is a home-made affair; even that is not impossible. But, nevertheless, if you have a spot somewhere in or outside of your theatre, why not fix yourself up a little golf course and meet the competition from that source right in your own back yard?

The Stars Meet Here

After returning from the preview, we "snook" into the "Brown Derby," a well-known hangout for the stars (so help me Hannah) and before we were through the front door we spotted Junior Laemmle looking for his name in one of the dailies. We can remember when we led Junior around by the hand in the dim and distant past. That was in the days of the IMP and later the Jungle Film Co., when yours truly was helping make a state-right proposition out of "Paul Rainey's African Hunt" (Joe Engle please note). But why go into old history when so many modern things are happening all the time?

Next morning we devoted to answering some of the mail that had accumulated along the line on our way out. We hope the delay was not held against us. After all, boys, I'm out for a good time and writing letters rarely ever comes under that heading. Oak?

Hold Everything for Whitbeck

Hopped down before noon to see the one and only Frank Whitbeck. Sort of bearded the lion (no lie either) in his den, but just the same we want to tell the world, cock-eyed or otherwise, that if there ever was a duplicate of Frank Whitbeck he never pushed his nose above water. Far be it from me to get all excited and rave over anybody, particularly a cuss who can't talk five words without using the choicest sort of profanity, but this son-of-a-gun makes you like him even when he's swearing like a trouper. And talk about work—wow—this bird's an oogle-eyed wonder. How he ever accomplishes everything will forever remain a mystery to the outside world, but not to me, 'cause Frank spilled the beans. No, I'm not going to tell you the formula, but I'll remember it for future use.

Of course it was only natural that we should make the acquaintance of Eddy Eckles and lots of the other boys in Frank's office, and ditto Les Fountain, district manager of the San Diego sector. Great layout they have at the West Coast office and no small part of it is under Whitbeck's supervision, including art departments, etc. No wonder they function so well.

Meeting Jack Bachmann

After some lunch with them and the short, but nevertheless educational visit, I had to pull out to keep an appointment with Jack Bachmann, Associate Producer at the Paramount Studios. Seems to me that all the "real" big shots out here are the one who make the least amount of noise and Bachmann is one regular as far as I am concerned. Had a mighty pleasant visit and was invited to spend a day at the lot next week. Then stopped off in the studio publicity office to make the acquaintance of Arch Reeves and again I must take my hat off to a real regular. We chatted about many things, not forgetting Russell Holman, the advertising head back at the Paramount Home Office. This studio is certainly a beauty in many respects and the layout is typical of the entire outfit. I'm going to enjoy the Paramount studio and everyone in it. Caugh a glimpse of none other than comical Harry Green all made up as a tough guy and whooping it up in "The Spoilers."

Decided to make this evening a rest proposition and since Whitbeck promised to stop in after dinner, we hung around like an extra looking for a job. Did he show up? Like hell he did! We're wondering what the alibi will be—bet it's a good one.

Warner Theatre Chiefs

Up this morning bright and early and then off to see Moe Silver, chief of the Warner West Coast Theatre. Doggoned fine chap, this Moe, and he was one of the most interesting chaps we have talked with since we arrived out here on the coast. He has the theatre situation doped out about right, according to what we have had a chance to observe. Warner's houses should prosper under Silver's direction without a doubt. Then along came Max Shagrin, district manager for Hollywood Warner houses. Max comes from the middle west and seems to be mighty happy out here. A keen showman with a sense of show values and an unusual background to fit him for the important post he occupies. We'll be telling you more about him before we leave Hollywood.

After these brief visits of getting acquainted we headed for Universal City where we first had lunch; and who did we bump into but an old friend, Harry Caulfield. Our recollection of Harry goes way back to the old days of the Motion Picture Distributing and Sales Company down at 111 East 14th Street in New York and when we say "goes back," we mean many years. Let's see, if our memory serves us right it was about 1910 or 1911. How's that for a long stretch of years; almost makes me feel like an old man, but believe it or not it's not that long ago.

Also caught a glimpse of "Hoot" Gibson chatting with Director Edward Laemmle. However, the flying trip to Universal City found nobody around that we came to see so we called it off and stopped at First National's Studio in Burbank with the same success; but these stops are scheduled for early next week so we will then make sure that the boys we want to meet are appraised that we are coming.

Warner Studio Is Busy

Dropped off at Warner's to say hello to George Thomas, studio publicity chief, and here again we spent a mighty pleasant time talking about things in general. Before leaving we stuck our heads into several of the stages to see what was going on. Results: Hobart Bosworth on a ship set, Mary Astor on a dining-room set, James Hall and Lew Cody doing a close-up. Then, while trying to sneak into Bill Koenig's office to meet this erstwhile theatre man, we spotted Joe E. Brown all dolled up like nobody's business. This man Koenig's office can teach the circuit crowd back east cards and spades. From all indications you can't sneeze out of turn without an O. K. from his office. And surprising as it may seem, the rule is carried out to the letter. Everything pertaining to studio activities must pass through Koenig and his efficient crew before it is permitted.

But talking about studios reminds me that if you are a lover of mystery and detective stories you will get your fill just going the rounds. All sorts of mysterious doors, automatic door-openers that work only on a given signal, cops, special cops, or what have you. And out in First National, we are rather afraid, we will have to get an O. K. from Will Hays if we ever expect to get by the inner guards. And this is not jest; after you pass through the administration building, which in most cases gets you onto the lot, you find a fence and gate where you must pass a cop whose job apparently hangs in the balance. However, we hope to get in despite all of the gates, fences and cops. Who can tell?

Previews and Reviewers

Another preview last night at Warner's Forum Theatre, a gorgeous atmospheric sort of theatre which reminds us of the house in the colored section of Chicago. The picture was George Arliss in "Old English" and it is—but wait, we are not here to review pictures so we'll leave that for Walter Greene, who covered the preview, and incidentally boys, your respect for the previewing service of Motion Picture News would go up a thousand per cent if you but knew the trouble and expense they go to in order that this service should be a valuable one for the readers of this publication. Distance means nothing, as even in the short time I've been out here our reviewers have jumped to San Diego, San Bernardino and even as far as Fresno to catch studio previews. Just imagine what this service must mean to those showmen who need to know as far in advance as possible something about their coming pictures.

Well, this ends our second dispatch about "An Exhibitor in Hollywood."

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

{ Send Us the Blank — We'll Do the Rest for You! }

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of . . . . . .

. . . . . .

His last known address was . . . . . .

. . . . . City . . . . . State

He was last employed by . . . . . .

I last corresponded with him on (date) . . . . . .

Remarks (Include here any other information that will guide us in helping you locate this party.) . . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

SIGNED . . . . . .

ADDRESS . . . . . .

CITY . . . . . STATE . . . . . .

His Merchandising Has Made Tucker One Of City's Best

You can always tell when Stewart Tucker, manager of the Byrd Theatre in Richmond, Va., has engineered a campaign in the city for almost every store window is plugging his attractions. As an example take the time he played "Show Girl in Hollywood."

He arranged with every sporting goods and department store in town to tie-up with him and plug the star of his film wearing a bathing suit. Several tie-ups were made with jewelry stores and music stores. He also contacted a special tie-up with an exclusive women's wearing apparel store to feature a special Alice White frock. Almost every window of value in the city plugged the show at the Byrd, and you can bank on it that he certainly sold the picture. The same plan was followed out on his merchandising of "Journey's End."



In addition to securing windows, special tie-ups, etc., for the film, he persuaded the RCA corporation to send him a portable sound outfit which was placed on display in the window of the largest department store. As this was the first time a stunt of this sort had been seen in Richmond the interest it created was tremendous and since Stewart was alert enough to put in plenty of selling copy on "Journey's End," the picture came in for a valuable plug. Through a tie-up with the Postal Telegraph company, he was enabled to have the messengers put signs on their bicycles, and in addition secured displays in the company's windows. The Yellow Cabs were pressed into service and Stewart placed carboard strips on the car car bumpers which read, "Let us take you to see 'Journey's End' at the Byrd."



Along with this story we are showing a few photos of the Fashion and Flower show (with local talent as fashion models) that Stewart pulled not so long ago. This was on one of the most complete campaigns he ever engineered and the people who jammed the theatre from morning till night more than proved his worth to the title of showman. The other photo shows a common scene at the Byrd. A crowd of people lined up at the opening of the theatre. And when they do that so early in the day, is it any wonder that Stewart is always wearing out the "Standing Room Only" sign and reporting record breaking weeks very often?

As we number him as one of our very active members, we are sure that we will have lots more accounts of his work to pass along for your perusal and use. So keep your eye on the Club pages and learn what else this showman is doing to keep them coming up to his box-office.

Frank Costa Had A "Cabaret Night" Added Attraction

To keep his box office humming in the town of Ridgetown, N. J., Frank Costa, manager of the Playhouse Theatre, one of "Skip" Weshner's houses, pulled a "Cabaret Night" that proved a howling success. Just read the following and satisfy yourself.

As his first move, he promoted a local orchestra called the Paroquet Club Orchestra. He then went after the best local dancing school and persuaded the teacher to turn over her entire group of dancers to him. They were more than glad to tie up since the publicity would prove of mutual benefit to theatre and school.

Costa then called up a few of his vaudeville friends and the hoofers expressed a willingness to break in a couple of new steps as a personal favor. With all this talent on hand he was enabled to turn out a show the equal of anything that the big houses were offering at advanced rates, and this was further aided by the fact that there was local talent in the revue. The newspapers picked up the local talent and gave them a big plug in their columns, with the theatre coming in for plenty of publicity from this angle.

As we stated before, the whole affair went over with a bang and from the comments Costa heard as the audience left the theatre at the conclusion of the performance, he knew that his move had been a showmanlike one. We would like to hear more about what this showman is doing and we hope he will keep us posted on his work. How about it, Frank? And while you're about it why not shoot us in a photo and some dope about yourself?

MANAGERS' ROUND TABLE CLUB

Levin Makes Use Of Fellow-Member's Ideas In Africa

Making use of A. D. Resnick's gag which appeared on the back of one of his house organs, D. Levin, manager of the Empire Theatre in Brakpan, South Africa, was enabled to make up an excellent herald that carried a personal appeal.

When he found that he had a show which would appeal to the children especially, he made up the herald we are reproducing here. As you will note, it carried in it all of the pictures to be shown on the special Saturday matinee. We want also to point out the way he reached the children through the parents by the heading: "Parents, send your children to see this show," etc. This move proved to be one of the best that could be made in connection with his merchandising to reach the children and the vast amount of kids who appeared at the special show more than bore out the selling power of the copy.



Being located in a town of ten thousand persons, Levin feels that he can pull some good stunts down there. And, he tells us, that at times he has. But unfortunately he meets with opposition from the local police and civic heads; and then, to top it all off, there are times when not even twenty-five people can be found on the streets, due, of course, to the heat. "Still," he remarks philosophically, "we manage to pull some gags that bring them in, just the same."

One of his best mediums is the direct mailing list. And, more than anything else, this helps him put his pictures across. His trailers are also a valuable medium, as is his house organ, which is a sort of condensed amusement and advertising guide. His only newspaper medium is a sheet that is published weekly. We are very glad to note that he manages to do as well as he does, considering local conditions, and we hope that he is going to keep us posted on his future work because we know the rest of the Club, too, are mightily interested in knowing what he does.

Egan Is Receiving Congratulations; Read This And See

According to Dave Borland, Pete Egan had his hand all tied up not so long ago, as a result of receiving so many congratulations on the arrival of a new addition to the family. Pete's latest to feed is a girl and from what Dave tells us, she's sure something to be proud of. Though we have already offered our congratulations to Pete we now offer them through the Club pages, taking this medium to do so, since we are going to say a word or two about how Pete tied up with a local school and arranged for the students to compete in an essay contest.

The essay contest went over with a bang and as the subject was on the talkies, it wasn't surprising to learn that Pete's young son won it. And he didn't receive any help from his father either. The winning essay was published in the school house organ along with other contributions. While we are talking about Pete's work we'd like him to know that he certainly turned out a novel ad on "Temple Tower."

One of the novel features of the lay-out was a cut of a telephone, which carried the theatre number and had its receiver wire worked around a box headed "Information." These few novelties which Pete injects into his work are a great aid towards selling the film and we know that they are certainly appreciated by the readers.

We want to thank Dave Borland for his kindness in letting us know about Pete's new addition so that we could break the news in these pages at the first opportunity.

RULES—RULES—RULES!!!

We happened across a set of rules used by a theatre circuit back east and the thought came to us that in reading it over some of the members of the Club might find something among these rules that would improve their own method of handling themselves. It won't do you any harm to read them through, so here goes:

1. Every morning 'phone to the Main Office your receipts of the previous day, giving first the matinee receipts and then the total for the day. Your call must be in by 9:30 A. M.
2. Be at your desk not later than 11 A. M.
3. Deposit of the previous day's receipts should be made immediately after you arrive in the morning, and duplicate deposit slip should accompany tally sheet. Any man whose deposit is not made by noon is lax in his duties.
4. Your theatre is to be opened to the public daily on signal from the manager who is expected first to make an inspection of the theatre and make sure that his house is in readiness to receive the public.

The opening must be punctual and as per the time advertised, so that your patrons will not be inconvenienced.

Maintenance man, where one is employed, must be at his post thirty minutes before start of show.

Operators are to be in booth at least one hour before start of show.

House attaches, such as cashier, doormen and ushers, to be at theatre in sufficient time before doors open to enable you to see that they are properly dressed and equipped for the day's business.

5. You must see to it that your show gets off on schedule and that the schedule is maintained throughout the day. On change days review the first show.
6. After the matinee has started and you are satisfied it is running smoothly, is the time to repair to your office (leaving your assistant on the floor) to attend to the clerical details in connection with your job.
7. If you find it necessary to leave your theatre to make exploitation tie-ups, check billboards, etc., arrange to do these things in the afternoon, leaving your assistant on the floor, and be satisfied that your show is going to run smoothly in your absence.
8. On busy days, such as Saturday, Sunday and Holidays, it is advisable that you and your house help take their supper in the neighborhood and get back to the theatre in the shortest possible time and not later than 6:00 P. M.
9. Days off for your help and yourself should be scheduled by you in such a manner as to least interfere with the smoothness of the operation of your house. Employees should understand that when their day off falls on a holiday, they must give it up for a later date which you may give them at your convenience. No days off should be scheduled for Saturday or Sunday.
10. In theatres that do not run continuous, the opening for the evening show should be handled as was the matinee, and manager and assistant should be on the floor continuously watching carefully that house attaches show patrons every courtesy; that sound and projection are all that they should be.
11. Try to cultivate the friendship of as many patrons as you can, and above all smile and have your house staff do likewise. A sour countenance belongs at a funeral but has no place in a theatre.
12. At the end of the show and while patrons are leaving the theatre, manager and assistant should take prominent places at the main exit doors and bid patrons a pleasant good-night, at the same time listening for comments on the performance. Necessary attaches and particularly the matron must be at the theatre until closing.
13. Manager or assistant manager should be the last one to leave the theatre after the end of the show, and make sure that the house is properly vacated and closed. Where a night watchman is employed, turn the house over to him after making a final inspection.

We think there are some mighty fine points for you to start following in the above group. Why not accept them in the spirit of open suggestions and make your work more systematic? Possibly, it may be one way of showing your various bosses that you are always on the job to improve your methods.

"Chick"

MANAGERS' ROUND TABLE CLUB

Wedding at Capitol Biggest Stage Event In Steubenville

Inspired by the summery moon, shedding its full-orbed golden radiance upon them as they viewed its magnificence with bated breath the song-writers and poets have for years been fashioning song and verse dedicated to the moon and June. They gave us "Moonlight and Roses," "June Night and You" and the many other numbers patterned to transmit the beauty of the summer night. That's all fine; but what the dickens has all the trash ahead of this paragraph got to do with the double stage wedding that William L. Hendricks, manager of the Capitol Theatre in Steubenville, Ohio, engineered just a couple of weeks ago?

"Well, we'll tell you. Being a crackerjack showman, it was only natural for "W. L." to feel that a theme song should be written especially for the occasion he was shortly to celebrate; and if he hadn't been humming songs every so often he might not have thought of it. But then—after seeing a few hundred talking pictures and listening to a couple of million theme songs is it any wonder that he wanted one for his show? He got it. "I'm on the Highway to Your Heart," written by a local, made its debut in Steubenville. We don't know yet whether the couples or the theme songs caused "W. L." more concern, but since he's got the theme song set, let's get ahead with the rest of the arrangements.

It was no easy matter to secure a bride and groom (or perhaps brides and grooms would be better) even with the promise of all the free merchandise that the local dealers would donate. The offer was tempting, though, so the couples capitulated and agreed that perhaps a stage wedding would be a wonderful thing. (Would be? We'll say so. When a showman puts it on it's gonna be.) And that's that.



Next came the local dealers. Would they assist Hendricks? Would they—you couldn't hold them back! They had been in on some of his stunts before and they felt that they were going to be in on one of the biggest now. The first move was the windows. Harts started it by displaying their jewelry gifts to the couples about to be married. Then came McCausen's with their floral pieces, closely followed by Cribbs, whose furniture display, attractively arranged, is still causing comment. Reiner's plugged the gowns, and then every one started to dress up their windows. A day or so after Hendricks had completed arrangements a visitor would have imagined that the town was celebrating a national holiday. The word "Capitol" was on every one's lips, as was the stage wedding. And as if that wasn't enough, the dealers all got together and broke in the newspaper with the double truck ad that we are showing. In all of their displays, co-operative cards, plugging the event, theatre and merchandise were featured.

The theme song and the dealers safely sewed up, Hendricks then turned his attention to the staging of the attraction. His years of showmanship were brought into play. Early in the morning and late at night he could be found in the dark recesses of the theatre auditorium directing the placing of the scenery. He blended colors, changed drops; colored them and directed their hanging. The staff was more than anxious to help. They, too, felt that Steubenville was in for one of the finest treats it had ever witnessed. Ushers were drilled until they knew exactly what was expected of them and their preparedness was more than necessary as was easily seen in the mobs that were to storm the doors in a few nights. Finally the stage arrangements were completed.

With most of his work done, it remained now for Hendricks to connect up the show and run through it in order that there would be no hitch on the night of the proceedings proper. The organist knew her part well; the stage hands theirs; the ushers ditto; and the local band, one of the most popular in the state, reported "All's Well." Satisfied, Hendricks made his last move before the dress rehearsal and final show. Heralds, in the form of wedding invitations, were sent to every one for miles around. The invitations carried a list of the merchants who were participating as well as the time and other data on the occasion. Every one able to read perused it.

At six o'clock on the night of the double wedding, the lines started to form and by the time the box-office opened they were three blocks long. What a mob. With no seats reserved, they fought like wildcats to get in. The house was jammed in less than 45 minutes. The doors had to be closed and it looked for a time as though the local police would be unable to cope with the crowd. But they succeeded without the aid of the reserves and managed to inform the hundreds of other disappointed people that the house was overflowing. They couldn't have squeezed any more in—even with a shoehorn.



Before going ahead with the account of the wedding we'd like to point out another showman angle that Hendricks' years of experience taught him. The local radio company had been making announcements every night concerning the wedding, but had not announced that it would broadcast the proceeding. Hendricks had requested that the announcements be conducted in this manner in order to insure himself a good house. When the house was jammed and a hold-out was imminent he informed the rest of the people that the proceeding would be broadcast and this in a measure mitigated their injured feelings, and placated somewhat, they hastened home to listen.

The picture faded out at 8:30 and the announcement was made of the wedding about to take place. After the announcement an organ prelude followed; then, as the organist went into the impressive strains of Lohengrin's Wedding March, the bridal procession, which had been assembling on the mezzanine floor, appeared at the head of the center aisle and proceeded down to the stage.



The creamy, ivory of the brides' costumes formed a perfect picture against the wide-opened mouths and astonished eyes of the spectators. It seemed a scene from fairyland. Blushing prettily until their cheeks threatened to rival the sanguine beauty of the roses they carried in their arms, the brides, preceded by their beautifully-garbed attendants and pages, walked slowly down the red-carpeted aisle to the stairs leading to the stage.

As they reached the stage, the curtains parted, revealing the work that had kept Hendricks up both night and day. Never had Steubenville witnessed such scenic display, and the

MANAGERS' ROUND TABLE CLUB

beauty and impressiveness of the occasion only seemed to enhance it. The wedding party took their places on the stage and the brides and grooms stepped out to take their parts in the Game of Life. Small wonder that tears glistened in their eyes as well as in the eyes of a good many matronly ladies of the audience. With heads held high, the young people listened to Mayor Oliver Conley as he solemnly read the marriage service. The sweet strain of "O Promise Me," wafted over the crowded auditorium, by the local orchestra assembled on the stage, seemed to portend an everlasting happiness for them.

All was silent as Mayor Conley asked the one question which would bind them forever.

"Do you, Helen Tordinello, take this man for your lawfully wedded husband?"

The bride looked for a second at Erasmus Cacavelle and with a trusting and loving smile, replied firmly, "I do."

Conley put the same question to the other couple, who also answered in the affirmative. Another moment and it was over. The band and the organ swept into the stirring music of the theme song and the audience clapped and clapped and clapped. Never had the auditorium resounded with such applause. And standing in the wings stood the man responsible for the success of the affair, William L. Hendricks. As he listened, he, too, was very happy, not because he had succeeded far beyond his expectations; not because the house had once more broken a record for attendance; not because they were now applauding for him; but because he knew that he had given four people one of the finest starts they could ever hope for. He had given them something to battle with life on. He knew. They did not. He had already gone through a lot of the tough breaks of life the newlyweds were bound to encounter. Only he had not had the start that they did. Hidden in the wings he stole one more glance at the couple, before beating a hasty retreat; for he knew that in a moment or so a bunch of grateful relatives would be over to shower him with thanks. He wanted to get back to his office and plan for his next campaign. Bill Hendricks was the showman; they didn't want to thank him—they wanted to thank William L. Hendricks—the man who had made their wedding a glorious occasion. Hendricks was happy and he wanted to stay that way; he didn't want people crowding around him telling him what a whiz he was; but as he walked swiftly up the last aisle and saw the smiles that his audience and his service staff bestowed upon him, he knew what they wanted to say. Yes, Bill Hendricks was happy. But, having put plenty of time and energy into the affair to make it a financial as well as good-will success, Bill Hendricks was also mighty tired.

Harry J. Mulqueen Used Gun Display To Sell Picture

Being acquainted with every one in town has its advantages for every showman, as Harry J. Mulqueen, manager of the City Opera House in Waterville, Me., found out when he was enabled to procure collection of some fifty guns from a local citizen to be placed on display as a plug for his showing of a recent picture, and the residents were invited to participate in a contest run in conjunction with it.

The exhibit of 50 guns was on display in one of the prominent stores on the main business street; the collection being loaned by a local citizen.

Twenty-five of the guns were tagged, one of which was an exact duplicate of the gun carried by Gary Cooper in the picture.

The idea of the contest was to guess which gun was like the one Gary Cooper carried in the picture. To the first five persons guessing correctly the right pistol, a pair of tickets was awarded.

As it so happened, out of the 150 guesses submitted, only five persons guessed the right pistol.

In addition to the interest manifested in the contest, the display in itself plus art cards, stills, etc., proved a potent factor in popularizing the picture.

As this is Mulqueen's first contribution, we feel sure that his next one is going to be just as good, if not better, and we hope that now he is enrolled along with the rest of the New England live-wires he will send us in a photo of himself.

Vacation Time

Another of the series of prgoram readers used by J. J. Dempsey at the Strand Theatre in Dorchester, Mass. Maybe you can use something along these lines yourself.

The dominating thought in most minds at the present time is "where will I spend my vacation." Some of us have planned to visit the seashore. To others the high cool air of the mountain appeals, and again to others travel calls.

The majority of people, however, do not have the opportunity to spend a few weeks in the summer either lolling on the beaches or sitting on the verandas of the different mountain hotels. To these the Publix Strand offers a different Vacationland.

Each week you will have the opportunity of coming here and relaxing in our cool and comfortable temperature while your thoughts are transported to new lands, where you live new lives and romances to the utter forgetfulness of the hot and humid night outside.

This season, we are more fortified than ever with a wealth of entertainment for your theatre enjoyment during the summer. Never before have we had such a choice array of top-grade pictures to offer.

With the combined resources of Paramount Pictures as producers and Publix Theatres in the proper presentation of your screen entertainment you will surely receive the BEST in brains and genius of the world's largest entertainment merchants can provide.

The Paramount-Publix Refrigerated Strand is *your* Vacationland!

Blackface Ushers Warble Tunes In Glover's Theatre

Down in Shreveport, La., H. S. Glover has a set of ushers that not only execute their jobs well, but also possess voices of better than ordinary ability.

To give "Mammy" advance publicity at the Majestic Theatre, Glover had five of these ushers in black face, black wigs and a "Mammy" sign stretched across their well tailored usher's uniforms.

For a week in advance, these boys presented themselves on the stage at the beginning of each show and rendered a number of selections from the picture; always accompanied with the announcement that these songs could be heard in Al Jolson's latest contribution to the screen "Mammy" coming to the theatre next week.



The boys made a decided hit and aided in no small way in popularizing the latest Jolson picture. Which leads us to remark: "Here's something for the rest of the boys to shoot at." Look, all you other live-wire showmen (or whatever other names you want to call yourselves or each other), how about giving the cash customers something to talk about? And maybe your usher staff will reveal some talented young men. You can never tell, but that is of minor importance. Take a crack at this gag of Glover's and see how you can cash in on it.

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SEVENTY-FIVE DEGREES INSIDE

We dropped into one of New York's most popular deluxers the other night. And after we dropped in we almost dropped out. Not from fright (even though we were instantly seated) but from cold. That house should have been playing the Byrd film and they would have had a natural atmospheric setting. Though Clara Bow was the screen attraction, and she was billed as "The Fiery Red-head," it didn't mean a thing. By the time we had shivered through two reels, we went to nudge our companion to ask whether she wanted to leave and when we looked around we found a vacant seat. The poor girl had gone out to get a hot chocolate.

After rubbing our numbed hands for a few minutes we finally thawed out enough to rise, and as we walked up the aisle and listened to some of the most awful coughs we had ever heard we decided that it was little things like this that make this well known circuit drop business in the summer time and hand it to a bunch of medicos.

Reaching the foyer we found our fair companion busily engaged in dispensing soup, from a Sterno, to a number of pleading, half frozen New Yorkers, who had unwittingly been deceived by the signs outside which proclaimed that the house was exactly 75 degrees inside. AND THE JOKE OF THE WHOLE AFFAIR IS THE FACT THAT IF WE TOLD THE GANG WHO RUN THE HOUSE WHAT WE THOUGHT THE TEMPERATURE WAS ON THE NIGHT OF OUR VISIT THEY'D PRESENT A COUPLE OF SIGNED AFFIDAVITS TO THE EFFECT THAT THE HOUSE WAS ONLY 75 DEGREES!

PROFIT BY OUR EXPERIENCE AND MAKE SURE THAT YOUR HOUSE IS NEVER TOO COLD. WE KNOW THAT YOU CAN'T PLEASE EVERYBODY BUT THE TEMPERATURE IN THAT HOUSE WOULD HAVE BROUGHT CHUCKLES OF GLEE TO EVERY UNDERTAKER AND DOCTOR! P. S. WE'RE WRITING THIS BETWEEN SNIFFLES, TOO.

Bride And Groom Were Featured By Mahoney In Stunt

With talk centering about the June brides, W. H. Mahoney, manager of the Strand Theatre in New Orleans, La., felt that he could get a lot of publicity for his house on "One Romantic Night," so to that end he stepped around town and tied up almost everything in sight.

Perhaps one of the outstanding stunts was a tie-up with the Chevrolet Sales Agency whereby they furnished six cars carrying banners about picture, theatre and playdates; the cars being used in an auto parade through the main business streets. Occupying a seat in the first car of the parade was a young man and lady dressed as a groom and bride. Banners on sides of this car carried copy relative to the picture and theatre while other signs read, "Just Married."

A tie-up with a jewelry store resulted in that store having a co-operative window display as well as giving a special still photo of Miss Gish to every purchaser throughout the week. The Happiness Candy Co. placed 2,000 inserts in wrapped packages of candy and other merchandise during run of picture; copy on inserts referring to pictures, theatre and playdates.

With "W. H." being represented often on our pages we know that the future will bring a lot more accounts of his work. Are we right "W. H."?

Accorsini's Tie-Up With Car Company Fine Showmanship

Pulling one that Lynchburg, Va. had never seen before, Olinto Accorsini crashed through again with a load of publicity and grabbed himself a lot of extra b.o. dough for the Academy Theatre.

If you'll recall a short time ago we showed you how Anna Bell Ward tied up the local traction company and secured the use of one of their cars to advertise the picture she was selling. Well anyway, Olinto decided that the gag would work in Lynchburg too, providing, of course, he could get the traction company to agree to his plan. So he set out to devise a scheme that would be of mutual benefit. The photo shows the results.

The copy on the car was one of the means used to secure the trolley. The copy read in part "We are going to the smartest party in town." "Solve Your Parking Worries, Ride the Street Cars!" The manager of the car company liked the idea so well that he consented almost immediately and when he saw the finished product he insisted that he have photos like the one we are showing here. The photos were published in the circuit organ. The special trolly car covered the entire rail system of Lynchburg, a distance of more than 27 miles and passed through the main street seven times.



In order to draw still more attention to the car, Olinto arranged to have a band sit inside and play tunes as the trolley went along, and for two and a half hours the band played. Whenever the car went, whether suburban or interurban, it drew plenty of attention and comment, so is it any wonder that the picture opened to one of the biggest days the theatre ever had? It is also interesting to note that the traction company will not permit any form of advertising on the front and rear of their cars other than their own slogans and messages, but Olinto's showmanship enabled him to get this space at no cost to the house. The company organized a baseball team and the team plays home games every Saturday, so Olinto arranged to plug their games in the theatre and for this he received the space on the cars of the company. And since every showman knows the value of a tie-up of this sort, all we have to say is that "Fair exchange is no robbery." What do you think about it, Olinto? Let's have some more about what you're doing.

"DIXIANA" AN EXPLOITATION BEAUTY"

Sez "Chick" Lewis

Read His Slants on Merchandising

The Picture on Page 46

HOT FROM HOLLYWOOD!

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Charlie Carroll Is Giving Away Plane To Jersey Patrons

With a stunt on his hands that takes over a month to engineer, it can easily be seen that Charlie Carroll, live-wire publicity man of the Stanley Theatre in Jersey City, has plenty to do.

His latest is the Win-A-Plane stunt, sponsored by the theatre with the co-operation of the Clarence D. Chamberlin Aviation School. It is in the nature of a popularity contest with votes being secured through one of the local newspapers and the dealers of a nationally known brand of motor fuel. $25,000 in aero awards are to be presented to the individuals securing the greatest amount of votes. The awards are presented through Chamberlin's school and consist of: A five thousand dollar plane, four pilots' licenses, four mechanics' courses, a thousand mile air tour for women only, and short air tours offered for consolation prizes.



The campaign is dedicated to the furthering of aviation, to promote the chain of flying schools to be conducted by Clarence D. Chamberlin, and to open a Jersey City airport in order to give the air-minded public an opportunity to enter aviation. The Jersey Journal, local paper, is carrying publicity daily on the stunt, and runs a ballot which may be cut out and deposited in designated Warner Theatre on the Jersey side.

The stunt to date is clicking very well and the group of photos which we are showing will give you an idea of the way it is being conducted. The photos show the arrival of the first prize plane and its installation at the theatre. The other plane in the layout is the Sperry messenger plane in which Chamberlin toured the continent after his trans-Atlantic flight. This plane is on display in the lounge of the Stanley.

As the contest is rapidly drawing to a close we look forward to having Charlie supply us with a complete story on it, from start to finish, and so if you'll watch the Club pages, we will break with the story in the near future. How about it Charlie? Are you with us, as usual?

Whyte Had Enfield Laughing Heartily At Street Surprise

It was a positive fact that when the town of Enfield, Conn., celebrated its 250th Anniversary that W. H. Whyte, manager of the Franklin Theatre in the nearby town of Thompsonville would cash in on it and secure plenty of publicity for his house.

Every building in Enfield and the surrounding towns was decorated with flags, banner, bunting and other festive pennants. The celebration was scheduled for three days and that meant some quick thinking on Whyte's part as the celebration meant stiff opposition. The day after the festivities started a big parade was scheduled and every business was represented with a float, with members of every organization marching. The parade was four and a half miles long.

His contribution to the parade was a Buick coupe, cleverly decorated and carrying signs plugging the theatre's policy. On that day he was playing "The Cuckoos" and ten minutes before the parade started a truck drove up and deposited a huge box in the middle of the main street. The crowd lining the curbs were three deep and they all wondered why the box should have been dropped in the line of march. But they weren't kept in suspense very long; for a moment later a loud banging was heard issuing from the inside of the box. Everybody looked. After a few minutes, when the yells from the box grew stronger, a man walked over and opened it; and out stepped a comedian, dressed in a grotesque fashion, who immediately proceeded to clown in the street. Whyte had cleverly planned this stunt so that at the opportune moment it would break and let the house in for lots of talk. The crowd was in an uproar. As the comedian clowned around he handed out cards which read, "If you think I'm cuckoo, see 'The Cuckoos' etc." He then jumped on and off every float, with the people laughing so hard that it was all they could do to keep walking. The stunt was a tremendous success and many persons asked Whyte where he had procured "the funny fellow."

Another thing that Whyte engineered before the parade started was to distribute 250 clown hats to kids as a plug on his next day's picture "Swing High." The kids donned the hats and as they threaded their ways in and out of the crowds it was a certainty that the theatre was going to cash in on all of the natural publicity, and despite the opposition Whyte turned in three good days, when without showmanship they might very easily have been red ink ones.

We are glad to see that "W. H." is keeping up that showmanship he is so capable of displaying and it also gives us great pleasure to note that he has made his proposed trip about Conn. and met up with a lot of his friends and fellow-members of the Round Table Club.

NEED THESE TIPS?

These miniature golf courses springing up all over the country are causing many showmen plenty of headaches. This is particularly true in the West and Middle West. In response to frantic S.O.S.'s sent out by showmen, their fellow merchandisers have come through with some very helpful tips.

John W. Hucknell, manager of the National Theatre in Madera, Calif., was faced with depression in business due to this angle and he combated it by contacting the operator of the course on a novel plan.

The cost for playing eighteen holes on the baby course was twenty-five cents. The theatre's admission price was half a dollar. The combined price—seventy-five cents. The operator of the course and Hucknell decided on a poor night and sold the theatre ticket for forty cents and the golf course ticket for ten cents. The two tickets were sold at the box-office for fifty cents.

According to Hucknell, this stunt increased business about fifty per cent. and he passes it along to his fellow showmen in the hope that it will also help them out of any difficulty they may be encountering due to these courses.

Another angle that live-wire showmen are using is to supply the course with score cards, plugging the theatre's attractions and cooling plant. In some cases the operators of the course have paid the cost of printing or split it with the theatre.

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WATCH YOURSELF!

Los Angeles, Calif.

With so many other things crowding the average house manager, such as his shows, schedules, employees, advertising, exploitation, etc., it seems that many of the boys are neglecting a most important part of their jobs. That is the care and maintenance of the theatre equipment under their charge.

Here is a phase of theatre operation and management which can cost your house thousands of dollars if neglected and can save equally as much if you don't let it go by carelessly.

You ought to devote a reasonable portion of your time to seeing that every piece of equipment in the theatre is being properly looked after and watched by those whose duty it is to look after the different parts of the house.

When did you last check over your booth and sound equipment? Or do you leave it entirely to your projectionists? And when did you make sure that the heating plant had been carefully fixed up for the summer so that it would not give you trouble when the first frost hits your town? And how about the roofs? Have you been over them lately? Did they need a little attention? A delay may mean costly repairs to both the roof and the interior decorations. All to be avoided if you take that little hour during the morning — once in a while — and assure yourself that the different employees are looking after things the right way.

True, we have stressed this point before, but after all, the real executive showman will know that it is really important. Many a man was let out because of bad reports reaching the home office about the way his equipment was handled. And there is no necessity for such negligence because it is not added work, it is part of your job and a mighty important part too.

I have found, during the first part of my western trip, that the boys west of the Mississippi pay far more attention to this slant than those in the east. And it's a good example to follow. Let's hope this suggestion will awaken you to a sense of duty that may possibly be escaping your careful attention.

"Chick"

Someone Called Out Fire Department To Banniza's House

Decatur, Alabama is still buzzing over the knockout publicity campaign that G. P. Banniza, manager of the Princess Theatre, turned out in conjunction with his merchandising of "Journey's End."

What a campaign! The day that he was notified of the booking of the film, Banniza shot an advance ad in the local newspaper and they came through with a front page story. A street ballyhoo truck, carrying six sheets was put on the street a week before the playdate and cruised about the city and suburbs. The entire city was posted up with paper and no matter where you went you couldn't get away from the fact that "Journey's End" was coming to the Princess. Thousands of heralds were also distributed.

Through a tie-up with the local American Legion post he was enabled to borrow guns, bayonets, machine guns, swords, shells and other war trophies which were placed on display in the lobby as an advance plug. Through the co-operation of the local postmaster he secured a German cannon which was mounted in front of the post office and had it moved over to the front of the theatre where it was placed on the sidewalk for nearly two weeks. The rest of the war souvenirs were moved out of the lobby when the picture started and placed up on the marquee and the picture will give you an idea of the effectiveness of the display.

He worked an angle that had the city sitting up taking notice when he imprinted some copies of the daily paper, as soon as it came off the press, with the words in red, "Extra! Extra! War! 'Journey's End,' Princess." Boys rushed out on the streets yelling the headlines and handing out the papers. This was the first time that the city had ever seen this gag and everyone reached for the paprs as soon as they were offered, and the favorable comment that was passed as a result of the stunt seemed to say that the picture was going to do record business.



The night before the picture opened, Banniza and a group of boys placed a ten by twelve placard, imprinted in red, with copy reading "Good Morning. Smile Along To Your Journey's End and See 'Journey's End' (playdate, etc.) in the front yard;" and when the astonished residents woke up in the morning he certainly received a surprise that threatened to re-act favorably toward the box-office.

Feeling that the opening day could stand a little more ballyhooing, several large aerial bombs were set off from the marquee just before the afternoon show, and a large siren was started and used at intervals during the afternoon until stopped by the local police; but by the time the cops interfered, everyone knew where the siren was coming from. Not satisfied with that much noise (says Banniza), several buckets containing red fire torches were carried to the top of the building and set off —and what excitement they caused! The phone started an incessant ringing with many anxious residents inquiring whether the theatre was on fire. When they were answered over the phone, all that was told them was that it was "Journey's End." To cap the climax, some one turned in an alarm and when the fire engines came dashing madly around to the theatre, the firemen were met by Banniza who politely informed them that there was no fire but that "Journey's End" was the greatest screen drama of all times. We don't know what the firemen replied.

Well, anyway, "G. P.," you certainly did turn out an "ace" campaign on this film and we know that since you are one of our very active members you will keep us posted on your future work, too, so that your fellow-members can also see what you are doing down in your part of the states and we also know that they are mighty interested in hearing accounts of your merchandising.

The Real Club Spirit!

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Louie Has More Costumes Than Lon Chaney Has Faces

"Gossip: That Louie Charninsky, Pantages manager, is a case. . . . He gets more fun out of his work than any man in town. . . . Always illustrating his picture by some masquerade on his own part. . . . Recently for "Swing High," a circus film, he is a bandmaster, leading the Pantages band in a band wagon. . . . He originally intended to string a wire from the top of his house to the buildings on the north side of Twelfth and do some trapeze work on it. . . . "Swing High," you know. . . . But, then, Louie's avoirdupois is something to be considered. . . . So he decided on his present act, instead . . . Always clowning. . . . But with the enthusiasm of a kid. . . . Dot dope, Charninsky.

And that's what Kansas City thinks of Louie, according to the columnist for one of the city papers who appends to his writings the initials "L. L."

But the Club members know Louie even better than that. They know him as one of the livest showmen in the country, a man whose work has earned for him the nom de plume of "The Sid Grauman of Kansas City." All because he displays showmanship above the ordinary run of merchandising.



No picture is too difficult for Louie to plug. Take a western, for instance. An observer entering the lobby of the Pantages would find it transformed into a log cabin and there, smiling, would be found Louie himself arrayed in chaps, buckskin shirt, gun, big-heeled boots, sombrero (presented to him by Tom Mix, the movie star) and all of the other things that make up the real cowboy.

Then suppose that it is a picture with a circus locale such as "Swing High." The result would be—Louie, as a ringmaster—and we present him in that role in the photo we are showing. He certainly knocked them for a loop in Kansas City on his latest. Take a look at the photos and you'll see that he left no stone unturned in the way of publicizing the picture.



The lobby was turned into a circus. Peanuts, popcorn and pink lemonade was vended. The ticket box was constructed so as to resemble a circus pay wagon. The ushers and doormen were attired in clown costume. And Louie, himself, whip in hand, smiled sauvely as the patrons milled about the box office to buy their tickets.



The ballyhoo was not the only way that Louie sold the picture, though. He decided to get some good-will for the house and to that end he arranged to give away a pony to the boy or girl who suggested a most appropriate name for it. This angle met with considerable success, all of which was seen in the number of replies which had the mailman carrying an extra sack during the gags duration.

It is with a great deal of interest that the residents of Kansas City look forward to every new picture, for they know that if the film merits Louie's attention he is going to spring a number of surprises. And they haven't yet been disappointed. We hope that this showman will keep us posted on his future work so that we can pass it along through the Round Table pages, as we know it is a subject of considerable comment among showmen throughout the world.

AUTO PARKING

Los Angeles, Calif.

A thought, after passing through Chicago and looking around this city is that perhaps you are not doing enough plugging for your theatre's parking space. Providing you have such a thing. Or else, have you tried to work out such a slant for your house?

After seeing how so many neighborhood houses were dying in this city, we were more than impressed with the great business being done at the new Gateway Theatre, a Chicago neighborhood house, with a fine parking space right alongside the theatre, and attended by regular uniformed theatre employees.

This angle is worthy of more than passing attention and if you have a spare lot or two, or maybe a special arrangement with some local garage near the theatre, you can increase business for your house and get the customers to forget the worry of where to park their cars.

This slant is not restricted to just this time of the year. Parking arrangements have always been b.o. builders at all times and every possible effort should be made to work it out. Your own local situation should suggest the best way to handle this thought. ***"Chick"***

Talkies And Stock Now Comprise Carl Sherred's Selling

"Talkies" versus the legitimate drama are the order of the day out in Altoona, Pa., where Carl B. Sherred handles the Mishler Theatre. And now he has the Park Theatre on his hands too, since he is actively engaged in the production of the "legit" which comes to his town in the form of a stock company.

According to the ads run in the newspapers after the opening night of the stock show, the audience applauded for some time after the performance. We do not know how Carl is going to keep business coming into both houses but since we do know that he is a showman of wide and varied experience, he must be able to do it and we hope that he is going to keep us posted on his future work in connection with this unique arrangement.

When he played "So This Is London," he made up a couple of unique heralds to plug them. On a special stock cardboard all his own, he imprinted 15 comic rules for auction bridge and worked them around the title of the film. As Altoona boasts a great many bridge fiends, the heralds were quickly disposed off and the extra increase in box-office during the run of the picture, showed Sherred their value. Another herald, on the same picture was made up in the same style and was addressed to autoists. The front carried a notice "Warning To Auto Speeders." The inside of the herald carried a sales talk on the film and finished with a suggestion that the patrons secure parking space early. These heralds, too, met with immediate approval and the house came in for some valuable publicity.

Thanks, Carl, for passing these along to us. Incidentally, we'd like to have your own views on the subjects of the "talkies" versus the legit, and since you are in a first-hand position to give it to us, why don't you sit down and fashion a little article so that we can present it on our pages?

MANAGERS' ROUND TABLE CLUB

They Were Bound To Look At Schmidt's Knockout Flash

W. E. Schmidt, manager of the Capitol Theatre in Hazelton, Pa., created an unusually attractive display when he worked out the gag which we are picturing with this story On close inspection you will find that he had worked out a skeleton frame work on which he arranged a flashing electrical arrow. The effect starts from the bolt of lightning above the marquee to the colorful burst of light on the top and then travels down on the arrow to point to the cut-out arrangement or colored sign, whichever the particular case may be, also brightly illuminated.



It should require very little imagination to dope out the effectiveness of the set-up, and if your house can be worked into this type of stuff, great. But, perhaps, you can modify or elaborate on the suggestion so as to meet your individual situation. No one can figure those things out better than yourself.

The current picture being plugged is always made up as part of his regular poster work. This he fixes up as a cut-out with the title in electric lights, either below the actual cut-out of his poster, or in regular letters. Altogether, the effect must be mighty good and, from reports reaching Club headquarters, we do not wonder that Ernie Schmidt is making a marvelous rep. for himself through the showmanlike activities he is constantly engineering for the Comerford houses up in that part of the country.

We've heard a whole lot more about his lobby posters and would welcome the opportunity of passing along the glad tiding to our many other members and readers. Suppose you help us out, Schmidt, and shoot us a batch of photos showing the type of work you are doing and HOW you are doing it. Don't keep a good idea too much of a secret. Oke?

Atmospheric Angle Is Always Evident In Wheeler's Lobby

Down in South Bend, Indiana, one of the weekly events that the residents look forward to is the display that J. Ramon Wheeler, manager of the State Theatre turns out to sell his pictures. You will probably wonder what sort of work he does. In order that we may answer the question we are reproducing a couple of photos of recent lobbies and fronts.

In one you'll note what he did to put "The Ship from Shangai," out where the sailing is clear. A model gangplank was placed in the lobby as an advance plug. In back of the gangplank a miniature ship was built, and, as a result, patrons walking up the gangplank to enter the theatre were given the impression that they were entering a real ship. The ushers were garbed in nautical costume and the lobby and foyer were decorated with life saving rings, oars, ship trophies and almost anything that suggested the sea. The display caused no end of comment that resulted in a big box office increase during the run of the picture.

We would like to point out, as we have done many times in the past, that this stunt which Wheeler used may also be put to use on any sort of sea picture. It is not necessary to have a special feature to use ideas of this sort and when a stunt is as inexpensive as this one was there's no telling how many other angles you can add to it by displaying showmanship.

In the other photo, we are showing the special cut-out that was used for "The Green Goddess." This cut-out, a figure of Buddha, was placed in front of the box-office and reached almost to the marquee. A slot, cut out along the side of the figure, enabled the patrons to purchase tickets from the cashier in the box-office. Many persons stopped to look at the unusual arrangement and this tended to bring them back later, if indeed, they didn't enter the theatre at the time.



Wheeler has passed along a couple of very valuable hints and we are sure that if you care to follow them, local conditions permitting, they will more than be productive of larger grosses for your house beside the word-of-mouth publicity, always derived from stunts of this sort.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Lack Of Material Means Nothing To Creamer! Ads Oke?

Being a very interested reader of "Now," the Fox West Coast Theatres circuit publication, John W. Creamer, manager of the Palace Theatre in Muscatine, Iowa, decided that when he played "Devil's Holiday" he was going to make use of the excellent ad mats that Frank Whitbeck had made up for the picture. But close booking wreaked havoc with Creamer's plans.

With the opening of the picture but four days away, he decided to make use of the exchange mats and try to write his copy in the manner that Whitbeck uses. Fortunately he had the trailer to work from and the results of his work may be seen in the layouts we are reproducing. If you will study them closely you'll note what he has accomplished. His selling copy packs a terrific punch and through the judicious use of mats he has achieved a layout that would do credit to any advertising man.

In the past we have shown many examples of the way this showman sells them through his newspaper ads and it is certainly a pleasure to pass along his work. Advertising though isn't all that Creamer does in his town as witness his work on "Safety In Numbers." He tied up the local newspaper and the American Automobile Club and the officials of the Club stood on busy corners and picked license numbers at random. The numbers were inserted in the paper the next day and the ten car owners who identified their numbers were given free tickets.



At this time we'd like you to know that Creamer is planning to turn out some unusual ads on "Byrd at the South Pole" and as he promises to shoot us a few of them we hope to present the layouts in an early edition. We want to compliment him for his work on "Devil's Holiday" and we are of the opinion that his work is also receiving recognition from other quarters, too. Keep it up John, and let's hear from you again very soon.

Lots Of Space Is Devoted To Shorts By Jean La Roe

Shorts, in our estimation, have always been a very important part of any showman's program and for that reason we have constantly advocated that they be plugged on any program, giving them almost as much publicity as the feature itself, on some occasions, if they really merit it. From what we have on hand concerning the work done by Jean LaRoe of Neth's Grand Theatre in Columbus, Ohio, we think she agrees with us.

On the amusement page of the Columbus Citizen, we found Mickey Mouse, in full regalia, smiling at the readers. When you can take valuable space and put in a picture plugging a short, there must be something to that short and we felt that the patrons of the house, like others throughout the country, think a lot of that feature. And when you have something good to sell, then it should be sold.

Another instance of how Miss La Roe plugs her shorts is seen in the newspaper ads where large size type is devoted to putting them across. If you are using this angle, then it's oke; but if you're not, it won't hurt you to try it. Keep your eyes opened for shorts that attract your customers more than usual and next time you play a similar film give it a good plug. We want to thank Miss La Roe for letting us see how she plugs her shorts and we know that since she is one of our active members, we will hear more from her in the near future.

Crowther's Ideas Chase Old Man Heat From Des Moines

The front of the Strand Theatre in Des Moines, Ia., looked as though it was a page out of "Alice in Wonderland," with its many beautiful settings of flowers, shrubs and plants, when Ted Crowther manager of the house completed his front for "Spring is Here."

Through a tie-up with a local florist the entire outer lobby, inner lobby and foyer were decorated with spring flowers, ferns, palms, hanging baskets, etc., without cost to the theatre. This turned the front of the theatre into a regular garden.

In the center of the outer lobby was a drawn two-sheet art panel banked all around with flowers. The panel bore several attractive stills and forceful selling copy about the picture.



A 16-foot shadow box was above the entrance to the theatre. This box had a latticed front and bore the name of the picture in large cut-out flittered letters. Yellow crepe paper covered the back of the lattice work which was illuminated. Paper flowers were woven in and about the lattice and the cut-out letters. At each end of the shadow box was a large cut-out compo-board rose with Alexander Grey's head on one side and Bernice Claire's head on the other.

A 300-pound cake of ice with a beautiful bunch of roses frozen inside of it was displayed out in front of theatre at noon on opening day of picture...An attractive spring card bore the following copy, "How long will it take the ice to melt"? Then followed a list of ten prizes (promoted from local merchants) that were to be given away to the ones guessing the nearest correct answer. "Guessing blanks furnished at the box office" the copy continued. This was purposely so in order that the patrons would have to go to the Cashier and invariably they purchased tickets to see the picture.

The cake of ice was promoted from a local ice company for a small card on one of the tables on which the ice was placed, "The Des Moines Ice Company reminds you now that 'SPRING IS HERE' and to save it with ice."

Another stunt that worked to the advantage of publicizing the picture was a large air mail box which was mounted on top of the canopy of one of the hotels on one of the busiest corners of the down-town district. The box was connected up with a public address system which was operated from an office on the second floor of the building across the street which gave the impression that the air mail box was talking.

This stunt was put on by the Junior Chamber of Commerce whom the theatre provided with four records of the outstanding song hits of the picture which were played together with announcements from time to time that these were the song hits from the big feature picture SPRING IS HERE coming to the Strand Saturday. Short announcements were also made through this air mail box about the next picture, stars, etc.

As this was the first time a stunt of this sort had been shown to the patrons it clicked nicely.

WALTER D. FLECK Says:

"Believe me, anybody that is really interested in the show business can get a lot of good from the MANAGERS' ROUND TABLE section of MOTION PICTURE NEWS. It is the first page I turn to every time."

Manager,
Strand Theatre,
Waterloo, Iowa.

MANAGERS' ROUND TABLE CLUB

THE ORIGINAL "IDEA EXCHANGE' OF THE INDUSTRY!

TRY IT!

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

MILLARD OCHS is the manager of the Uptown Theatre in New York City. Being pretty well acquainted with this metropolis of ours we think that Ochs is turning out some good work in his house, because the location he is selling shows in seems to us to permit of it. Why not give us a little dope on your work, Millard, so that we can pass it along?

———*Wear Your Club Pin! ! !*———

WILLIAM W. LEWIS manages the Old Mill Theatre in Dallas, Texas, for the Publix outfit. From what we have seen regarding the merchandising being turned out by the rest of the Texas showmen we have concluded that they are certainly a group of hustlers and now with Lewis added to the force they should be that much more active. Are we right, William?

———*Wear Your Club Pin! ! !*———

CLARENCE GREENBLATT is the District Manager of the Majestic Theatre and the other local Publix houses in Jackson, Miss. With so important a position under his belt, Mr. Greenblatt should certainly know a good deal about show merchandising. How about wising us up on some of your stunts, Mr. Greenblatt, and you might also send us in a photo of yourself so that we can give you a regular intro.

———*Wear Your Club Pin! ! !*———

HARRY J. MULQUEEN manages the City Opera House in Waterville, Maine. Since we have already seen some of his work we know that Mr. Mulqueen is a very capable showman. But one thing we would like, Harry, is for you to become a very active contributor because work of the type you turn out up in your section should most certainly be passed along to your fellow Club members. And when a showman has a "rep" like you have in your town, that's all the more reason.

———*Wear Your Club Pin! ! !*———

G. E. O'DONNELL is the manager of the Columbia Theatre in Baton Rouge, La. He is no stranger to your Chairman as we have heard of his work through his fellow managers on the Publix circuit and, as a matter of fact we have some of it on hand which we intend to pass along at the first opportunity. Meantime, "G. E." don't let it stop you from becoming an active contributor and we'd also like to have your photo with your next letter.

———*Wear Your Club Pin! ! !*———

EDGAR SIMONIS manages the Strand Theatre in Texarkana, Tex. He is still another Publix showman who is constantly displaying some corking work and we hope that with the presentation on the Club pages of his recent work he will continue being active and keep us posted on the many stunts that he pulls weekly.

———*Wear Your Club Pin! ! !*———

EDWARD REID is the manager of the Crown Theatre in Mobile, Ala. His work has been some of the finest turned out in that city and if you keep your eyeso n the future issues of the Round Table Club you can judge for yourself just how well Eddie has that city under control. And listen, Eddie, when you shoot us in your next gag, include your photo and a little dope on yourself, too.

———*Wear Your Club Pin! ! !*———

R. B. THOMAS is the third showman from Nebraska to be represented on our "New Member" pages this week. This state has given us a great many showmen and we know that the addition to our rolls of these three new names will mean that a bunch of stunts are on the way. We'd like to see your name right up in front with the rest of the Nebraska showmen "R. B.." and you know that only can be done by proving very active.

———*Wear Your Club Pin ! ! !*———

LESLIE SWAEBE holds the position of service expert on front house operation and personnel for Fox. In other words, he hires men and trains them in the approved show manner. With a job like that Leslie must know a good deal about the game and we'd like to have him write a little article for us, setting forth the various details attached to his work. How about it, Leslie?

———*Wear Your Club Pin ! ! !*———

SIDNEY FLIESCHMAN is the manager of the Colonial Theatre in Brooklyn, N. Y. and is proposed for membership by Peter LaVia, himself a well-known Brooklyn showman and member of the Managers' Round Table Club. With such an "ace" reference back of him, Mr. Flieschman must surely want to become an active contributor to the Club pages, since so many of our Brooklyn showmen are represented often. What do you say, Sidney?

———*Wear Your Club Pin ! ! !*———

JACK FINK is by no means unknown to your Chairman, who knew Jack way back in the days when we both worked up around New England. Jack is now handling the Terminal Theatre in Chicago, Ill., and it really seems unnecessary for us to say that he doing a fine job of it, since every one who knows Jack is aware of his ability. Keep up the good work, Jack, and let's hear a lot more from you.

———*Wear Your Club Pin ! ! !*———

MARTIN MESSINGER is the manager of the Costello Theatre in New York City. Martin has been in the show game for some time now and he is certainly proving to be a real showman. His many activities up around his neighborhood have been the subject of a great deal of comment from his patrons and we believe that he going to keep us posted a good deal on the way he keeps his house filled.

———*Wear Your Club Pin ! ! !*———

J. FRED LOVETT manages the Royal Theatre in Providence, R. I., and though competition in that city is pretty stiff we have heard that Fred keeps his house right up among the leaders and his showmanship has been the subject of many an interesting item in the local papers. Let's hear some more about what you are accomplishing.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simenov	June	6	7000	78	June 14
Children of the New Day	Gliladova-Litkin				
China Express	Special Cast	Mar.	8	5631	65	Mar. 15
Demon of the Steppes	Saltykov-Pedlesnaya	Jan.	18	6800	75	
Fragment of an Empire	Nikitin-Semenoca	Jan.	25	7000	78	Feb.
Man from the Restaurant	Tchekhev-Malinovska	Jan.	4	6000	67	Jan. 18
Old and New	Martha Lapkina	May	2	8921	76	May 10
Turksib	Educational	May	24	4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudevkin
Razlom	M. A. Narokov
Soil	S. Svazhenke
Spring	Educational
Storm Over Asia	V. Inklzhinev
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6358	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	6500	72	May 31
*†§Guilty? (A. T.)	Helland-Valli	Mar.	3	6371	71	Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July	16	7462	67	July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5	9277	103	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	8	5432	59	July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63	May 31
*†§Sisters (A. T.)	O'Day-O'Neil	June	15	6284	70	June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	6671	70	May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	6	6279	70	June 28
*†§Vengeance (A. T.)	Holt-Revier-Straasa	Feb.	22	8160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Data	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathems Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
*†§Paris Nights (A. T.)	Barbara Stanwyck				
†§Miracle Woman, The (A.T.)					
*†§Rain or Shine (A. T.)	Joe Cook				July 26
*†§Read to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Tel'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
*†Autumn	Disney Carteon	Feb. 13	1 reel	
*†§Barnyard Concert	Mickey Meuse		1 reel	July 5
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Centinental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Karteen	Mar. 27	1 reel	
*†De It New	Clark & Bergman	Jan. 29	1 reel	
*†§Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†§Firefighters	Mickey Meuse	June 11	1 reel	
*†Galleping Fish	Disney Cartoon	May 8		
*†§Hawallans		Aor. 9	1 reel	
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slew Beau	Krazy Kat Karteen	Feb. 27	1 reel	
*†§Speekeasy	Krazy Kat Karteen	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Meulan	Mar. 26	1 reel	Mar. 1
*†§Stage Deor Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Doer Pest	Beyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Sympheny	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Bully Beef	Terry-teen	July	13	1 reel		July 12
*†§Camera Shy (A.T.)	Hamilten-Hiatt	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
*†Caviar	Terry-Teons	Feb.	23	659	7	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21	July 12
*†§Cedfish Balls	Terryteon	June	15	578		
*†§Dad Knews Best (A.T.)	Helmes-Bolten	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follew the Swallew (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Beyd	June	15	1684	19	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
*†§Hail the Princess (A.T.)	Beley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terryteen	1 reel				May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Heneymoen Zeppelin (A. T.)	Beebe-Pellard	Apr.	13	1976	22	Apr. 26
*†§Henk Your Hern (A.T.)	Lleyd Hamilton	June	29	1716	19	June 28
*†§Het and Hew (A.T.)	Geedwin-Crane	Jan.	12	1528	17	Jan. 11
*†Het Turkey	Terry-Teen	May	4	504		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail			1667	19	
*†§Hungarian Goulash	Terry-Teons	June	29			
*†Indian Pudding	Terry-Toen	Apr.	6	576	6	Apr. 26
*†§Kangaroo Steak	Terry-Teon	July	27	1 reel		
*†§Match Play (A.T.)	Hagan-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hedge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dever-McPhail-Peek	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmeny (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamiltsn	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Teens	Mar.	49	623	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
*†Reman Punch	Terry-Toon	Apr.	20	560	6	Apr. 26
*†§Seeteh (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Teen	Mar.	23	637		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbens	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June	1	517		
*†§Treuble For Twa (A.T.)	Raymend McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. Jehn-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bride of the Regimeat (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Dawn Patrel, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	net set		July 19
*†§Flirting Widew (A.T.)	Dorothy Mackaill	May	11	6664	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	18	6608	73	Apr. 26
*†§In tha Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr. 12
*†§Lilies af Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Leesa Ankles (A.T.)	Fairbanks, Jr.-Yeung	Feb.	2	6190	68	Mar. 8
*†§Murder Will Dut (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	18	9108	101	Jan. 11
*†§Neterious Affair, A (A. T.)	Billie Deve	May	4	6218	69	May 3
*†§Other Tamerrow (A.T.)	Billie Deve	Feb.	9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Merris	Jan.	19	6003	68	Apr. 5
*†§Read te Paradise, The (A.T.)	Yeung-Mulhall	July	20	6935	68	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hellywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May 3
*†§Sen of the Gods (A.T.)	Rich. Barthelmass	Mar.	9	8344	92	Feb. 8
*†§Seng of the Flame (A.T.)	Gray-Claire	May	6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
*†§Strictly Medern (A.T.)	Derathy Mackaill	Mar.	2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dave	June	15	7000	77	June 7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55	July 19

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Derethy Mackaill			July 5
*†§Breadminded (A.T.)	Kohler-Rennie			
*†§Breken Dishes (A.T.)	Yeung-Withers			
*†§Call of the West,				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Deve			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Yeung-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			June 21
*†§Going Wild (A.T.)	Jee E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Leretta Yeung			
*†§Hener of the Family, The (A.T.)	Walter Husten			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Deve-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mether's Cry (A. T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7		72	June 7
*†§One Night at Susie's (A.T.)	Deve-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbene-Thempson			
*†§Queen of Main Street (A.T.)	Lee-Lyen			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Fergusen-Nixen			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Teast of the Legion A.(T.)	Clare-Pidgeon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug. 24			June 21
†§Truth Abeut Youth (A.T.)	Yeung-Tearle			
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept. 7	6032	70	July 26
*†§Widew from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kehler-Blackmer			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizena Kid, The (A.T.)	Baxter-Marls	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6482	72	Mar. 1
*†§Bern Reckless (A.T.)	Edmund Lewe	June 6	7400	82	May 10
§†*Camee Kirby (A.T.)	Terris-Murray	Jan. 12	6120	68	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June 29	6340	70	June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Ceilier, Sr.-Churchill	Jan. 19	6395	70	Dec. 14
*†§High Society Blues (A.T.)	Wagstaff-Lane	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Lone Star Ranger (A.T.)	McKenna-MacDonald	Feb. 9	7246	81	Jan. 4
*†§Men Without Women (A. T.)	Moran-Byron-Ames	May 25	6500	72	June 14
*†§Net Damaged (A.T.)	Don Jese Mejica	July 13	5766	64	July 26
*†§One Mad Kiss (A.T.)	Victor McLaglen	Mar. 23	5600	62	June 14
*†§On the Level (A.T.)	Rich-Warner-Hackett	Sept. 14	6600	70	July 26
*†§On Your Back (A.T.)	O'Brien-Chandler	June 15	4800	60	June 21
*†§Rough Romance (A.T.)	Garrick-Chandler	Jan. 26	6925	76	Dec. 14
*†§Sky Hawk (A.T.)	Will Rogers	June 8	8300	92	May 31
*†§So This Is London (A.T.)	Baxter-Dwen	Mar. 9	7586	82	Feb. 1
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	McKenna-Day	Apr. 13	5200	58	May 17
*†§Temple Tower (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 28
*†§3 Sisters (A.T.)	Albertson-Warner-Lynn	July 5	7200	80	July 19
*†§Wild Company (A.T.)	Murray-Dorsay-Kellard	June 1	7500	83	June 14
*†§Women Everywhere (A.T.)					

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alene With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Aug. 31		
*†§Barcelona (A.T.)	Gaynor-Begart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Meran-Begart-Ames			
*†§Breadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall	Aug. 17	7961	88	June 21
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	D'Brien-Churchill			
*†§Girl Downstairs (A.T.)	D'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	D'Brien-Loy-Browne	Aug. 31		July 12
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug. 24		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men en Call (A.T.)	Edmund Lewe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Ne Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay	Not Set	Not Set	July 26
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Meran-MacKenna			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-D'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Saz You, Sez Me (A.T.)	McLaglen-Marls-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormack	Sept. 7	8243	92	Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Woman Control (A.T.)	Murray-Marls-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lewe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertsen			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechewe	Jan. 1	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys In Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gett	2	16	
*†§Night In Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June 21	7901	88	June 28
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75	May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 12	6400		
*†§Devil-May-Care (A.T.)	Ramon Novarre	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Fleradera Girl, The (A.T.)	Davies-Gray	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Net Set	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarre	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July 11	9138	102	July 19
*†§Redemption (A.T.)	Gilbert-Nagel-Aderee	Apr. 5	6019	67	May 10
*†§Richest Man in the World, The (A.T.)	Mann-Nugent	June 27	7775	88	July 5
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnsen-Welhelm	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Stone-Cavanagh-Dwen	May 3	4970	55	Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70	May 24
*†§Woman Racket (A.T.)	Meore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoe (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Jean Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Meore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9		May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Meran			
*†§Red Dust (A.T.)	Greta Garbe			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Romance (A.T.)	Greta Garbe			
*†§Resalle (A.T.)	Marien Davies			
*†§Singer of Seville, The (A.T.)	Nevarro-Jordan-Adoree	Aug. 24	9179	100	July 12
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§These Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†All Teed Up	Charley Chase	Apr. 19	1895	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr. 12		
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
†§Below Zero (A. T.)	Laurel-Hardy	Apr. 26	1889	
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Biltmore Trio		Jan. 25	853	
*†§Blette	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	1928	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Remees	Biltmore Trio	Jan. 25	853	
*†§Doerr, Clyde		Jan. 18	572	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	1843	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Lanoden	Jan. 11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May 31	1775	
*†§Her Dog	Dogs		2 reels	Feb. 15
*†§Kiddles Revue (A. T.)		Mar. 15		
*†§King, The	Harry Langdon	June 14	1787	
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Old Man Treuble (A. T.)	Davidson-Nichols		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langden	May 3	1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	1880	Mar. 29
*†§Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blews	Our Gang	Apr. 5	1795	
*†§Whispering Wheopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Applesauce (A.T.)	Helen Morgan	Jan.	4	7066	78	Dec. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Ceeper-Collyer	July	12			
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb.	22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May	17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May	24
*†§For the Defense (A.T.)	William Powell	July	26	5670	63	July	12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb.	22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug.	31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr.	19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May	31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July	12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	1006	111	Oct.	19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July	12
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov.	23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar.	15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr.	5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May	10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6700	74	Dec.	28
Reviewed as "River Inn" In Dec. 28, 1929 Issue							
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June	7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26				
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar.	22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	6100	68	Nov.	23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue							
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June	7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan.	25
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7	5403	60	June	21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec.	28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May	17
*†§Trua to the Navy (A.T.)	Clara Bow	May	31	6396	71	May	17
*†§Vagabond King, Tha (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan.	11
*With Byrd at the South Pole		June	28	7411	82	June	28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar.	22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr.	26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A.T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6750 75 Apr. 5
*†§Backstage Blues (A.T.)	Moran & Mack			
*†§Better Wife, Tha (A.T.)	Chatterton-Brook	Aug.	30	
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A.T.)				
*†§Feet First (A.T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A.T.)	Nancy Carroll			
*†§General, The (A.T.)	Huston-Francis			
*†§Grumpy (A.T.)	Cyril Maude	Aug.	23	5940 66 July 12
*†§Heads Up (A.T.)	Rogers-Kane			
*†§Honeymoon Lane (A.T.)	Eddie Dowling			
*†§Huckleberry Finn (A.T.)	Junior Coghlan			
*†§Kid Boots (A.T.)	Jack Oakie			
*†§Ladies' Man (A.T.)	William Powell			
*†§Last Company, Tha (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A.T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560 65 May 31
*†§Little Cafe, The (A.T.)	Maurice Chevalier			
*†§Love Waltz, The (A.T.)	Harvey-Batten			
*†§Man From Wyoming	Gary Cooper	July	12	6120 58 July 12
*†§Manslaughter (A.T.)	Colbert-March	Aug.	9	July 26
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Mollnoff (A.T.)	Charles Rogers			
*†§Morocco (A.T.)	Cooper-Dietrich			
*†§Monte Carlo (A.T.)	MacDonald-Buchanan			
*†§New Morals (A.T.)	Chatterton-Brook			
*†§Queen High (A.T.)	Ruggles-Rogers-Morgan	Aug.	23	
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A.T.)	Arlen-Carroll			
*†§Rose of the Rancho (A.T.)	Gary Cooper			
*†§Royal Family, The (A.T.)	Frederic March			
*†§Scarab Murder Case (A.T.)	William Powell			
*†§Sea God, The (A.T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080 88 May 17
*†§Skippy (A.T.)				
*†§Spoiler, The (A.T.)	Gary Cooper			
*†§Station S-E-X (A.T.)	Clara Bow			
*†§Tom Sawyer (A.T.)	Jackie Coogan			
*§§Youth (A.T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug.	2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	May	3	1 reel
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Ballet Class, The (A.T.)	De Mille-Albertieri	May	31	1 reel
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A.T.)	Christie Comedy	Mar.	1	1794
*†§Bedelia	Screen Song	Jan.	4	604
*†§Belle of the Night		Feb.	15	2 reels
*†§Chinatown Fantasy, A	Miller-Dova	July	5	1 reel May 24
*†§Chords of Memory		May	10	1 reel
*†§Cockeyed News (A.T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May	24	1 reel
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan.	25	901
*†§Desperate Sam	Bert Green	Mar.	29	1832
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug.	9	1 reel
*†§Don't Believe It (A.T.)	Christie Comedy	Feb.	8	1872 Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660 Mar. 22
*†§Dresden Dolls (A.T.)	Gamby	July	26	1 reel
*†§Duke of Dublin (A.T.)	Christie Comedy	Feb.	1	1850
*†§Family Next Door, The	Charles Ruggles	Jan.	11	1381 Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May	10	704 Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug.	2	1 reel
*†§For Love or Money (A.T.)	Christie Comedy	Jan.	4	1870
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May	17	1 reel June 28
*†§Getting a Ticket	Eddie Cantor	Mar.	22	948 Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564 July 19
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gitta Alpar		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar.	22	1665 July 5
*†§Hot Dog	Talkartoon	Mar.	29	1 reel
*†§Hot Time In the Old Town Tonight, A (A.T.)	Screen Song	Aug.	2	1 reel July 5
*†§I Came First	Herman Timberg	Apr.	12	814
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home In the Dark	Screen Song	Feb	1	651 Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel
*†§In the Good Old Summertime (A.T.)	Screen Song	June	7	1 reel
*†§In the Shade of the Old Apple Tree	Screen Sono	Jan.	18	752
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kandy Kabarat (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr.	12	574
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)	Bruce Novelty	Aug.	9	1 reel
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr.	26	964 Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb.	22	967
*†§Mountain Melodies		Jan.	11	994
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug.	16	2 reels
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar.	1	738
*†§Radio Riot	Talkartoon	Feb.	15	737 Feb. 15
*†§Resolutions (A.T.)	Billy House	Aug.	30	2 reels
*†§Rube, The	Jimmy Barry	June	21	1 reel
*†§Salt Water Ballads		Mar.	8	982
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634 Jan. 18
*†§Schipa, Tito		May	24	1 reel
*†§So This Is Paris Green	Fazenda	Jan.	18	1747 Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar.	15	1760
*†§Sunset Hunter, The		June	24	1 reel
*†§Tide Rises, The		June	14	1 reel
*†§Toys	Ormonde Sisters	June	28	1 reel
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr.	19	1 reel
*†§Wanderlust	Bruce Scenle	Apr.	5	1 reel Feb. 15
*†§Wee Bit O' Scotch		Feb.	8	1022
*†§Wise Flies (A.T.)	Talkarton	July	19	1 reel
*†§Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel May 24

PATHE

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale			
*†§Beyond Victory (A.T.)	Boyd-Collyer	July	13	
*†§Big Shot, The (A. T.) (F)				
*†§Clothes (A. T.) (F)	Constance Bennett	May	4	
*†§Crashing Through (A.T.)(F)	Wm. Boyd	June	8	
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb.	2 7607	84 Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug.	24	
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb.	15 6740	73 Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May	25	
*†§Painted Desert (A. T.) (F)	William Boyd			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July	19	
*†§Pardon My Gun (A.T.)	Starr-Duryea	June	29 5654	63 July 5
*†§Play Boy (A. T.) (F)	Eddie Quillan			
*†§Saratoga (A.T.) (F)	Constance Bennett	July	5	
*†§Swing High (A.T.)	Twelvetrees-Scott	June	18 7500	75 May 3
*†§Treasure Girl (A. T.) (F)		Aug.	3	

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870 97	June 14
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan.	19 2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar.	30 2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon		2 reels	June 28
*†§Big Top Champions (A.T.)	Sportlight	Mar.	23 1 reel	
*†§Bows and Arrows	Sportlight	Jan.	12 1 reel	Jan. 11
*†§Rugville Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Campus Favorites (A. T.)			1 reel	July 5
*†§Carnival Revue (A. T.)	Hiatt-Hughes		2 reels	July 19
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Child Life of India (A.T.)	Vagabond Adv. Series		1 reel	July 12
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr.	27 2 reels	
*†§Clothes Make the Man (A.T.)		Feb.	16 2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb.	29 1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb.	23 2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar.	2 2 reels	Feb. 22
*§†Deep South (A. T.)	Song Sketch	Apr.	20 1 reel	June 28
*†§Dixie Days (A.T.)	Aesop Fables	Mar.	30 1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar.	9 1 reel	Mar. 15
*†§Doing Phil a Favor (A.T.)	Mackenzie Ward	Feb.	16 2 reels	Feb. 8
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Fairway Favorites (A.T.)	Sportlight	May	4 1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb.	9 1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar.	16 2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr.	20 1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar.	16 1 reel	Mar. 8
*†§Glaciar's Secret, The (A. T.)	Vagabond Adv. Series	May	19 1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series.	May	5 1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar.	2 1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan.	26 1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April	27 1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan.	12 2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar.	30 2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar.	9 2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb.	9 2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar.	23 1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar.	23 2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan.	26 1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan.	19 1 reel	Jan. 18
*†§Jungle Jazz (A.T.)	Aesop Fable		1 reel	July 19

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series			2 reels		June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb.	16	1 reel		
*†§Mind Your Own Business (A. T.)				2 reels		July 12
†§Musical Beauty Shop (A.T.)				2 reels		June 7
†§Noah Knew His Ark (A.T.)				1 reel		June 7
*§On the Air (A.T.)	Topics of the Day	Jan.	12	1 reel		Jan. 11
*§Oom Pah Pah (A.T.)	Aesop Fable	May	11	1 reel		June 7
*†§Pathe Audio Review (A.T.)	Released Every Week			1 reel		
*†§Pathe Sound News	Released Twice Every Week			1 reel		
*†§Perfect Match, The (A.T.)	Butler-Mayo	Apr.	6	2 reels		Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4	2 reels		May 10
*§†Ranchhouse Blues (A.T.)		May	17			
*†§Red Heads (A.T.)	Nat Carr			2 reels		May 24
*†§Rich Uncles (A.T.)	Richard Carle	May	11	1 reel		May 3
*†§Ride 'Em Cowboy	White-Carney	April	13	2 reels		Apr. 5
*†§Romeo Robin, A.				1 reel		June 28
*†§Royal Flush, A (A.T.)				2 reels		
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan.	26	2 reels		Nov. 18
*†§Sacred Fires (A.T.)	Vagabond Adv. Series					
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5	2 reel		Jan. 11
*†§Singing Sops (A.T.)	Aesops Fables	Feb.	2	1 reel		Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr.	20	2 reels		Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16	1 reel		Feb. 15
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel		May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	8	1 reel		Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel		Feb. 15
*§†Sporting Brothers (A.T.)				1 reel		June 7
*§†Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2	1 reel		May 3
*†§Swell People (A.T.)	Marcia Manning					July 19
*†§Temple of Silence (A.T.)	Vagabond Ad. Series			1 reel		July 19
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels		Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel		
*†§Trying Them Out (A.T.)				2 reels		June 7
*†§Two Fresh Eggs (A.T.)	St. John-Aubrey			2 reels		July 5
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel		May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel		Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar.	9	1 reel		

RKO

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar. 2	6169	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharland	Feb. 2	6174	69	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	8319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb 2	9327	85	Dec. 21
*†§Inside the Lines (A.T.)	Compson-Forbes	July 20			July 12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 3	7038	78	Dec. 2
*†§Lovin' the Ladies (A.T.)	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June 1	6463	72	May 31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May 24	6234	69	May 24
*†§Second Wife (A.T.)	Nagel-Lee	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seeger	Jan. 12	6579	70	Jan. 4
*†§She's My Weakness (A.T.)	Carel-Lake-Bunce	Aug. 24	not set		June 28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July 20	5800	65	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Dixiana	Bebe Daniels				July 26
*†§Escapo (A. T.)					
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6379	67	July 19
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthern				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan.	5 reel	
*†§Before Breakfast (A.T.) (F)		Mar.	9 2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb.	2 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.) (F&D)		Mar.	9 2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeat	Mar.	16 2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2 2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr.	13 2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6 1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13 2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12 2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25 1 reel	
*†§Hot Ridge (A. T.) (F&D)		May	11 2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9 1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30 2 reels	
*†§Lost and Feundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19 2 reels	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30 1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2 2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30 2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2 2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20 2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5 2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17 2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22 2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27 2 reels	
*†§Mikey the Warrior	Mickey Yule	May	25 2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch		1 reel	June 14
*§†Off to Peoria (A.T.)	Nick & Tony	July	13 2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9 2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2 2 reels	Jan. 25
*†§Paineka Flying School (A.T.)		June	22 1 reel	
*†§Peep on the Deep, A	Clark & McCullough		2 reels	July 5
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	16 2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5 2 reels	Dec. 21
*†§Sang and the Sergeant, The (A.T.)		May	11 2 reels	
*†§Stronge Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2 1 reel	
*†§While Auto Waits (A.T.) (F)		Jan.	12	
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3 2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Ley	May 15	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Duryea-Basquette	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			June 21
*†§Reno (A.T.)	Roland-Themson-Love				
*†§Sombres de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Net set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Asphalt	Froelich-Amasa	Allied Films	Mar. 15	8 reels	85	May 10
†§Because I Love You	Mody Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
*†§Bottom of the World		Talk. Pic Epics				July 19
*†§Bride 68 (P.T.)	Verdi Grink	Amer. Anglo	Apr. 6		10	Apr 19
*†§Bright Eyes	Balfour-Trevor	New Era	July 10	6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8572	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Cleyton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Plct.				
*†Civilization	Hickman-Markey	Amer. Trad. Assn				
*†§Crimes in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127		Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 6			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 26	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Pred	Jan.	5400	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa				
*†§Drifters		Harold Auten			40	July 5
*†§Escaped from Dartmoor	Boaring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4	June 23	5400	60	July 26
Figaro		Franco-American	Not Set	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Hald-Frecllch	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Plct. Epics	Sept. 1	5538		May 31
*†§Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Juno and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar. 29
*†§Lost Gods (A.T.)		Talk Plc. Epics	Sept. 1	4600	53	July 12
Lost Patrol		Pro Patria	Not Set	5100	57	Dec 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100	mins.
*†§Overland Bound (A.T.)	Perrin-Ray	Raytene	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Peor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 1	5600	62	July 5
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
†Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
Soul of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 28	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18	6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mesjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Walee	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestie		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestie		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. Europeen	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hail the Woman (A.T.)		Majestie		
Her Viennese Lover	Asthor-Nolaa	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 16	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestie		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymaea, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestie		
*†§Smart Women (A.T.)		Majestie		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Teday (A.T.)	Nagel-Owen	Majestie		
*†§Trap, The (A.T.)		Majestie		
**§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. Europeaa		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Plct. Epics		
**§Worldly Goods (F)	Kirkwood-Kennedy	Continental		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air	Visuagraph		3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov.
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Fried Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzpatrick		
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12. 350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Carteon	Celebrity Pred.	1 reel	
*§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plew Boy	Mickey Mouse Carteon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Blophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Miskey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length	Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Themas	Mar.	25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July	14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June	20	5169		
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar.	10	6183	69	Mar.
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	10	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929						
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Maroon-Maria				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paper Profits				
*†§Paradise Island (A.T.)	Harlan-Day		not set	July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
*†§Satin Straps				
*†§So This Is Mexico (A. T.)	Armida			
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Torrent, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Celertone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of Indie, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length	Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May	3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb.	8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar.	22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan.	18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr.	12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July	26	6509		

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept.	28			
*†§Bat Whispers, The (A.T.)	Chester Morris	Dec.	20			
*†§City Lights (F)	Charlie Chaplin					
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov.	8			
*§†Lilli (A.T.)	Evelyn Laye					
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct.	18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov.	29			
*†Hell's Angels (F)	Lyon-Hall-Harlow					June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Aug.	16			
*†§Reaching for the Moon (A.T.)	Bebe Daniels					
*†§Smilin' Through (A.T.)	Joan Bennett					
*†§Sons O' Guns (A.T.)	Al Jolson					
*†§What a Widow (A.T.)	Gloria Swanson					
†§Whoopee (A. T.)	Eddie Cantor	Sept.	7	8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		July 19
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length	Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar.	30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July	29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr.	20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershelt	Jan.	28	5845	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar.	17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July	20			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May	25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb.	9	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.	9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue						
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb.	2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr.	8	6763	75	Dec. 21
Flying Hoofs	Jack Hexie	Feb.	2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan.	5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar.	2	5785	64	Mar. 22
†§Mounted Stranger, The	Hoot Gibson	Feb.	16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May	4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan.	12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan.	19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	27	6094	67	May 24
*†§Song of Passion (A.T.)	John Boles	Aug.	11			
*†§Song of the Caballero	Ken Maynard	June	29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug.	3			
*†§Spurs (A.T.)	Hoot Gibson	Aug.	24			
*†§Storm, The (A. T.)	Special Cast					
*†§Trailing Trouble	Hoot Gibson	Mar.	23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June	1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb.	23	5025	56	Jan. 4
*†What Men Want	All Star	July	13	6041	67	
*†White Hell of Pitz Palu	Special Cast	June	1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May	25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June	8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Feet	Mins.	Reviewed
*†§All Quiet on Westara Front (A. T.)	Welhelm-Ayres-Wray					Apr. 26
*†§Boudoir Diplomat (A.T.)						
*†§Bullet Proof (A.T.)						
*†§Cohens & Kelleys in Ireland (A.T.)						
*†§East is West (A.T.)	Lupe Velez					
*†§Flirt, The (A.T.)	Glenn Tryon					
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff					
*§†Hunchback of Notre Dame (A.T.)						
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast			8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan					
*†§Lady Surrenders, The (A.T.)						
*†§Little Accident (A.T.)	Fairbanks, Jr., Page					July 12
*†§Love Cavalier, The (A.T.)	Boles-Loff					
*§†Merry-Go-Round (A.T.)	Loff-Boles					
*†§Oregon Trail (A.T.)						
*†§Durang						
*§†Outside the Law (A.T.)	Nolan-Robinson					
*†§Resurrection (A.T.)	Boles-Velez					
†§Saint Johnson (A.T.)	Ayres-Wray					
*†§Scrub Oak (A.T.)	Hoot Gibson					
*†§Serenade (A.T)	John Boles					
*†§Signal Tower (A.T.)						
*†§Singing Caballero (A.T.)	John Boles					
†§Strictly Dishonorable (A.T.)	John Boles					
*†§Virgin of Stamboul (A.T.)						
*†§Week-End Girl	Laura La Plante					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May	17....2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May	26....1 reel	
Badge of Bravery	Ted Carson	Feb.	8....2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug.	30....2 reels	
Battling Kid, The	Bobbie Nelson	June	14....2 reels	May 24
Beauty Parade, The	Arthur Lake	July	2....2 reels	June 7
Benjamin Franklin (Reissue)		June	23....1 reel	
Boundery Line, The (Reissue)	Fred Humes	July	5....2 reels	
Close Call (Reissue)	Edmund Cobb	Aug.	2....2 reels	
Columbus & Isabella (reissue)		June	9....1 reel	
Crooked Trails	Ted Carson	May	3....2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar.	8....2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar.	22....2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July	19	
French Leave	Sid Sayler	Mar.	19....2 reels	Mar. 8
Follow Me	Arthur Lake	Apr.	30....2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16....2 reels	
Getting the Air	Arthur Lake	Mar.	5....2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June	11....2 reels	May 24
His Girl's Wedding	Arthur Lake	July	23....2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan.	6....1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan.	25....2 reels	Dec. 21
Law In the Saddle	Ted Carson	Apr.	5....2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug.	23....2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June	2....10 episodes	
Make It Snappy	Sid Saylor	Feb.	12....2 reels	Jan 18
Man Hunter, The	Ted Carson	July	26....2 reels	July 5
Matter of Policy	Edwards	Jan.	13....1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar.	10....1 reel	
Omar Khayam (Reissue)		July	21....1 reel	
One Wet Night	Roach-Edwards	Feb.	24....1 reel	
Paul Revere (Reissue)		Aug.	18....1 reel	
Plane Crazy	Sid Saylor	July	9....2 reels	June 7
Peekaboo	Arthur Lake	May	21....2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug.	9....2 reels	July 19
Post of Honor	Bobbie Nelson	Feb.	22....2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug.	4	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12....2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar	1....2 reels	
Red Coat's Romance	Ted Carson	June	28....2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24....1 reel	
Ropin' Venus	Josie Sedgwick	Jan.	18....2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug.	16....2 reels	
Should Poker Players Marry?		June	30....1 reel	
Sid's Long Count	Sid Saylor	May	28....2 reels	Apr. 26

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Sitting Pretty	Arthur Lake	Jan.	15	2 reels	Dec.	21
Six Gun Justice	Bobbie Nelson	Apr.	19	2 reels	Mar.	15
Some Show	Arthur Lake	Apr.	2	2 reels	Mar.	1
Step Right Up	Sid Saylor	May	7	2 reels	Apr.	19
Son of Courage	Bobbie Nelson	July	12	2 reels	June	21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15	2 reels		
Speak Easy (Reissue)	Charlie Puffy	Apr.	7	1 reel		
Trail of the Pack	Ted Carson	Jan.	7	2 reels	Dec.	7
Under the White Robe (Re-Issue)	Neely Edwards	May	12	1 reel		
Way of the West (Reissue)	Neely Edwards	Feb.	1	2 reels		
Why Walt	Slim Summerville	Feb.	10	1 reel		
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15	2 reels		
Wild West Wallop (Reissue)	Edmund Cobb	May	24	2 reels		
William Tell		Jan.	27	1 reel		
Wolf's Fangs	Ted Carson	May	31	2 reels	May	18

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother Ior Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reel	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	July 28	1 reel	
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Oent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
†Henpecked	Oswald Cartoon	Aug. 11	1 reel	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 16	1 reel	June 28
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July 7	1 reel	
*†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 26	1 reel	May 10
*†§Royal Flush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†Snappy Salesmen	Oswald Cartoon	Aug. 25	1 reel	
*†§Spooks	Oswald Cartoon	July 14	1 reel	
*†§Steeplechese (A. T.)	Sporting Youth	Jen. 6	2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July 16	2 reels	June 14
*†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
†Tarzan the Tiger (Serial)	Frank Merrill	Oec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Aug. 11	10 episodes	June 21
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 29	2 reels	
*†§Vernen's Aunt	Oent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Oawn (A. T.)	Woolf-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Delroy-King	Aug. 18	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280	68	July 26
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

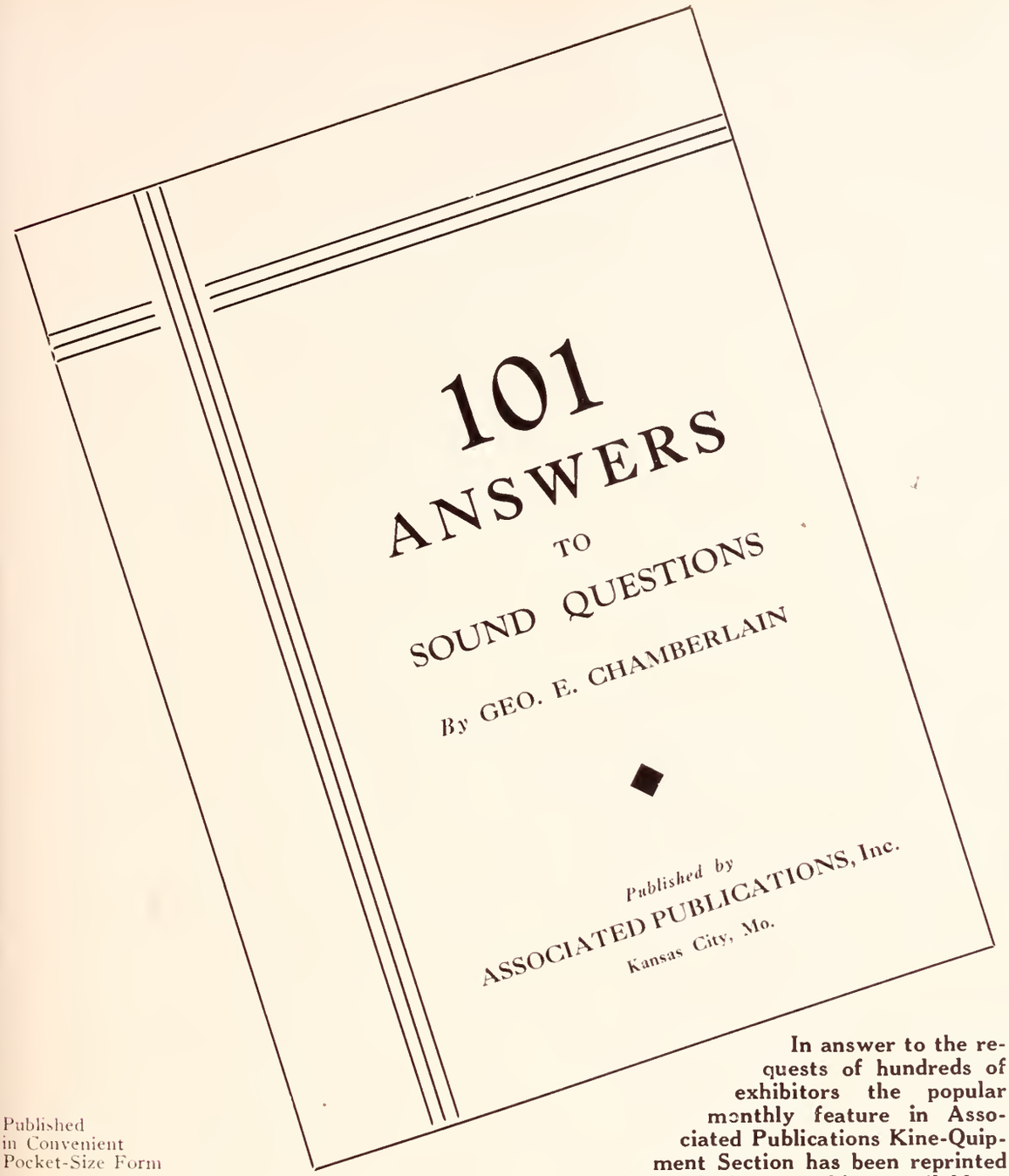
Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson	Not Set	Not Set	July 26
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†Oancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	75 June 14
*†§Oanube Love Song (A.T.)				
*†§Olvorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Olck (A.T.)	John Barrymore			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Bennett-Halliday		6094	68 June 7
*†§River's End, The (A.T.)	Claudia Oell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Oell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Alda, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Oavis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Landis-Halligan-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		9 June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Loncy Tunes No. 2		
Contrary Mary	Bobby Watson	839	9 June 7
Cry Baby	Mary Louise Treen		
Oanger	Litel-Campeau-Merriam	744	8 May 24
Oesert Thrills	Edwin Bartlett	725	8
Oevil's Parade, The	Special Cast	888	10 June 14
Oone In Oil	The Potters	1539	17 June 14
Oucking Duty	Conklin-Morgan	493	5
Ouel, The	Fields-Teasdale		
Eternal Triangle, The	Gish-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10 June 21
Evolution of the Dance		1071	12 Feb. 22
Faust	Ouet 1st Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519	6 Apr. 19
For Sale	Gregory Rotoff	523	6 June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
Glee Quartette, The	Jack Buchanan	552	6 Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayor	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733	8 June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	June 14
Japanese Bowl, The		694	8 June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Lobo, Oog of Oogs	Lobo	590	7 Mar. 8
Lonely Giglo	Lotti Loder	922	9
Lost and Found	Irene Shirley		
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Matinee Idle	Henry Hull	685	8 June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberto Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
New Rythm	Havana Casino Orch.		
Nile Green	Broderick-Crawford	740	8 June 7
No-Account, The	Special Cast	777	9
Office Steps		874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9 Feb. 8
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
Pay Off, The	H. B. Walthall	1076	12 Mar. 8
People Versus, The	Campeau-O'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Oaks	537	6
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schaler		
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Royal Fourflusher, The	Eddie Buzzell	1556	17 June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slapped	Tom Ougan		June 7
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390	16 June 7
Sound Effects	Buddy Traps	653	7 May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Stepping Oout	Leo Oonnelly		
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Ougan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15 June 14
Temole Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Oixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819	9 Feb. 8
Westerlen Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What e Life		955	11 June 14
Who Pays?	Murray-Oakland	942	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Work, Milton C.			
Yamekraw		857	9 Aor. 26

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Will H. Hays, President

In This Issue: "The Showman Section"

Motion Picture NEWS

Reg. U. S. Patent Office

TAKE A HIT FOR YOURSELF!

THE BIG HOUSE
LET US BE GAY (*Shearer*)
CAUGHT SHORT (*Dressler-Moran*)
THE DIVORCEE (*Shearer*)
OUR BLUSHING BRIDES (*Crawford*)
ROMANCE (*Garbo*)
WAY OUT WEST (*Haines*)

And Still They Come!

The biggest pictures on the market and they're all

METRO-GOLDWYN-MAYER

AUGUST 2, 1930

Published Weekly by the Motion Picture News, Inc., 729 Seventh Ave., New York. Copyright 1930. Subscription $3.00 a Year

Price 20 Cents

VOLUME XLII
NUMBER 5

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Los Angeles — New York — Chicago

TOPS the TOWN with "KING OF JAZZ"

——a QUICK money getter
——a BIG money getter
——and one SWELL SHOW

'KING OF JAZZ' LED IN MONTREAL, $15,500

Montreal, July 22
(Draw. Pop., 600,000)
Weather; Fine

Grosses staged something of a come-back last week, although it was one of the hottest of the summer. Federal elections wrecking biz in neighborhoods, but not affecting main stems so much.

Palace topped the town with $15,500 on "King of Jazz." Femmes quit tennis, motoring, Tom Thumbs and the outdoors to get in on this one.

Capitol held to last week's gross of $13,000 on "Richest Man in World" with Louis Mann. Also over one of the best bills seen here for many months.

Loew's was second to the Palace with $14,500 for Vincent Lopez and his band and a picture. Vaude bill this week is better than usual. His Majesty's continued "All Quiet" for its fourth week and will make a record for the town with a fifth repeat, grossing about the same as previous week at around $10,000. Princess made a hit with "The Bad One," Dolores Del Rio being very popular here, and collected $12,500. Imperial gross about $8,000 with "A Notorious Affair."

Estimates for Last Week

Palace (RKO) (2,700; 40-75)—"King of Jazz" (U). Hot weather couldn't keep fans away. Soared to $15,500, best for number of weeks.

Capitol (FP) (3,694; 40-75)—"Richest Man in World" (2nd C.M.)

mantic roles when his preceptor is ready to turn him over to the film producers.

N. Y. Daily News

Harold Franklin, head of Fox West Coast theatres, comes forward with the following official report on Paul Whiteman's "King of Jazz," indicating that I didn't give it too much of a rave:

"We have rated it magnificent. The picture's percentage after a preview before ninety officials of studios, film exchanges and chain theatres was 98. In the last five years only four pictures have received a similar rating."

* * *

Homer Croy won't be seen in his

"KING OF JAZZ" (Universal)
LOS ANGELES—Fox Criterion (1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Movietone news. **Opposition:** "Light of Western Stars", "Devil May Care", "Be Yourself", "Ingagi", "Those Who Dance", "Second Wife". **Gross:** $17,000. **Rating:** 170%.

"KING OF JAZZ" (Universal)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Disney cartoon, ("Cactus Kid"); Fox Movietone news; orchestra. **Gross:** $6,100. **Rating:** 100%.

"KING OF JAZZ" (Universal)
HAMRICK'S "MUSIC BOX"—(1,835), 50c, 7 days. **Other attractions:** Vitaphone acts, Pathe sound news, Pete Ashe at organ. (Clever tie-ups, local merchants and windows, plus airplane exploitation helped box office.) **Gross:** $11,750. **Rating:** 145%.

Criterion (Fox)—"King of Jazz" (U) (1,600; 25-75). Bettered anticipations and will be close to $18,000 on first week, smart at this location. Pace not far behind "Anna Christie" of blessed box office memory here.

"KING OF JAZZ" (Universal)
LOS ANGELES—Fox Criterion—(1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Movietone news. **Opposition:** "Mammy," "Paramount on Parade," "High Society Blues," "Ingagi," "Ladies Love Brutes," "Love Comes Along." **Gross:** $12,500. **Rating:** 125%.

Presented by
Carl Laemmle
with Paul Whiteman and his famous Orchestra and a host of stage and screen celebrities. Entire Production directed and devised by John Murray Anderson . . . A Carl Laemmle, Jr., Production.

Manager Fox-Lincoln Theatre, Springfield, Ill., reports KING OF JAZZ grossed phenomenal business during its seven days . . . instructs his booker set KING OF JAZZ throughout entire Fox Circuit . . . KING OF JAZZ did as much in first three days at Asheville, N. C., as ALL QUIET ON THE WESTERN FRONT . . . booked four days at R.K.O. Palace, Fort Wayne . . . held over six days . . . netted more money on KING OF JAZZ in Jackson, Tenn., than any picture since Hunchback of Notre Dame . . . same goes for Albany, Ga., etc., etc., etc., all over this broad land. Truly THE KING OF JAZZ IS A KING OF MONEY MAKERS.

UNIVERSAL FIRST!

ANOTHER HAPPY NEW YEAR CARD FROM PARAMOUNT!

"10 TIMES BETTER THAN THE SILENT VERSION"
—New York Sun

Crowds packing the long run Rivoli Theatre, New York, at the world premiere engagement of this mighty all-talking drama are echoing The Sun's opinion. When the list of the five greatest box office successes of 1930 is written, "MANSLAUGHTER" will stand very near the top!

It has every element of mass appeal! Marvelous acting that holds audiences breathless, a poignantly dramatic story of wealth and beauty vs. the law, a spectacular production. Book it at once!



"MANSLAUGHTER"

CLAUDETTE COLBERT
FREDRIC MARCH
"A splendidly matched pair."
—New York Journal

Directed by George Abbott. From the Saturday Evening Post serial and novel by Alice Duer Miller.

THE TWO BLACK CROWS, MORAN AND MACK, In "Anybody's War" are playing to crowded, delighted, laughter-swept mobs in key points throughout the country. By long odds, the big comedy hit of the hour!

EXHIBITORS ARE SAYING, "HAPPY PARAMOUNT NEW YEAR" WITH SIGNED CONTRACTS!



GEORGE JESSEL

EDDIE CANTOR

GILDA GRAY

LILLIAN ROTH

SMITH and DALE

Willie & Eugene HOWARD

SHOWDOM'S BIGGEST ★ STARS ★ IN PARAMOUNT SOUND SHORTS

VICTOR MOORE

GINGER ROGERS

CHARLIE RUGGLES



ARMIDA

VENITA GOULD

PUCK and WHITE

LYNN OVERMAN

SOLLY WARD

TOM HOWARD

No Other Shorts Program Is So Rich in Real First Line Box Office Personalities!

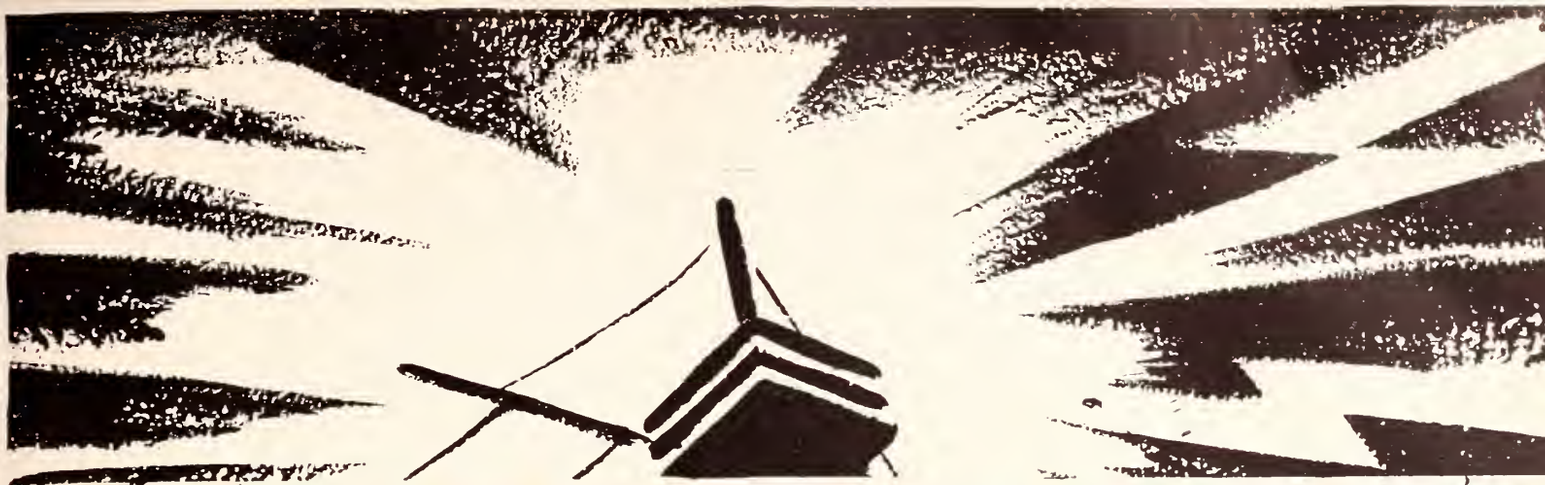
Paramount turned shorts from a problem into a pleasure. Through over 1.000 theatres of all types and sizes we analyzed exhibitors' needs and the public's tastes in shorts. We set up our 1930-31 shorts aecordingly. In number, length and subjeets they exaetly fit showman's praetical demands. The quality is the same as in Paramount features.



BROADWAY'S BRIGHTEST STARS gather at Paramount's great New York studio, located a stone's throw from the Gay White Way, to make Paramount Sound Acts and Paramount Comedies. No other company has this advantage.

104 PARAMOUNT ACTS. Single reel. 6 PARAMOUNT COMEDIES. 2 reels. Dc luxe produetions. 18 PARAMOUNT SCREEN SONGS. Most popular single reel subjeet on the market. 18 PARAMOUNT TALKARTOONS. Also a Fleiseher single reel hit. 104 PARAMOUNT SOUND NEWS, the industry's leader. The new super - magazine, 18 PARAMOUNT PICTORIALS. Single reel.

BEST BALANCED • HIGHEST QUALITY • MOST COMPLETE



TITAN SWEEPS SKIES

MIGHTY MERCHANDISING MESSAGE HURLED INTO MILLIONS OF AMERICAN HOMES IN FIRST GREAT "DIXIANA" BROADCAST FROM HOLLYWOOD . . .

ENCHANTED MILLIONS HEAR
TITAN FLINGS HIS MESS



DIXIA

"DIXIANA" AIR-SOLD AS AGE FROM THE CLOUDS





JULY 29th! DAY OF DAYS! NIGHT OF NIGHTS! . . . FIRST OF THE SCHEDULED 12 TITAN RADIO HOURS BROADCAST FROM THE RKO STUDIOS IN HOLLYWOOD!

At One Grand Stroke the Mightiest Merchandising Coup in the Sweep of All Show Ages!

Fifty NBC Stations in Action at Once! . . . Like Towering Gods of Steel and Concrete . . . Crashing an Invincible Ticket-selling Story Down the Pathways of the Sky!

Uncounted Millions in Homes, in Clubs and Cafes, on Ships Tossing in Tumbling Seas, Sit Before Loud-Speakers with Eager Ears Attuned to the Sweeping Drama and Music of "DIXIANA" . . . Now Breaking Records in Los Angeles and San Francisco at the RKO Orpheum Theatres!

THESE MILLIONS ARE YOUR POTENTIAL CUSTOMERS. NEVER BEFORE IN THE HISTORY OF AMUSEMENT ENTERPRISE . . . ANYWHERE IN THE WORLD...HAS THERE BEEN SUCH AN ASTOUNDING EXHIBITION OF PRACTICAL, TICKET-SELLING MERCHANDISING!



BEBE **DANIELS**

EVERETT **MARSHALL**

BERT **WHEELER**

ROBT. **WOOLSEY**

Dorothy Lee, Joseph Cawthorn, Jobyna Howland
Ralf Harolde, Bill Robinson and 5000 others . . .
Directed by LUTHER REED - Music by HARRY TIERNEY
Personally Supervised by WILLIAM LE BARON
Story and Lyrics by ANNE CALDWELL



TITAN SHOOTS FOR LEADERSHIP WITH GRAND NEW SMASHES

Crack RADIO Show Machine Sets Burning Pace With Steady Flow of Sensational New Product . . . Week's Production Bulletins Smoke With Details of VICTORY Sweep.

AMOS 'N' ANDY already in Hollywood at work on the greatest attraction of all show ages.

EDNA FERBER'S "CIMARRON," year's best seller, soon to be biggest of all outdoor shows . . . Directed on colossal scale by WESLEY RUGGLES with RICHARD DIX in role of YANCEY CRAVAT — 5000 OTHERS.

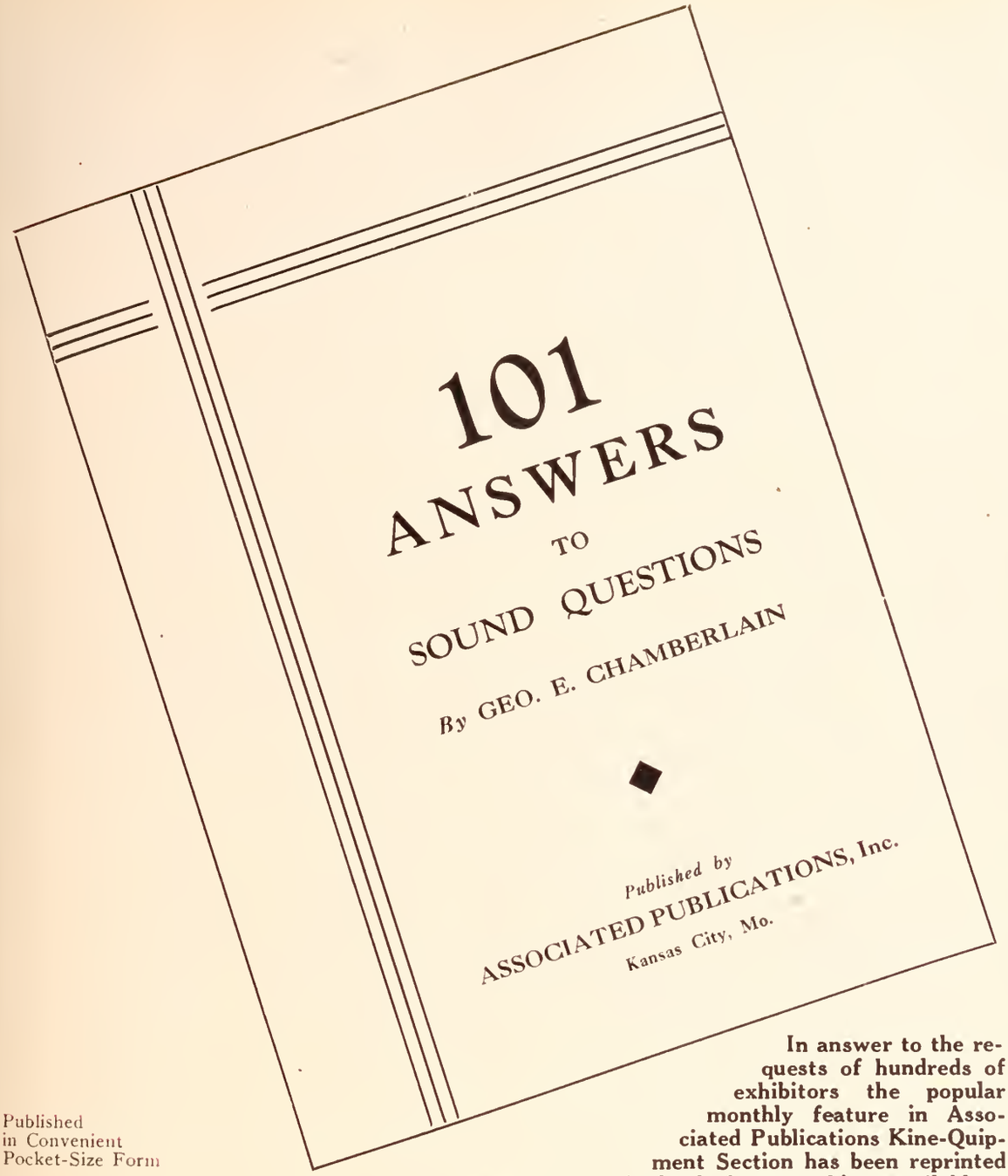
"RECORD RUN," first great railroad melodrama of the talkies . . . Ready for release.

"ESCAPE," JOHN GALSWORTHY'S mighty drama, now a hard-hitting Titan talker . . . Produced by BASIL DEAN and ready for early release.

"LEATHERNECKING," new TITAN laugh show, just completed.

"HALF SHOT AT SUNRISE," WHEELER and WOOLSEY comedy sensation, just completed . . . Every showman in the world will be proud to play it.

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Pocket-Size Form

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Covering Pittsburgh and Buffalo territories.

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WEEKLY FILM REVIEW
Covering Atlanta, New Orleans, Charlotte and Memphis territories.

National in Scope
Local in Service

ASSOCIATED PUBLICATIONS, INC.,
Glover Bldg., Kansas City, Mo.

Date....., 1930.

Gentlemen: Herewith find two dollars ($2.00) or one year's subscription to the publication checked below with which I am to receive without charge a copy of "101 ANSWERS TO SOUND QUESTIONS" by Geo. E. Chamberlain.

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☐ Motion Picture TIMES
☐ The Reel JOURNAL
☐ Exhibitors' FORUM
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☐ The Ohio SHOWMAN
☐ Motion Picture DIGEST
☐ Michigan Film REVIEW
☐ Weekly Film REVIEW
☐ Movie AGE

Name..... Position.....

Theatre..... City and State.....

NEWSPAPER CONTACT

Dramatic Editors and Critics want facts. That is why every important space controller in the country uses MOTION PICTURE NEWS and MOTION PICTURE NEWS BLUE BOOK as their chief sources of information about the industry, its product and its personalities.

LEAH DURAND, Motion Picture Editor of the Des Moines, Ia., Register and Tribune, says ....

"The 1930 Edition of MOTION PICTURE NEWS BLUE BOOK is bigger and better than ever, and the material is excellent. I use it daily, and find it most helpful in my motion picture work."

Another HOLIDAY FOR EXHIBITORS

HERMAN

A REAL REASON TO CELEBRATE!



PATHÉ



F-A-C-T-S!

The inside story which tells the truth about the one outstanding attraction of 1930

HER MAN



E. B. DERR, *President*

E. B. DERR to PAT SCOLLARD:

"I'll stake my reputation that HER MAN is the outstanding drama of the season. It's another HOLIDAY for the exhibitors."



C. E. SULLIVAN
Vice President

C. E. SULLIVAN to PAT SCOLLARD:

"If HER MAN is not what the public wants, then the keenest critics in Hollywood are not good judges of pictures."



C. J. SCOLLARD
Executive Vice President

PAT SCOLLARD to PHIL REISMAN:

"Note attached wires from E. B. Derr and C. E. Sullivan. You saw a rough print of HER MAN when you were on the Coast. Evidently E. B. and Charlie are of the same opinion as you were."



PHIL REISMAN
General Sales Manager

PHIL REISMAN to FIELD FORCE:

"The enclosed wires from E. B. Derr and C. E. Sullivan confirm what I have broadcast to you since returning from the Studios. HER MAN is the greatest box office attraction that has been delivered to our Sales Organization or any other Sales Organization since talking pictures have been made."

HER MAN

with HELEN TWELVETREES · MARJORIE RAMBEAU · RICARDO CORTEZ · PHILLIPS HOLMES · JAMES GLEASON · Original story by Howard Higgin and Tay Garnett · Photoplay by Thomas Buckingham · Directed by Tay Garnett · Produced by E. B. Derr

PATHÉ

AND HERE'S WHAT THE DIRECTOR AND CAST THINK ABOUT IT · · ·



TAY GARNETT:

"It is the meatiest story, the most aptly cast production I have ever had the privilege of directing. If it does not prove a sensation at the box affice, I'm neither a prophet nor a director."



HELEN TWELVETREES:

"My role of 'Frankie' in HER MAN is the greatest opportunity I have had in pictures. It is the sort of part that comes to an actress once in a lifetime."



MARJORIE RAMBEAU:

"I am indeed grateful for the opportunity of making my debut on the talking screen in a characterization that in its sheer realism and humanism equals anything I have ever done on the stage"



RICARDO CORTEZ:

"It's a privilege to be given a screen role offering such colorful possibilities as that of 'Johnie' in HER MAN."



PHILLIPS HOLMES:

"Being a relative newcomer to the talking screen I can frankly say that I am thrilled beyond words at having such a glorious opportunity offered me so early in my new career."



JAMES GLEASON:

"It's a darb—and no foolin'."









ANN HARDING WILLIAM BOYD



CONSTANCE BENNETT HELEN TWELVETREES



EDDIE QUILLAN JAMES GLEASON

NOT 60% BUT 100%

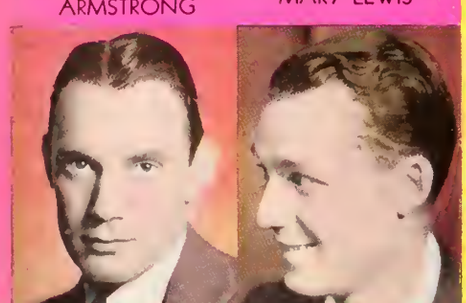
VARIETY SAYS—

"If 60% of Pathé's Product is 60% as good as HOLIDAY they have no more worries"

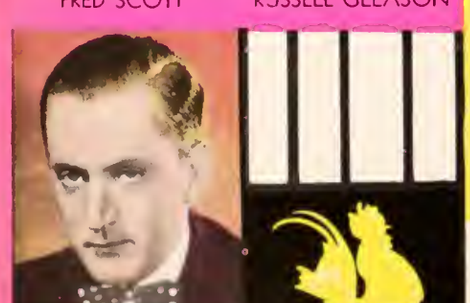
PATHE HAS A PERFECT SCOR



ROBERT ARMSTRONG MARY LEWIS



FRED SCOTT RUSSELL GLEASON



Already completed

HOLIDAY
HER MAN
BEYOND VICTORY
NIGHT WORK
SWING HIGH

In production

IN DEEP
LOOKIN FOR TROUBLE
THE GREATER LOVE
THE PRICE OF A PARTY

In preparation

THE LAST FRONTIER
ADAM AND EVE
THE SIREN SONG
TAKING THE RAP
NORTH OF THE YUKON
THIS MARRIAGE BUSINESS
RAWHIDE
I TAKE THIS WOMAN
ALL THE WAY
ROMANCE HARBOR
LAZY LADY

CELEBRATE WITH PATHÉ

VOLUME XLII
NUMBER 5

Motion Picture News

NEW YORK CITY
AUGUST 2, 1930

Publix Houses from Denver West To Go To Fox; 4-Zone Split Takes Spurt

More Trouble Ahead, Mates

Although cooler fall and winter months will sound the deathknell for night golf and night baseball, exhibitors are expected to find tougher competition in a brand new outdoor sports attraction: night football, preparations for which are already under way in many sections of the country.

The gridiron game was played at night in a few spots last season, but the backers were not organized sufficiently to put it over on a large scale. This year, however, plans are understood to have been in work several weeks in preparation for a big plug.

Duncan Sock Deep, Dark Secret Due To Hays Squelch?

Los Angeles—Vivian Duncan has been shushed and the famous shiner escapade, which had her on the receiving end with Rex Lease the party of the first part has ended with payment of a $50 fine by Lease.

Although the star said she would have plenty to say when the case came to trial, and Lease had said he would fight the charge of battery, Miss Duncan was absent when the case was called, and Lease entered a surprise plea of guilty.

Plenty of pressure is declared to have been exerted to avert the threatened scandal, with an ultimatum declared delivered to Miss Duncan unless she dropped the charge. Lease's sock, she said, came when she repulsed his advances. One of the big factors of the shushing of the matter, 'tis said, was reported presence or scheduled presence of Fred Beetson, Hays' aide, at the party following which Miss Duncan sustained the discolored optic.

Fox Starts Tom Thumb Courses in N. Y. Houses

In what is said to be the first time a theatre auditorium has been converted into a Tom Thumb golf course, the Kew Gardens Fox house is to have its main floor seats removed, an artificial sky ceiling and a tabloid golf course installed. The second house to be converted will be the Audubon, upper Broadway, New York.

Deal Reported a Purchase by Fox—Latter May Swap with Publix Elsewhere

Complete control of the theatre situation from Denver west to the Pacific Seaboard will pass to Fox West Coast Theatres if a deal to add Publix houses in that large territory to the Fox string becomes a fact.

The plan, first launched months ago, is understood to provide for the sale of Paramount's holdings in ten western cities to the powerful chain now being operated by Harold B. Franklin and the possible disposal of some of the Fox holdings elsewhere in the United States to Paramount in the nature of a reciprocal deal.

The move, closely held and flatly denied to MOTION PICTURE NEWS by Sam Katz, would further strengthen reports exclusively printed in this publication that the four major circuits—Publix, Fox, (including Loew's), Warners and R-K-O are discussing a plan to parcel the United States into four major divisions and swap holdings until the division assigned each group is developed into dominant proportions.

Two factors have held the idea in check. First concerns the attitude of the government toward the suggestion. Secondly, the terrific obstacles presented by alliances, cross-alliances, full theatre ownerships and part ownerships of the four circuits.

The Fox-Paramount deal, however, is considered by those familiar with its details to be highly significant in its potential import.

Theatres reported about to pass to Fox include these:

Los Angeles—Paramount and United Artists.

San Francisco—Paramount, California, St. Francis and Portola.

Portland, Ore.—Paramount and Rialto.

Seattle—Paramount and Metropolitan.

(*Continued on page* 30.)

Warners Flirting?

The Warners, with 14 houses in Southern California, are reported to have approached Harold B. Franklin with a suggestion that the Fox West Coast assume operation of those houses.

Ready, Aim, Fire!

The height of something or other was reached in the picture business this week when an important non-theatrical producer-distributor called an executive of the Warner theatre home office staff to ascertain whether or not his company operates the Midwest theatre at Oklahoma City. The Warner exec did not know of the existence of such a theatre, but referred the non-theat chief to another company officer. "Why, yes," replied the latter, the Midwest theatre is controlled and operated by FOX!"

Just to keep the records straight, Warners own the house, opening on Friday. It was purchased as part of the Midwest circuit string.

Now Night Golf Looms As a New Bugaboo to B. O.

Chain operators and showmen at large are evidencing considerable interest in the plan to play regulation golf at night over the Eastwood Hills golf course in Kansas City.

This is probably the first club in the United States to go in for night golf. A test of one lighted hole is held responsible for extension of the idea. Now an order has been placed to illuminate the other eight of the first nine.

If this slant catches on, theatre men see another sock at the box-office facing them.

H. L. Clarke Would Give Big Jack for Pathe News

Broadway was full of rumblings regarding Pathe all through the week. One of the most persistent concerned a plan of liquidation which Pat Scollard, handling the executive end of the company's affairs, denied emphatically. He declared Pathe had four pictures ready and was ready to sail ahead on its own .

The future of Pathe News seemingly is in the balance. MOTION PICTURE NEWS' exclusive report last week that the newsreel may be sold to Harley L. Clarke of Fox gained impetus and reached the point where report had it papers were being drawn for signature.

A Pathe official admitted the company had been approached, with no deal made as yet. There he left it.

Motion Picture News

Vol. XLII NEW YORK CITY, AUGUST 2, 1930 No. 5

THE DIVINE RIGHT OF CELLULOID

AN extremely important man—one of the first half dozen in the industry—grounded thoroughly in the fundamentals of general business and, fortunately for him, able to mentally project himself into a detached, impersonal view of this business, passed this pungent remark the other day:

"The trouble with many leaders in the industry is the fact that they believe they are kings and are trying to create commercial kingdoms over which they can lord."

Press agents, "yes" men, the airiness which comes with the drunkenness of power—these are some of the factors which lend credence, and plenty of it, to this observation.

Imperialism Without Bridle

THAT there existed such a thing as the divine right of celluloid must be apparent to all of those who know their picture business. You see evidences of it on all sides.

The mad, headlong fling in exhibition.

The ridiculous, unbusiness-like and consequently unsound deals for new theatres.

Outbidding and outracing competitors for stars, plays, books.

Aloofness toward vital foreign markets so complete and so long prevalent that today those markets are slipping away from us.

Arrogance in theatre operation as evidenced by the unfair protection toll exacted from subsequent runs all over the nation.

The constant boost upward in rentals of circuits and independents alike.

Dog Market for Royalty

WHERE can it all end? Only in a quick return to sanity and that means normalcy in operation. Despite the industry, rather than because of it and whether the business recognizes it or not, there are indications that rationalism is on the way.

The companies, large and small, that indulged in imperialism in their too quick expansion are feeling the economic pinch. Take it from those who know, the twinges are hurting like hell itself.

Money is tight; investors rare; industrial conditions spotty. The combined factors will take this business off the merry-go-round and set on solid ground.

After all, the royal families of Europe are playing it out in a bear market and kingly aspirations, by popular vote, are quoted way under par.

A Sales Demon's History

THREE years ago, Phil Reisman, literally born a knight of the grip, left Paramount to join Pathe. Sales were split. Pathe had one crew. P. D. C. another. Red ink to the extent of approximately $2,000,000 was splashed all over both companies' books.

Then came the coordination of sales effort. A long, heart-breaking, arduous job. Reisman did it. In two years, Pathe's gross doubled. Reisman did that. For the year ending December 31, 1929, Pathe showed a book profit of $600,000. And Reisman deserves his share of laurel wreaths for that.

This year, with nary a word he set his gang loose and brought in exactly $1,000,000 in short subject contracts before the rest of the business knew he had even started.

A Handshake, a Contract, a New Desk

NOW Reisman moves over to Universal to general manage sales. A big job, particularly when that job is on behalf of a company that has rid itself of theatre outlets. Carl Laemmle wanted him, Bob Cochrane agreed Laemmle was right and there you have the story.

Reisman has been selling film for many years. He started in the basement and worked himself clear up the tortuous ladder. Today, he enjoys the confidence and friendship of circuit heads and important men throughout this entire business. They'll stand by him and that means, in turn, they'll stand by the company he represents.

Laemmle has made a smart move. A year from now he'll appreciate this more than he possibly does now.

KANN

Newspapers, Facing Loss of Copy Via Ad Films, May Hit Back in Reprisal

Clean Copy

"When, right on the eve of his wedding, a young man learns that he has just become a father . . . it isn't hard to imagine what hilarious consequences may follow."

And that's the way Harry Mandell, R-K-O press agent, launches his p. a. message to the newsboys, telling 'em of the opening Friday of "Little Accident" in New York. Continuing, Harry chirps:

"The plight of the hero, with a three-weeks-old-baby on his hands and entanglements with three prospective wives in the offing, furnishes the motif for what bids fair to be the fun smash of the season."

Ingrate Charge Made by Myers vs. Conn. Unit

Washington—Abram F. Myers, president of Allied States Ass'n, has called upon Edward G. Levy, secretary of the Connecticut exhibitor unit, to give an explanatory statement to the trade press in connection with the recent meeting of the Connecticut body, at which published report stated the unit had rejected affiliation with Allied. The latter was unaware that the unit was considering such affiliation at the meeting, and so had no representative there, Myers pointed out.



Abram F. Myers

"About a year ago," said Myers' letter to Levy, "you and Mr. Nunes indicated that you might like to come in, but pointed out your finances were in such shape that you could not bear your share of the burden. Allied never followed up on this business. In our view, it is unfair for some to shoulder all the expenses while others contribute nothing.

"Nevertheless, we have co-operated with you in every possible way, have invited you to meetings, and have been ready and willing to render any service that you might require. It seems to me to be a poor return for our generosity for you to bring up such a question without our knowledge and consent and then advertise that the affiliation had been rejected."

Levy Silent

Invitation to Levy to make a statement upon the Myers communication was made by Motion Picture News, but none has been forthcoming.

Not Expected to See Revenue Dwindle Without Acting—Publicity Slash First

Producers are riding for a jam with newspaper publishers throughout the United States if they don't watch their step in the manufacture and exhibition of out-and-out advertising pictures.

Newspaper publishers are quick to realize that the millions in circulation offered by producer-owned or affiliated theatres represent an inducement of real proportions to national advertisers.

If screen advertising cuts heavily into newspaper copy, Motion Picture News learns the industry might steel itself for retaliation. The most likely method this will assume will take the form of orders to photoplay editors to bear down on the amount of space turned over to pictures.

Companies Are Busy

Paramount is going after industrial films in a thorough manner and has a special department to produce and route these films. The company is offering approximately 850 theatres with an audience of about 10,000,000 at each program. This type of business is being handled by the Paramount Business Pictures, Inc., which has been circularizing all of the big national advertising agencies for business.

Warners, too, is planning to go for industrials in a big way, having recently established a commercial department headed by A. Pam Blumenthal. The circuit claims a 6,000,000 circulation for such films in company theatres.

Alexander Film Co., Colorado Springs, Colo., for some time has been making industrials and Christie Film Co., Hollywood, has established an industrial department.

Under plan of operation, the various firms will place talent in these advertising films, endowing them with entertainment value comparable to other shorts, with the advertising done indirectly. Some of them, it is said, will cost considerably more than the regular entertainment shorts designed for use of other than theatres affiliated with the company. It is expected that special inducements will be made to unaffiliated theatres for showing of the advertising subject.

Conversely, Fox is discontinuing its industrial department and has announced that all of its advertising is to be placed in newspapers.

Out of Features

Insertion of paid advertising in features is prohibited in the proposed new standard license agreement, just as it was in the old standard contract. The contracts have carried a uniform clause warranting that no paid advertising is contained in pictures concerned.

Despite this, there have been numerous exhibitor protests over alleged abuses.

Dumb Like Anything

And then there's the yarn about Monte Blue's near-sighted pal who looked out of Monte's living room window and saw the patio fountain in the center of which there's a cute stone figure of a nude little boy—you know the kind.

The near-sighted guy turned and wagged a reproachful forefinger at the player.

"Monte," said he, "those two sons of yours are nice little lads, but . . ."

"But what?" asked Blue.

"But listen, Monte; when you let 'em play in the garden, you should put pants on them!"

Return to Work or Oblivion in Store For Janet Gaynor

Hollywood—It's to be either, or else, for Janet Gaynor, who must resume work for Fox or be enjoined from making pictures in America during the remaining four years of her contract. The star is still sulking, it is said, in the row which started over salary terms. With four Gaynor pictures slated next year, the Fox studio is not expected to trifle, and unless Miss Gaynor returns to work, she probably will bow out of the film picture.



Sol Wurtzel

Sol Wurtzel is general manager of the Fox studio, working under Winfield R. Sheehan.

"Golden Dawn" Pulled In South; Race Angle

Facing a loss in contracts of $450,000, Warners have withdrawn "Golden Dawn" from distribution in the eleven Southeastern and Southwestern states. The action, according to Claude Ezell, Warner sales manager, was voluntary. He told Motion Picture News the step was taken rather than risk offending southerners. The picture is an operetta with Vivenne Segal playing the title role and Walter Woolf the hero. The locale is South Africa and the yarn deals with the impending sacrifice of Golden Dawn to the Moon God. Woolf, in the picture, falls for her and eventually proves she is white.

London—Always guarding the prestige of the white man in the colonies, British censors are expected to use the shears plenty on "Golden Dawn," which deals with the love of a white man for a colored girl, who is later proven white.

The Insiders' Outlook

THAT Roxy-Fox situation is declared nearing a climax, with the parties approaching an agreement on abrogation of the showman's contract. Roxy is slated to join the RCA-RKO interests, as head of the mammoth theatre to be housed in the Radio City project planned for New York.

His contract with Fox still has about two years to run, and although it has been stated repeatedly that no contract has been signed, the inside dope is that the deal is all set, signed and bank-vaulted. It is reported on good authority that the Roxy-RCA agreement was completed when he went to Bermuda in company with N. R. Aylesworth, president of National Broadcasting.

At the time, Roxy called in his whole staff and informed them that he was joining the new venture. Although the Radio City project won't be completed for two years or more, at least, Roxy it is said, is to join NBC's broadcasting activities if agreement to cancel Fox contract is completed.

Big Potatoes

Howard Hughes is no piker when it comes to spending dough. He showed it in the making of "Hell's Angels" and he's emphasizing it in putting over the picture, aided and abetted by Sid Grauman.

Now he's planning to splurge on Broadway like nobody's business. He's just signed for a neon sign to light the street which will cost 75 grand, it is claimed. No indication as to where it's to be hung has been given, but it is promised to be a dazzler.

He intends to top this off with a newspaper campaign which will cost another $100,000. Another $100,000 is being spent for other signs and billposting. The film is to be presented simultaneously starting Aug. 15 at the Criterion and Gaiety.

The former seats 850. The latter 808. The Criterion can do better than $18,000 weekly. The Gaiety, a few dollars less.

Your adding machine might jam in doping this one out with mathematical precision. Regardless of that, you must admit this chap Hughes is either a champ gambler, a sublime believer in everlasting faith or just plumb reckless.

Experience

SOME interesting developments may be in store at the Columbia studio in producing "Tol'able David" as a talker.

Henry King, who made the silent version and piloted it to a "Photoplay" medal for the best picture of its year, picked up his chapeaux and walked off when Harry Cohn began to expound and pound his own ideas as to how the film should be produced.

Those who know King understand why he didn't take it. Those who know Cohn also understand why he tried to give it.

Catechism

A PRECIOUS yarn, this. The story of a coast writer who had the courage to use the word "catechism" in his talker script.

The producer—AA1 example of the kind who rides rough-shod over everybody and everything—asks:

"Why use that kind of language? Nobody will know what you're talking about."

Writer: "Well, you know what it means, don't you?"

Producer: "Me? Of course, I know. It means when something terrible happens."

Yet this producer brags he has made his first million, has a yacht and, while he won't admit it—readily—believes he is touched with genius.

In the Fall

The labor situation may blow up clear into the heavens in the fall. The big chain operators are reported to be priming for a battle—a real, two-fisted, he-man, no quarter affair—by the time the cool weather arrives.

If the signs point at all in the direction they are headed, it might be that, among other matters, 1930 will be marked down as the year in which the circuits and the unions had their roughest set-to. Who will win? You decide.

This *Insider* does know this: The scrap will be bitter, to the death and one to observe from afar. It'll be safer.

Cash

Warners' theatre acquisitions in Illinois would have made considerably greater progress than is now the case had Chicago theatre owners not been so insistent on receiving cold cash for their leaseholds or properties, according to a Chicago *Insider*. Deal after deal for either chain houses or lone indie spots has been held up in Chi, not through haggling over price, as has been supposed, but because of Warners' reported inclination to employ stock certificates for legal tender. Chicago exhibitors, who are willing to sell, for the most part are anxious to get out of the show business entirely. And, the difficulty as far as the buying circuits are concerned, is that they want to get out with cash in hand.

This explanation has been sufficient to make decidedly questionable when Warners will get two chains, comprising about twenty houses, and which were among the first the circuit opened negotiations for on entering the Chicago field.

Clearing the Bar

He came a cropper, this chap. Went for a spell of gambling that got the best of him and, as usual, those willing to step on a fellow when he's hitting the toboggan, did just that and washer their hands of the incident.

But the incident refused to remain closed. The man involved—you'd recognize the name in a minute if this *Insider* divulged it, which he won't—is staging a come-back. A real one, too.

He's working like the very devil, earning an extremely comfortable stipend and—what is extremely important—paying off his debts as rapidly as earning power permits.

Give him credit. He rates it.

One Middle, Two Ends

If the executive whose personal activities include building of exchanges for his company to buy at a figure in excess of their worth doesn't watch his step his official bankers may have something to say about it. And it won't be pleasant.

If the executive of another company who insists that all theatre acquisitions are cleared through a brokerage firm in which he holds an interest doesn't take care he may find the ground slipping away from under his easy chair. That wouldn't be pleasant, either.

Quaint

THEN there is a favorite Hollywood yarn which always causes snickers, no matter how many times told.

It concerns a prosperous producer. He entertains in the best Hollywood manner and even gets some of the best people around his dinner table. His idea of big business is to have a telephone connected at the dinner table, conduct studio routine, haggle over prices and lay employees out cold while his guests, more often than not, watch the spectacle in amazement.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries.* *Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.*

Warner Holdings Sold by Raskob? Firm's Net Sags

There were plenty of reports concerning Warners along film and financial rows during the week as the stock was forced to a new low of 36½, closing Thursday at 37⅛. Summer attendance decline, too-speedy theatre expansion and a sharp drop in earnings, with net for the last six months of the fiscal year ending Aug. 31, declared to be below dividend requirements, and report that John J. Raskob and associates had taken their profit and sold their Warner stock were figures in the decline. Quarterly dividend meeting is scheduled Aug. 6 when President H. M. Warner will have returned from Europe.

Earnings for the last six months of the fiscal year ending Aug. 31 are not expected to exceed $5,000,000, as contrasted with net of $14,514,628 in the same period last year. There are 2,870,380 shares outstanding.

Financing Deals

Warners has been authorized to list on the New York Exchange, additional stock, including $4,583,000 of optional 6 per cent convertible debentures, due in 1939, and 140,278 additional common shares, some of which are to be used in its expansion program.

The debentures will be used as part consideration for the properties and assets of the Stanley-Fabian Corp.; the Stanley-Mark-Strand Corp..; the Stanley-Crandall Co. of Washington; the Ardmore theatre, Ardmore, Pa., and the Lerner, Orpheum and Buckler theatres in Elkhart, Ind. Of the new common stock, 36,632 shares will be used in connection with the acquisition of the Federal Theatres Co., the Indiana Harbor Theatre Circuit, the Jefferson and Lincoln theatres of Goshen, Ind., the Parthenon and Orpheum theatres at Canton, Ind., and sites in Akron, Ohio, and White Plains, N. Y.

Mary Bowing Out? Doug May Produce, Not Act

Hollywood—The dopesters here insist that Mary Pickford will retire from pictures.

This much is certain: Mary is through as a producer, has practically disbanded her own company and will make future pictures for Joe Schenck, identically as Fairbanks is to appear in "Reaching for the Moon." That is, Mary will make them for Schenck under salary and with no investment, if she makes any at all.

At any rate, the yarn of Mary's final chapter as a producer on her own made the press wires hum all over the country, and that's something. Officially, the reason is tagged on to Doug's reluctance to finance talkers and Miss Pickford's further reluctance in bearing the expense alone.

On the cuff for a couple of hundred grand, Mary has not determined what she'll do about "Secrets," her latest and unfinished picture.

The final word on Doug has it that he will produce, but not appear in his own pictures. Those who know the rapidity with which Doug changes his mind aren't so certain about it.

Back Home



(International News Reel Photo)
Will H. Hays and C. J. Rass, executive vice-president of RCA Photophane, snapped as they arrived in New York from the recent patent conferences in Paris and Berlin.

Are Gloria and Her Title To Part? Marquis Says No

If Gloria Swanson and the Marquis Henri de la Falaise de la Coudrays have determined to tell it all to a divorce judge, the marquis doesn't know anything about it. He said so this week upon his return to New York from abroad.



Glaria Swansan

The marquis went further. He declared he could see no reason for such reports to get into circulation. One of the ship news reporters asked him if he would see his wife while here. The marquis said he didn't know, since he had no knowledge of her whereabouts.

Camouflage Tricks with Color—3rd Dimension?

Using the tricks of camouflage, Technicolor claims to be bringing a third dimension effect to the screen through use of colors.

Exceptionally Fine

Hollywood — "Monte Carlo," Lubitsch's latest. The master hand of the German director has fashioned another picture that belongs in the highest rank of talkers.'

Plenty of production value, great performances and lots of laughs all set to a fast tempo makes this one a sure-fire hit for those who appreciate the worthwhile.

Reviewed in detail in next week's edition of *Motion Picture News*.

Quitting German Market Debated By Distributors

Decision on whether to withdraw from Germany or to attempt to maintain business in the face of adverse "kontingent" regulations is expected to be determined at a meeting of foreign sales managers soon to be held.

Headquarters of various Hays member companies in New York are disturbed over the new import regulations and don't hesitate to express their dissatisfaction. Several openly declare there can be no profit under present arrangements and fail to see any advantage in keeping their offices in Berlin and other German cities open.

Will H. Hays arrived in New York on Tuesday from Berlin and Paris. Charles J. Ross, of RCA Photophone was likewise a passenger on the Ile de France.

Commenting on the patent agreement, Hays said, in part:

"The spirit of friendliness and fairness which characterized the negotiations throughout is reflected in the statements made by two of the American delegates following the conclusion of the conference in Paris. I quote from the statement made by J. E. Otterson, representing Electrical Research Products, Inc.:

"'The position was that each party had an exclusive position and the effort we made was to equalize them in a manner justly representing the equity of the situation. That, I think, has been achieved. I, at least, am satisfied, and I believe the Germans are.'

"C. J. Ross, representing RCA Photophone, stated:

"'It is a fair arrangement. Such results are only brought about, of course, by concessions on the part of parties interested. The understandings are satisfactory, I think, both to the German interests and to ourselves.'

"As for myself, the agreement, I am confident, will open a new era of co-operation in the technical progress of the art, through the interchange of patent rights, manufacturing and technical information now provided."

Charles Swartz, who handles dramatic copyrights for Paramount, sailed for Europe the same day Hays arrived to make final the draft of the agreement which Hays brought back to America with him.

Dolores Del Rio About To Become Mrs. Gibbons

Hollywood—Wedding bells for Dolores Del Rio and Cedric Gibbons are about to peal, according to friends of the Mexican star, who cautiously and unofficially announced her engagement to M-G-M's art director.

Drop in Cost of Juice To Cut Theatre Expense

Hundreds of theatres in Greater New York will reduce part of their operating costs if a general reduction in the price of electric current becomes effective following meetings between Milo R. Maltbie, chairman of the Public Service Commission, and Matthew S. Sloan, president of the New York Edison Co.

N. J. Unit Not To Wait Any Longer for U. S. Relief; Plans Own Protection War

Atta Boy, "Zieggy"

Hollywood—Flo Ziegfeld, out here to look things over, and do picture making on the side, has not as yet tried to tell the locals how things should be done, which is something short of a miracle when you consider how many Broadway stage producers tried to remake the picture industry upon their arrival from Mazda Lane.

But, Ziegfeld still thinks the picture boys have a lot of nerve expecting to turn out masterpieces over night.

And maybe he's right!

Iowa Indies Give Publix Battle on Protection Plan

Des Moines—Max Friedman, assistant to Saul of Publix, has been in Des Moines the past week. The effort to zone the state has involved considerable discussion, and the sessions have been continuing for several days. Miss Margaret McGrevey, secretary of the Film Board, is preparing a report of the results of the conference. Exhibitors over the state have stated some reluctance to allow Publix all the privileges of first showings, and they have been making a stubborn fight especially at Boone and Fort Dodge.

Roadshow Cutting Own Throat with Trick Ad Splurge

Cleveland—Roadshow presentations are digging their own grave through trick advertising, it is believed here. The latest example is "All Quiet on the Western Front," which opens Saturday at the Hippodrome, after but a five weeks' lapse from the Hanna run. In the latter showing, advertisements stated the picture would not be shown at pop prices for one year.

Probing Continues

Baltimore—Investigation of the advertising used on roadshows, stating the pictures will not play pop prices the same season, is under way by the Maryland exhibitor unit.

Armstrong, Gleason Reunited

Hollywood — Robert Armstrong and James Gleason are reunited for the first time since "Oh, Yeah" in Eddie Quillan's latest starring feature for Pathe, "Looking for Trouble". Original story is by Walter De Leon and Russell Mack, with Mack also slated to direct.

Ten Grand Pledged As a Starter in Battle on Alleged Abuses

Newton, N. J.—Convinced, apparently, that government relief on extended protection is not to be forthcoming, in the immediate future, at least, the New Jersey exhibitor unit intends to carry its battle to the courts and will ask for public co-operation in backing its fight, it is indicated by Sidney E. Samuelson, president of the association.

The New Jersey unit, as exclusively reported by Motion Picture News, postponed court action on protection some months ago, at the request of the Dept. of Justice, which wanted to complete its own investigation before the matter went into court.

The New Jersey unit raised $10,000 as an initial campaign fund at its Newark meeting, according to Samuelson, who says counsel is being retained to start action. When a court fight was proposed previously, Abram F. Myers, Allied States Ass'n. president, was asked to act for New Jersey exhibitors. Samuelson says the campaign now planned is to protect exhibitors of the state "from further obnoxious and oppressive tactics of the motion picture trust."

Number of Alleged Abuses

Tactics, he says, complained of are: "First, the overbuying of films by producer theatres so as to make it impossible for competing independent theatres to obtain sufficient films to operate. Second, the system of giving unfair protection to producer theatres. This means that a producer owned theatre gets the film anywhere from 30 to 100 days before the independent theatre is allowed to exhibit it. And, third, the discrimination in price whereby producers lease their own films or other producers' films to producer theatres for 17½ or 20 per cent of the gross box-office receipts and independent theatres are charged anywhere from 25 to 50 per cent of the box-office receipts. Because of protection and the log rolling buying of one producer's films by the other producer's theatres, it is perfectly noticeable that the public already pays more money for admission to the producer owned theatre of the same type and class than it does to the independently operated house.

Fighting for the Masses?

"This is not merely an intra-industry battle," Samuelson says. "The public has a large stake in the motion picture business. It always has been the amusement for the masses. If closely examined it becomes immediately apparent that the above abuses, if permitted to continue and grow, will result in the patron paying more money and still more money for his movies. Our members feel that in throwing down the gage of battle to this gigantic super-trust we are fighting the battle of every man, woman and child who likes the movies and enjoys them. Secure in the feeling that our cause is just, we invite the co-operation of all patrons of motion pictures."

Philosophy

Hollywood—"Why am I so unlike the rest of the Bennetts?" asks Barbara of a local newshound. "Maybe it's because I'm brunette and they're blonde," states the sister of Constance and Joan. Or—

"Maybe it's because I married a hard working Irish boy, Morton Downey, while they saw fit to wed mere playboys. I like being settled down and sleeping in the same bed every night. I'm for the simple life. I'm darned glad we're in the movies. The theatre and marriage don't mix so well, you know."

N.W. Awaits Keen Battle on Silent Contract's Status

Minneapolis—Status of silent picture contracts, which could not be converted to cover sound pictures, due to non-interchangeability of the theatre's equipment and the sound of pictures involved; and of contracts carrying an arbitration agreement, in cases where the arbitration system was in effect during the life of the contract, is to be tested in suit filed here. First National is plaintiff and wants $1,196 from George Carish, Mohawk, St. Paul. The contracts date back to a former owner of the house.

The Northwest exhibitor unit, which for long has stated it would welcome a test of the issues involved, has not declared itself as backing Carish in his plan to fight the suit, but declares, through General Manager W. A .Steffes, it is "deeply interested in the case to the end."

Carish Plans Finish Fight

Carish plans a finish fight and has declined a reported offer of settlement from First National, which included placing of new season product in his house. While his answer has not been filed, he plans to contend the silents could not be converted, as the theatre had only sound track equipment and the First National sound was recorded on discs. Contracts involved are dated August, 1926, and January and October, 1927.

The contracts, he also will insist, carried an arbitration clause and, as the arbitration agreement was in effect during the life of the contract, they cannot be brought into court without first being arbitrated.

Tom Thumb Chain Formed

Ottawa—Chain system has been extended to Tom Thumb golf courses in Canada with the incorporation at Ottawa under a Federal company charter of the Midget Golf Courses of Canada, Ltd., for the purpose of opening and operating a chain of golf lots in selected cities.

Revised Protection In Chicago Dies; Exhibitors Buying Under Old System

Good Advice

Hizzoner Mayor Jimmy Walker of New York, offered this adage in a recent speech to his aides: "It is more important to keep your nose to the grindstone than your ear to the ground.

Zoning Would Be First in Boston Area's History

Boston—For the first time this territory is to have a systematic zoning plan if conferences under way by distributors, affiliated and independent theatres are successful. All exhibitors of the zone are being asked to transmit their views and suggestions to the committee. Heretofore, all distributors have acted independently on the subject of protection.

Representatives chosen by the groups as members of the committee are as follows: Distributors—Tom Bailey of Paramount, general chairman; M. E. Morey, Universal; Harry F. Campbell, Fox; C. McGerigle, RKO; Thomas B. Spry, First National; alternates, W. H. Erb, Paramount; Timothy O'Toole, Columbia; R. C. Cropper, Pathe.

Independent exhibitors—Nathan Yamins, Fall River; Al Somerby, Eddie Anson and Philip Smith, Boston and Stanley Sumner, Cambridge; alternates, Walter Littlefield, Roxbury; Abe Spitz, Providence; J. Levenson, Boston.

The affiliated theatres, while represented, have yet to name their permanent committee members.

Realism Lacking, Lloyd Abandons Roof Location

Hollywood—After selecting a location for making scenes on top of a loft building in downtown Los Angeles, Harold Lloyd discarded the particular location because tests of the location made it appear that the building top was stagey rather than the real thing. Sudden cancellation of the location held up the Lloyd company for three days while scouts selected another spot that did not have the earmarks of a faked set.

Paramount Planning Quarters in Omaha

Omaha—Paramount Publix is reported planning a $100,000 office building here. The structure will house division offices, projection rooms and storage and exchange facilities.

"D.W." in N. Y.

D. W. Griffith is in New York in connection with forthcoming premiere of "Abraham Lincoln."

After 20 Meetings, Every One A Flop, Groups Agree to Forget Plan

Chicago.—With abandonment of all hitherto proposed plans for the re-zoning of both the Chicago and downstate Illinois territories almost a certainty, local distributors and exhibitors are preparing to discuss new product buying in terms of the old protection clauses which have prevailed here in the past. This marks the first move to sell new product here since the re-zoning conferences were inaugurated almost two months ago.

A final meeting of the zoning committees was held at the Film Board offices here this week. It resulted in the first agreement the committees have reached at any of the twenty meetings that have been held. A majority of the members of both the metropolitan and downstate committees agreed at this session to abandon all proposals for protection changes thus far submitted and to retain the old systems without alteration. No further meetings, it was conceded by committee members, would be held unless C. C. Pettijohn of the Hays office, returned to the city and again sought some sort of revision of the present protection systems. It was at Pettijohn's invitation that the exhibitors and distributors first got together here in their attempt to re-zone the city and the state.

After abandoning the plans first submitted for a new Chicago protection system, the metropolitan committee endeavored to deal with minor phases through a rider to be attached to the contract incorporating the old system. This rider was discarded when pronounced illegal as part of a Film Board contract. After abandonment of the proposed plan for downstate, the committee in charge sought to offer a substitute in the form of individual recommendations to care for strictly local conditions throughout the state where the present protection system was considered to be most unfair.

At the final meet, these local provisions, too, were ignored, with the result that the committee virtually disbands without a single change having been made.

Radio Meet to Hear of New Sound Film Advances

New Developments in television and talking picture recording and reproduction are expected to be outlined at meeting Aug. 18 to 21 at Toronto of the Institute of Radio Engineers. It is the organization's fifth annual gathering. Speeches of welcome are to be read Aug. 18 by Dr. Lee DeForest, O. B. Hanson of National Broadcasting Co., and representatives of RCA, Westinghouse and General Electric.

S.M.P.E. Fall Meet in N. Y. Set for October

Governors of the Society of M. P. Engineers have decided upon Oct. 20 as the opening date of the fall convention, scheduled for the Hotel Pennsylvania, New York.

L. A. Newsreel House?

Los Angeles—Principal Theatres of this city have purchased the President theatre from creditors of the Henry Duffy Players. Theatre will be opened as a pop priced grind house, with chances of it being converted into exclusive newsreel show place in the fall.

Cleveland Zoning Plan Not Seen as Due to Hit Snag

Cleveland — Although the Lefkowitz-Greenberger circuit is declared to favor open selling, the firm is not active in opposing adoption of zoning schedules here.

A proposed zoning system for Cleveland is being worked out by committees representing the distributors, members of the Cleveland exhibitors unit, and independents. The distributors committee consists of Al Mertz, chairman (RKO), president of the Cleveland Film Board of Trade, and C. E. Almy (Warner Brothers), Frank Drew (M-G-M), I. Schmertz (Fox), Charles Kranz (United Artists), and Oscar Ruby (Pathe). The Exhibitor Association committee is composed of Henry Greenberger, chairman, and J. J. Harwood, B. Z. Levine, Louis Isreal, Frank Gross, John Kalafat, and Paul Gusdanovic. Independent theatre owners are represented by M. B. Horwitz, Howard Reif and Percy Essick.

Hays Back in New York; Others on Same Boat

Will H. Hays returned from Europe on Tuesday. He went abroad several weeks ago as chairman of the American-German committee to straighten out sound patent entanglements.

Also on the passenger list of the Ile de France were Norma Terris and her husband, Dr. Jerome Wagner, of the Ziegfeld organization; Georges Carpentier en route to Hollywood; Danielle Bregis, French prima donna and screen player; the Muriel Abbott dancing girls of Chicago, Harry Kline, director of the Chanin Theatrical Corp.; and Marquis Henri de la Falaise de la Coudraye, Gloria Swanson's husband.

American Seating Shows $100,000 Loss in Quarter

Net loss of $108,460 for the quarter ending March 31, is reported by American Seating Co., as compared with a profit of $41,645, before Federal taxes for the corresponding 1929 period.

Giannini in Paris

Paris—Dr. A. H. Giannini of the Bank of America has arrived from New York. Present plans call for his return to America on Sept. 10.

Says Paramount Tried To Blackjack Him Into Selling Houses; Plans Suit

"Broken Dishes"

Hollywood — A good light comedy with Grant Withers and Loretta Young. Will go well in week stands and draw okay in split-week spots. O. P. Heggie walks away with acting honors. A Warner release.

Reviewed in detail in next week's edition of *Motion Picture News*.

Metzger, Leaving "U" Sets Product Over RKO Chain

Universal's 1930-31 output has been set over the RKO circuit, under terms of a deal completed Wednesday by Lou B. Metzger, retiring general manager of the company, and Jules Levy, RKO buyer, although his resignation from the company was effective on Tuesday, Metzger worked until Wednesday night on the deal.



Lou B. Metzger

Under terms of the deal, RKO agrees to play 17 of the 20 pictures on the program in Class A houses, 10 of them long run. The first picture is "Little Accident," which opened Thursday night at the Globe.

Metzger's sales duties are being taken over by Phil Reisman, who resigned as general sales manager of Pathe to take over the Universal post.

With the exception of the war years, Metzger has been uninterruptedly in the film business since he was 17. He filled every position in the film exchange and rose to the post of exchange manager for Universal and F. B. O. in Portland and Kansas City. He came to the Universal home office as an executive in 1924; subsequently assistant sales manager and to general sales manager. For the last year and a half, he has been general manager.

Grainger Sells Entire Fox Lineup to Warner String

Warners has closed for the 1930-31 Fox output for its circuit. The deal was negotiated by James R. Grainger, Fox general sales manager, with Spyros Skouras, head of the Warner chain.

Under terms of the deal, Warners will pay Fox a film rental in excess of $3,000,000, according to Grainger. The showings cover 133 cities and towns in Connecticut, Delaware, District of Columbia, Maryland, Massachusetts, New Jersey, New York City, Pennsylvania, West Virginia and Virginia.

The deal is second to the Paramount-Publix contract, which Grainger says will place Fox product in 1,031 Publix theatres. This latter deal covers 32 states and is a ten-year reciprocal agreement.

Trust Charges To Be Basis of Action by N. Y. Showman

Charges paralleling the allegations on which the Federal Trade Commission's cease and desist order was based, so far as theatre acquisition and building were concerned, and other alleged practices are to be made the basis of an anti-trust suit soon to be launched in Federal Court, N. Y., against Paramount Publix by Joseph Quittner, Middletown, N. Y., exhibitor. Counsel for Quittner now is mapping the line of action to be taken.

Quittner, it is understood, will allege in his complaint that Paramount built in opposition to him after he had refused to be "browbeaten" into selling his theatre to the company on its own terms, and that it has since indulged in unfair methods of competition against him.

Quittner had been a steady customer for Paramount in his nine years of operation of the three Middletown houses, with the product only out of the town two years of the nine, it is stated. Although he is declared to have been playing Paramount product at the time, the distributor-exhibitor company bought a site in 1929, it is claimed. The site was located across from the State, Quittner's ace house. Quittner's refusal to sell in the face of alleged threats to put him out of business was because the figure quoted would have meant a loss, it is said.

The Paramount house opened in June underselling the State with a 40 cent top, whereas the State was getting 50 cents. Since, keen competition has been raging.

International AMPA Idea Is Presented by Bader

Internationalization of the AMPA, of which all publicity, advertising and exploitation heads and associates throughout the world would be members, is being proposed to the B. M. P. A. in London by Dave Bader, now abroad in connection with a biography of Carl Laemmle. The idea behind it is establishment of international amity, offering exchange of ideas between AMPAs in all countries, as well as fraternal association for members visiting other countries.

Von Stroheim Rejoins "U"; First a Remake

Erich Von Stroheim sails Friday on the Ile de France on his first trip to Europe since he came over to this country 15 years ago. He will be gone until October. Upon his return, he will produce for Universal a new talking version of his own original, "The Pinnacle," made for the company in 1919 under the title of "Blind Husbands."

Gulls Will Be Gulls

"Pretty boids," said the movie executive on his first visit to the Coast, nodding his head at the whirling gulls over the bay.

"Yes," assented his friend. "They are gulls."

"Gulls or boys," said the ex-pants presser, "they're pretty boids."

Reisman, "U" Sales Head; O'Leary in Saddle at Pathe

Phil Reisman, veteran general sales manager of Pathe, who resigned to become general sales manager of Universal upon retirement of Lou B. Metzger, leaves shortly for a national tour of exchange keys to meet the sales force. Reisman was succeeded as general sales manager at Pathe by E. J. O'Leary, who has been associated with the company in an executive capacity for the last two years.



Phil Reisman

Since the Pathe reorganization at the time of the P. D. C. absorption, Reisman has handled sales. He maintained sales at a high level, despite the firm's financial difficulties, climaxing this with a gross of $18,000,000 last year. Because of this record, considerable surprise was expressed by his friends when he was not elected an officer at the recent company election.

Had Rapid Rise

Reisman has been in the industry since 1917 starting as salesman, soon becoming manager. He left the latter post to become a Paramount salesman in 1920 and rose by successive steps to district manager, general manager in Canada and eastern sales manager, a post he left to head Pathe sales.



E. J. O'Leary

E. J. O'Leary joined Pathe as feature sales manager and during the last year has been assistant to Joseph P. Kennedy in management of the company. Prior to that he had been associated with Kennedy for a number of years in various banking interests in Boston, as sales representative for FBO in Maine, Boston branch manager, and New England district manager.

Fight Seen Brewing with Exhibitors Demanding Cut in Union Wage Scale

Symptoms

It is Benjamin Holzman's observation that when a New Yorker in Hollywood keeps writing back to New York about the grand sunshine and the beautiful orange groves, you can safely wager that he is still out of a job.—*N. Y. Mirror.*

Franklin Not Yet Decided on Thumb Golf Course Plan

Hollywood—Despite report to the contrary, Harold B. Franklin, president of Fox West Coast Theatres has no plans at this time of embarking on wide-scale operation of miniature golf courses on the coast. The circuit is operating six putt-putts at the present time, mainly for the purpose of gaining first hand knowledge of the peculiar business. It is understood that the success of the sextette of Fox West Coast miniatures has not been fully demonstrated up to this time.



Harold Franklin

Competition among the golf courses themselves has reached a point where the first courses now find themselves antiquated. New layouts are being constructed on practically every vacant lot big enough for 18 holes, with the cost of many ranging anywhere from $15,000 to $50,000. The latter are coralling all the business, with the smaller and less expensive layouts being passed up entirely.

Winslow Sees Humans in a Sad Way; Films Hit Again

It's a pretty dismal picture for the future that Dr. Paul V. Winslow painted before the Kiwanis Club of New York this week. He sees the human race gradually losing its vision, hearing and sense of balance and pins the first to motion pictures as a contributing factor.

Winslow placed no time expiration date on the lack of availability of the optics.

"Stag" Film Haul Made By Police at Hoboken

Charles Russo, 23, was arrested and held for further investigation, when police seized him at a three-story frame building and garage in Hoboken, where a vanload of allegedly obscene films valued at $100,000 was confiscated. The real owner of the place is being sought.

Big Circuits Seen Set to Follow Twin City and Chicago Lead

General move to reduce labor overhead may result from the one-man-in-the-booth fight launched by independent exhibitors of the Twin Cities. With a number of Minneapolis and St. Paul independents running open shop and prepared for a finish fight on the issue, Publix there is reported considering a similar demand on the union when its contracts with the operators expires in September.

At Chicago, the exhibitor association, headed by Jack Miller, has demanded one man in the booth. Publix is a member of this association.

Meanwhile, circuit heads in New York are declared preparing to demand concessions when contracts come up for renewal, contending that business does not warrant paying what they consider excessive scales.

Hundreds of projectionists would be replaced by highly trained operators having scientific education, if plans now under advisement by Western Electric officials materialize, it is understood. ERPI, so the story goes, would prepare a group of young engineers who will have sufficient technical knowledge to understand the intricacies of possible mechanical changes, thereby eliminating the service staff, which, so it is said, has proven impractical.

Allied States Ass'n recently in its official bulletin declared that relief on labor overhead is needed by independents, so that with advent of the fall season it looks as if a fight is brewing.

Another Seattle Open Shop

Seattle—Open shop is the policy of the Follies, formerly the Pantages. The house had union help when it reopened, but at the end of 30 days the employes were notified they must take a cut, and when they refused, open shop resulted.

Reopening with Open Shop

Minneapolis—Three independent houses here, which have been closed, are to reopen as open shop houses in August. They are: The Paradise, operated by W. A. Steffes, general manager of the Northwest exhibitor unit, leading the independent campaign; the Princess and Gateway.

General Sues RCA and RKO

Wilmington—Two suits charging infringement of patents has been instituted against RCA Photophone and R-K-O in Federal Court here by General Talking Pictures.

Another Link

Philadelphia—Already the head man in the eastern Pennsylvania territory via holdings of the Stanley Company, Warners have reached into Chester where the State has been acquired from the New Seventh Street Theatre Operating Co.

Warner Wide Film To Make Its Debut With Air Picture

Hollywood—Jack Warner has launched preparations for production in the late fall of an air picture, in sound—and on the new Warner-developed widescreen process of 65 mm.

Lucien Hubbard, production executive at Warner studios is now enroute to Washington to talk over the story and government co-operation which will be extended during the making of the production. The picture is roughly estimated right now for a budget of $1,000,000 with Warners expecting that it might hit the million and a half mark before the final scenes are in the can.



Jack Warner

Several years ago, Hubbard was associate producer on "Wings" for Paramount, and spent many months on the Texas locations during the making of that picture.

Three More Exchange Heads for Ad-Vance

Three more branch managers have been named by M. Van Praag, sales manager of Ad-Vance Trailer Service Corp., in connection with that firm's plan to establish an office in each key. The new appointees are: Leo C Garner, formerly. Universal chain executive, as Charlotte manager; Harry Olshowh, formerly with Warners, as New England head, and Nate Sauber, until recently Universal manager at Washington, as the trailer firm's manager there.

Warners Reopening 2 Outlets on Broadway

Warners again will have four outlets on Broadway with reopening of the Hollywood Aug. 14 with "Moby Dick," the Warner a week later with "Old English."

Boomerang Feared in Reported Legit Ban by F. P. Canadian; Officials Mum

Plan to Put in Publix Units Is Seen Loaded With Dynamite

Toronto—Reported dropping of legitimate shows in theatres of the Famous Players Canadian chain, for proposed replacement by Publix stage shows is regarded as loaded with boomerang possibilities. Officials are silent on the reported ban, but pressed, they admit there has been issued a blanket order of the story, but reveal no details of its source or extent.

Trans-Canada Bookings, Ltd., Toronto, booking legit shows across the Dominion is closed and locked. Located in the Shubert theatre building, Royal Alexandria, it is nevertheless, a Famous Players department.

During early organization Famous took over the houses of the bankrupt Trans-Canada Theatres, Ltd., legit syndicate. Policy all along has been to book a moderate number of productions every season and to insist, when alternate house was available in many Canuck cities, on these playing the local Famous house. In recent years, from Quebec centres to the west coast, F. P. houses have been played almost exclusively by road companies except in Montreal, Toronto, Winnipeg, Vancouver. Cities where legit played along the chain included Kingston, Brockville, Peterboro, Trenton, Port Hope, Cobourg, Hamilton, London, Galt, Brantford, Guelph, Kitchener, Sarnia, Welland, St. Cathrines, Fort William, Regina, Moose Jaw, Saskatoon, Calgary, Lethbridge, Edmonton, Victoria.

In these towns, quite suddenly legit is declared being dropped. It is possible, however, that Calgary, Edmonton and Victoria may turn out to be exceptions. In all three, Famous has houses with which it is said, the company has not been able to do much in pictures. They are the Grand, Empire, Royal Victoria, all originally built with stage stuff only in mind but taken by F. P. largely to keep competition under control.

In Calgary, the favorite policy has been split weeks between Orpheum and legit. In Edmonton, customers wouldn't take class vaude and the best-paying stunt was dramatic stock punctuated with road offerings. In Victoria, the house has been dark most of the time.

Throwing this trio into sound and flickers might not pan out so well on the books, either for the theatres themselves or other stands in the neighborhood. Hence, the uncertainty there.

British Angle a Danger

Where the hitch comes in this legit ban is the British angle of the affair. London shows, every year, cross the pond and do all-Canadian tours, rarely entering U. S. territory except occasionally through Seattle. These include Robey, D'Oyley Carte Opera, Shaw repertoire, Stratford-on-Avon Shakespeare troupe, Sir John Martin-Harvey, other English musicals and dramatic. One Canadian ex-soldier show has also been running since 1919. With the bulk of dates on the route now off, they are out.

The idea that Famous is choking the spoken drama if it is spread around the customers, particularly in the Canadian west, is apt to stir things up with the British vs. American angle sure to be played. Nathanson interests, in the background, have been whooping about U. S. control of Canadian theatres at intervals ever since the Paramount deal. With Empire trade and Empire relations, the large battle cry in the recent elections, and an all-Empire economic conference in London scheduled for fall, a jam is feared.

That it will get aired in the House of Commons, if the ban holds, can be taken for granted. London producers are expected to come through with a wail to the Empire marketing board and try to develop the patriotic angle.

Strong lobbying at the next session of Parliament in Canada would almost certainly bring action in the way of a royal commission and investigation of Famous. This would enable the indies and such groups as the exhibitors co-op in Toronto to trail along with their complaints about monoply and drag in this sort of stuff as well. Sir Herbert Holt, former Famous director and political power, is now out of the company. So is Hon. W. D. Ross, lieutenant-governor of Ontario. That does not help the outlook.

Educational Groups Strong

What showmen overlook or do not know, in the matter, is a group called the national council of education with heavy backing from wealthy Canadians. It has already dabbled in show business, producing operas, sending dance troups on trans-Canada tours and otherwise mixing in. This Council has hopes for a national theatre, money behind it and the ability to get the ear of the powers of government. Last session, the national theatre idea was placed before the government and though pooh-poohed by theatrical interests as highly impractical as presented, got a favorable hearing. This same group, in the radio controversy, was a very important factor in the original agitation for government ownership, in the official recommendation for it and the campaign which came within an ace of throwing private interests and existing stations out of the ether business in the Dominion.

In other words, the no-legit order for Canadian F. P. theatres is not as simple as it looks.

Another feature of the case is covered in rumors in Canadian theatre circles that Publix shows are to be booked into several Canadian houses and that Paramount may possibly start producing presentations here with a department headed by Jack Arthur of the Uptown, Toronto.

End of Vaude Seen In Providence

Providence—R-K-O has taken vaudeville off the boards for the showing of "All Quiet on the Western Front," which may mean, it is understood, that variety for Providence may be washed up. This would leave Fays in possession of the vaudeville field. The Carlton stock company, which has held for 15 weeks under guidance of Ed Fay and James Thatcher, will be yanked for the month of August, leaving the house dark. Announcement is made, however, that stock will resume in September.

Nathanson Seen as Having Faded from Canadian Picture

Toronto—With Fox product set in Paramount Publix houses for ten years and the reopening by Paramount of its stock exchange offer in the absorption of Famous Players Canadian Corp., N. L. Nathanson is regarded to have faded from the picture of Canadian film business and his proposed Fox-backed theatre chain abandoned.

Montreal — Famous Players Canadian Corp. stockholders who opposed the absorption of the Canadian chain by Paramount-Publix and declined to turn in their stock certificates in the exchange for Paramount-Publix shares, are being given another chance—with the consent of Paramount headquarters. The limit of time for the exchange of shares on the basis of five of Canadian common for four of Paramount expired May 24, and a great many deposited their certificates before that date. Others decided to fight the change and allied themselves with the shareholders protective association which was organized at Toronto. Moreover, the proposal was aired several times in the Canadian Parliament at Ottawa.

After the change actually took place, the protective association ceased fire and the beligerant stockholders discovered there was no further market for the original shares, Paramount-Publix being listed on the Montreal Exchange in their place. One comment was that these stockholders had been "left holding the bag."

Publix Units To Go Into Canada's Houses in Fall

Toronto—Publix stage shows will be introduced in Famous Players Canadian theatres in fall, it was indicated at the annual convention of eastern managers held here Wednesday. John C. Arthur will have charge of the units, it is understood.

J. J. Fitzgibbons, new director of theatre operations, was introduced to eastern managers at the convention here. Officials of Paramount Publix and of the Canadian chain were on hand for the meetings, which were in charge of Clarence Robson, veteran director of the division. Percy Spencer, recently of Publix, outlined theatre staff revisions adapted from Publix practices. No changes in Canadian managers were announced.

Tariff; Favoritism for British Films Feared from Canadian Election Result

Three a Day

"So your doctor said you'd have to quit drinking so much?"
"Yes, he's cut me down to three conferences a day."—*Life.*

Planning Test of Manual Music as Talker Stimulus

Advancement of the theory that existing methods of presentation are to a large extent responsible for decrease in attendance, rather than any intention to "slam" talkers, was the purpose of an article in the July 19 issue of Motion Picture News by E. F. Nutter, manager of the New Cliftona, Circleville, O. He now is negotiating with the American Federation of Musicians for a national test of the value of orchestra or organ accompaniment with talkers, as an inquiry into the cause of declared public apathy toward talkers.

"In enumerating the variety of causes which, in my opinion, contributed to the present lack of interest in motion picture entertainment," he says, "I mentioned: Lack of variety of plot; the practice of duplicating or imitating notable successes; inclination of producers to lower star values with mediocre stories; inadequate speaking voices; poor recording, and worse reproduction in the theatres. And that while these causes were more or less instrumental in creating the situation that confronts the trade today, the *chief* reason for the loss of public interest lies in the lack of proper atmosphere in the theatre—a condition brought about by mechanical presentation, and which I firmly believe can be remedied through the sight of flesh and blood musicians and the orchestra or organ accompaniment of the talking picture.

"I have no desire to criticise producer, star or cast except to advance my reasons for the present low average in theatre attendance. That there is *something* wrong, is evident. And it it is not altogether a seasonal slump. Nor do industrial conditions have more than a slight bearing on the situation. It is a well-known fact that the public will patronize any form of entertainment in which it is interested regardless of conflicting conditions. Interest in motion picture entertainment has been on the decline for several months. There *must* be a cause for it.

Would Inquire Into Cause

"My theory of orchestra or organ accompaniment to the talking picture is advanced merely as a unit of inquiry into the cause. It may or may not be the answer to the situation. I am basing my conclusions, however, upon consistent inquiry and observation, and upon the results of an actual test. It is quite as possible for an orchestra or organist to interpret the various sequences of the talking picture as it was with the silent production. The effect of the organ accompaniment in our private test was startling—especially in the dramatic and pathetic scenes. It heightened the audience receptivity to an unbelievable degree and definitely recreated that atmosphere of intimate association with the theatre which has been lost since the advent of talking pictures and the removal of flesh and blood musicians from the theatre.

"In conclusion, may I again state that my idea is presented solely for the purpose of determining its probable appeal to the public, and not as a criticism of producer or star? Yet I am firmly convinced that the poorest work of producer and star can be greatly improved, and the more outstanding attractions made doubly appealing by the proper musical interpretation of living musicians."

Famous Canadian Probe, "Music Tax" Amendment Seen as Dead

Ottawa — Tariff reprisals against the United States, which may result in duty on films and encouragement of British pictures in the form of favorable treatment, are among possible results seen in the outcome of the Canadian elections which swept the imperialistic conservatives to power in a stunning political upheaval. The conservatives swept practically every section of the country, gaining the first clear majority any party has enjoyed in years.

The outcome is seen also as having written finis to proposed investigation of the Paramount-Famous Players Canadian purchase and to have sounded death knell of the proposed amendment to the copyright law to enable collection of a "music tax" by the Performing Rights Society.

Secretary of State Renfret sponsored the latter move, but although he was one of the ministers re-elected, he doesn't stand a chance now or reintroducing the amendment as a private member.

Country Confident

The conservatives, who pride themselves on their empire loyalty, are high protectionists and a wave of confidence has gathered, particularly in the cities and industrial centers. With the depressive influence of Federal elections cleared away, the impression is that business conditions will be stimulated. Manufacturers are looking to trade revival to follow better employment conditions, which should be reflected in theatre attendance. Unemployment in Canada has not been unduly alarming and the general feeling is that the economic situation will adjust itself under the new government. A change of government is interpreted as of no harm and possibly a factor for good. Special aid for the farming industry, which has been nearly wrecked, and immigration control are probably moves for the near future.

Brandt Plans Legit String

Presentation of legit shows at pop prices is planned by William Brandt, until recently with Fox Metropolitan, in Brooklyn, Queens and Bronx.

Sullivan Thalberg's Aide

Hollywood—M-G-M has named C. Gardner Sullivan as assistant to Irving G. Thalberg, vice-president and production chief.

Sexactly

"Things are terrible in Hollywood now," writes Al Klein to Mark Hellinger. "Jobs are so scarce out here that it is nothing but the survival of the ittest."

Nat'l Checking System Planned By Harry Ross

Chicago—To furnish expert accounting service to exhibitor and distributor, particularly for the checking of percentage runs, Federal Theatrical Accounting Service has been formed here by Harry Ross, former Paramount Publix executive. Offices have been established here and at Milwaukee, Detroit and Indianapolis. Branches next are to be opened at Cleveland, Cincinnati and Pittsburgh, with offices in every key city called for under the program.

The plan of operation, as outlined by Ross contemplates the placing of expert "checkers" in every town and city in the United States of 5,000 population or over. These men will all be local residents, selected from a list furnished by the local Chamber of Commerce. Each man on the list will be interviewed personally before a choice is made and his record will be carefully scanned before he is appointed as a representative of the Federal firm.

After a selection is made for the particular town or city, his name is given a bonding company, which again investigates the representative and if found satisfactory he is placed under bond and then given training and instruction in his duties by an expert accountant.

Won't Hire Professionals

In no case will a so-called "professional checker" be selected, the representatives all being men whose lines of business permits them to assume the duties of representing Ross' organization without interfering with their regular duties.

At present several hundred men are representing the new organization through the Middle West taken from the ranks of advertising solicitors, insurance solicitors, bond salesmen, special writers, mail carriers and store managers, all of whom work on their own time. These men were given a thorough training in the duties of a "checker" and were instructed to at no time act in an offensive manner toward an exhibitor or theatre employe.

They are working under the direct supervision of branch and division managers and special field representatives who are constantly supervising their activities.

In the larger cities arrangements have been made for several large banking institutions to supply men from their banking forces, men whose bank duties permit of their absenting themselves during the hours required at the theatre. This plan will be followed throughout the entire United States, Ross asserts, until a force of expert checkers has been secured. The various division managers and field representatives will, in most cases, be public accountants whose duties are to train and supervise the activities of the various branch and local representatives.

Refrigerators vs. Fans Battle For Baltimore "Biz"

Baltimore—Starting with the temperature at 104 degrees on Monday, and with extremely hot weather prevailing throughout the week, there came the acid test of the refrigerated theatres against the fan-cooled ones during this six days with the former coming down the stretch a hundred lengths or so ahead.

People will go into the refrigerated houses, according to what has been heard, no matter what the show, just to sit in the cooling atmosphere for an hour or so and rest. "It's the only place that is cool," they say.

But when a fine picture is presented with cool surroundings, the combination is perfect for this sizzling weather as evidenced at Loew's Valencia, where "Sins of the Children," with Louis Mann, and great supporting cast began strong Monday; by Thursday they were standing them up and by Saturday the house was jammed to capacity. The gross was figured at $7,300, giving this a rating of 208%.

At Loew's Century, refrigerated, "Safety in Numbers" with "Singing to the Stars," the stage unit, constituted the program and the gross leaped up to $22,000, giving this house a rating of 105%.

But at Loew's Stanley, even though it is refrigerated, the gross only came to $15,000, or 86%, due, it is claimed, because people do not care for Clara Bow as she appears in "Love Among the Millionaires."

Other big houses just went along so-so. Probably the worst hit was at the Auditorium, where "Her Unborn Child" labored through a second week and on $1,650, rating 30%.

Estimated takings:

"SAFETY IN NUMBERS" (Paramount)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Good Bye Legs" (Mack Sennett comedy); "Campus Favorites" (Sportlight); scenic, Western Electric film, "Singing to the Stars"; Loew-Capitol theatre stage unit, orchestra, organ. **Gross:** $22,000. **Rating:** 105%.

"LOVE AMONG THE MILLIONAIRES" (Para.)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news; Pathe "Audio Review"; "Kangaroo Steak" (Terrytoon); "The General" (novelty); organ. **Gross:** $15,000. **Rating:** 86%:

"SINS OF THE CHILDREN" (M-G-M)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Codfish Balls" (cartoon); "When the Wind Blows" (M-G-M Our Gang comedy). **Gross:** $7,300. **Rating:** 208%.

"TEXAN" (Paramount)

(Show uptown at the Parkway after one week at Loew's Stanley downtown.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Arctic Antics" (cartoon); "Head Guy," comedy. **Gross:** $3,800. **Rating:** 87%.

"RECAPTURED LOVE" (Warner Bros.)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Al St. John in "Two Fresh Eggs" (comedy); Vitaphone Varieties, silent Kinograms, organ. **Gross:** $2,100. **Rating:** 35%.

"SOCIAL LION" (Paramount)

KEITH'S—(3,016), 25c-50c, 6 days, starting Friday. **Other attractions:** Lloyd Hamilton in "Prize Puppies" (comedy); "Voice of Hollywood"; Pathe news; Raynor Lehr with others in a stage show. **Gross:** $5,200. **Rating:** 65%.

"CHEER UP AND SMILE" (Fox)

NEW (1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Snapshots of Hollywood" (Columbia); "Mickey's Change" (Mickey McGuire comedy). **Gross:** $4,000. **Rating:** 40%.

"HER UNBORN CHILD" (Windsor Plays)

AUDITORIUM—(1,600), 25c-50c, 6 days. **Other attractions:** Universal news, "Bombay" (travel picture and lecture). **Gross:** $1,650. **Rating:** 30%.

"I Wanna Go Back"

Hollywood—The Hollywood song writers held a golf tournament last Sunday and one gag man suggested that the first prize should have been a one-way railroad ticket to New York.

'He Knew Women' Tagged "Out" in Ottawa with 70%

Ottawa—People of the Canadian capital divided their time during the week between federal election meetings and the theatres, although the picture houses did not suffer materially.

Two attractions, "Lady of Scandal," at the Regent, and "Song of the Flame," at the Avalon, registered 100%, while "They Learned About Women" was a draw at the Centre, doing 95%. The one really weak spot was the Imperial, with "He Knew Women" at 70%. Keith's was steady.

Estimated takings:

"LADY OF SCANDAL" (M-G-M)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Charlie Chase in "Teed Off," "Lamb Chops," Fox Movietone news, orchestra. **Gross:** $6,050. **Rating:** 100%.

"SONG OF THE FLAME" (First National)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "South Sea Romance," "Zeppelin Honeymoon" (comedy). **Gross:** $1,400. **Rating:** 100%.

"SHADOW OF THE LAW" (Paramount)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Harry Gribbon in "Big Hearted," Horace Heidt jazz band, Pathe news. **Gross:** $3,400. **Rating:** 85%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Voice of Hollywood," William Boyd in "The Frame." **Gross:** $3,800. **Rating:** 95%.

"HE KNEW WOMEN" (Radio)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Our Gang in "A Tough Winter," "Dooley's the Name," Hearst Metrotone news. **Gross:** $2,600. **Rating:** 70%.

"DUMBBELLS IN ERMINE" (Warners)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Laurel and Hardy in "Angora Love"; Mickey Mouse in "Blow Boy"; Willie and Eugene Howard in "Original Music-Makers"; Universal news. **Gross:** $3,050. **Rating:** 75%.

"THIS MAD WORLD" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Educational comedy, Fox Movietone news. **Gross:** $1,050. **Rating:** 85%.

'Capt. of Guard' Only Des Moines Run Under 100%

Des Moines—Closing of the Des Moines for a complete doing over that will make practically a new house of it has stimulated business at other theatres so that, in spite of desperately hot weather, business is better than usual. However, it is summer time business and does not stack up to the average winter season.

"Hell's Island," at the Orpheum, and "Let's Be Gay," at the Paramount, won top places with ratings of 120%. No picture fell below average with the exception of "Captain of the Guards," Universal, at the Strand, while "Back Pay," which was considered a fair picture, rated 100%. The Paramount act, "The Rube," was very well received. There are pros and cons on Al Morey, but the stage band director, at the Paramount, but he seems to get by.

Estimated takings:

"WAY OUT WEST" (M-G-M)

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news; cartoon, "Hawaiian Pineapples"; 4 acts vaude. **Gross:** $4,160. **Rating:** 100%.

"LET'S BE GAY" (M-G-M)

PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** "U." news; Sennett comedy, "Goodbye, Legs"; Al morey stage band show, "Seashore Frolics." **Gross:** $5,472. **Rating:** 120%.

"SOLDIERS AND WOMEN" (Columbia)

ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** Pathe news, R-K-O comedy, R-K-O vaude. **Gross:** $4,672. **Rating:** 100%.

"HELL'S ISLAND" (Columbia)

ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** Pathe news, Pathe Fables, R-K-O vaude. **Gross:** $4,372. **Rating:** 120%.

"CAPTAIN OF THE GUARDS" (Universal)

STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news; Paramount act, "The Rube"; Paramount act, "At Home." **Gross:** $2,400. **Rating:** 95%.

"BACK PAY" (F. N.)

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe news; Paramount special, "Voices of Lonely Men"; Columbia cartoon, "Cat's Meaow"; Paramount comedy, "Stronger Sex." **Gross:** $2,000. **Rating:** 100%.

$12,000 Puts "Big House" on Montreal Top

Montreal—Patronage at first-runs was seasonal. There were no outstanding sensations and yet no distinct flops, figures indicating steady summer business.

"Big House" at the Palace topped with $12,000, while "Social Lion," at the Capitol, and "Women Everywhere," backed by strong vaudeville, secured $11,500 each. Second week of "Bad One," at the Princess, was good at $9,000. The fifth and last week of "All Quiet on the Western Front" as a road show at His Majesty's brought in $8,000 with two performances daily at $1.50 top. The Imperial with "Framed" and six R-K-O vaude acts was fair at $7,800, rating 80%.

In the list of estimated takings of local stands, the Roxy is included because this theatre, although unwired, is considered a key first run.

"BIG HOUSE" (M-G-M)

PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Fox Movietone news, "Arctic Antics" (cartoon), "Streets of Mystery," Our Gang in "Pets and Pups." **Gross:** $12,000. **Rating** 80%.

"SOCIAL LION" (Paramount)

CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** Orchestra, Fox Movietone news, comedies, "Le Dompteur" and "Good Old School Days." **Gross:** $11,500. **Rating:** 80%.

"WOMEN EVERYWHERE" (Fox)

LOEW'S—(3,000, 40c-99c, 7 days. **Other attractions:** Pathe news, cartoon comedy, orchestra, 5 vaude acts. **Gross:** $11,500. **Rating** 85%.

"BAD ONE" (United Artists)

PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** Universal news, Hearst's Metrotone news, "Voice of Hollywood," comedy, vaudeville reel. **Gross:** $9,000. **Rating** 75%. (Second week.)

"FRAMED" (R-K-O)

IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Paramount news, cartoon comedy, 6 R-K-O vaude acts. **Gross:** $7,800. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

HIS MAJESTY'S—(1,600), 50c-$1.50, 7 days, twice daily. **Gross:** $8,000. **Rating:** 70%. (Fifth and last week.)

"FALL GUY" (Radio) and "ROYAL ROMANCE" (Columbia)

STRAND—(750), 25c-44c, 7 days. **Other attractions:** Pathe Review, cartoon comedy. **Gross:** $4,500. **Rating:** 75%.

"SUBMARINE" (Columbia)

ROXY—(550), 25c-50c, 7 days. **Other attractions:** Screen Snapshots, "Eagle's Nest," "World We Live In," two-reel Educational comedy. **Gross:** $2,200. **Rating:** 70%. (First run silent house.)

Sez They !

Get a load of this, from the *New York Daily News:*

"The summer depression has hit Hollywood a little harder than is customary, though the flicker industry has held up remarkably well through the difficult months following the Wall Street crash."

Mpls. Outlays Heavy Dough To See "Quiet"

Minneapolis—Despite a heat wave which at the peak registered 97 degrees and opposition furnished by Sells-Floto circus, which starred Tom Mix (a big drawing card in this city), playing here two days, theatres were able for the most part to hold their own.

"All Quiet on the Western Front" caught on with the public, taking $12,000 as its first week's gross. This gives the theatre a rating of 120%.

The big money went as usual to the Minnesota, where a fine cooling system is the major attraction. The house played "Social Lion" and it rang the gong at 80%, a gross of $29,200. The house made a tie-up with the Albrecht Fur Co. and put on a fur show. This was advertised as "Albrecht's Million Dollar Fur Show." This and the Publix unit, "Top o' the World," also aided in drawing customers.

The Orpheum showed "Cheer Up and Smile," and that is about what they had to do after the box office returns were in. The house took a punch on this one. It drew $15,900, rating 64%. "Hot Curves," Tiffany, at the Shubert, was cold. The house grossed $5,000, which is a 71% rating. The Aster, playing "Dangerous Nan McGrew," reached the 100% mark by totaling a gross of $3,000. The State offered "On the Level" and took $19,400, or a 79% gross. The Lyric, presenting "Strictly Unconventional," grossed $1,950, which is 59%.

Estimated takings:

"CHEER UP AND SMILE" (Fox)

R-K-O ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five-act vaude bill headlined by the Berkoff's. **Gross:** $15,900. **Rating:** 64%.

"SOCIAL LION" (Paramount)

MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Top o' the World" (Publix stage show); "Albrecht's Million Dollar Fur Show"; overture; Paramount news. **Gross:** $29,200. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $12,000. **Rating:** 120%.

"HOT CURVES" (Tiffany)

SHUBERT—(1,500), 25c-50c, 7 days, 6 shows daily. **Other attractions:** Newsreel, short subjects. **Gross:** $5,000. **Rating:** 71%.

"ON THE LEVEL" (Fox)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Paramount comedy, Paramount news. **Gross:** $19,400. **Rating** 79%.

"STRICTLY UNCONVENTIONAL" (M-G-M)

LYRIC—(1,238), 15c-25c-30c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $1,950. **Rating:** 59%.

"DANGEROUS NAN McGREW (Paramount)

ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross.** $3,000. **Rating:** 100%.

Loew Dividend Payable Aug. 15

The regular quarterly dividend on Loew's preferred stock, totaling $1.62½ per share, will be payed on August 15 to stockholders of record on July 31.

Providence Biz Away Under; All Fail to Hit 100%

Providence — Heat knocked percentages for the proverbial row here last week, most of the downtown theatres reporting business on the blink.

The Paramount was strong at $13,800 while Loew's State garnered $17,500. Both grosses, however, are down a bit, although considered good for the season.

Managers, however, are optimistic and feel that mid-August will see patrons deserting the beaches for the synthetically cooled interiors of the cinema.

Estimated takings:

"LAWFUL LARCENY" (Radio)

RKO VICTORY—(1,600), 7 days, 15c-50c. **Other attractions:** "Mind Your Business," "Swell People," Pathe news. **Gross:** $6,500. **Rating:** 80%.

"ADVENTURES OF DR. FU MANCHU" (Para)

MAJESTIC—(2,400), 7 days, 15c-50c. **Other attractions:** "Song Plugger," Pathe Review, Pathe news. **Gross:** $9,000. **Rating:** 85%.

"BAD ONE" (U.A.)

LOEW'S STATE—(3,800), 7 days, 15c-50c. **Other attractions:** "Head Guy," "Old Time Movies." Audio Review, Joe Stoves' organlogue, Hearst Metrotone news. **Gross:** $17,500. **Rating:** 90%.

"BORDER LEGION" (Para.)

PARAMOUNT—(2,300), 7 days, 15c-50c. **Other attractions:** "Flirting Widow," Paramount news, Joe Alexander in organlogue. **Gross:** $13,800. **Rating:** 95%.

"CZAR OF BROADWAY" (U.)

RKO ALBEE—(2,300), 7 days, 15c-50c. **Other attractions:** Five acts of vaude headed by Jean Goldkette's orchestra. **Gross:** $10,000. **Rating:** 85%.

"Holiday" Leads Parade in K. C. On $11,700 Gross

Kansas City—With all factors considered. exhibs in this town had litle to complain of when they tallied up the week's intakes, with all house ratings running between 85% and 130%, latter figure clicked by Pathe's "Holiday" when it turned in $11,700.

A close runner up for the top honors was M-G-M's "Romance," which went over nicely at 125%, and a gross of $16,250.

Estimated takings:

"ROMANCE" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Laurel and Hardy comedy, "Hoose-Gow"; Hearst Metrotone news, old-time movie show. **Gross:** $16,250. **Rating:** 125%.

"HELL'S ISLAND" (Columbia)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude, headlining Johnny Burke in "Dirty Work." **Gross:** $16,000. **Rating:** 110%.

"HOLIDAY" (Pathe)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Eddie Cantor in "Cockeyed News"; Billy House in "Resolutions"; cartoon, "Jungle Jazz"; Paramount news. **Gross:** $11,700. **Rating:** 130%.

"WHAT MEN WANT" (Universal)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Pathe short subjects, "Voice of the Sea," and "Big-Hearted"; Mickey Mouse cartoon; Universal news. **Gross:** $6,000. **Rating:** 100%.

"COCK O' THE WALK" (Sono-Art)

PANTAGES—(2,160), 25c-50c, 7 days **Other attractions:** Felix the Cat; Pathe news **Gross:** $8,000. **Rating:** 85%.

"COURAGE" (W.B.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Columbia short subject, "Heart Shop"; Pathe short, "Some Babies"; Paramount screen song, "Glow Worm"; Paramount news. **Gross:** $3,800. **Rating:** 85%.

Laugh, Clown, Laugh

Hollywood—Heard in Radio Pictures' "Half Shot at Sunrise":

Robert Woolsey: "Does this cigar bother you?"

Leni Stengel: "Oh, no, no. Tobacco smoke kills insects."

Robert Woolsey: "Yeah . . . but the trouble is you can't get 'em to smoke!"

'Frisco Turns in $31,000 to "Big House" Coffers

San Francisco—Local picturegoers apparently were waiting for "Big House," which played Loew's Warfield and was the lead attraction of the week. It played to $31,000, or 120%. The picture was exceptionally well advertised days before it was shown.

The picture that rated second was "In Good Intentions," at the Fox, which played to $31,000 also, but its rating was 115%. "The Silent Enemy," shown at the St. Francis, played to $12,600 and its rating was 115%.

The California did well with "Dawn Patrol." Here the gross was $14,000 and the rating 100%. The smaller theatres, generally, did poorer business as their pictures were not so good. The weather, instead of injuring business, helped it.

Estimated takings:

"BIG HOUSE" (M-G-M)

LOEW'S WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** "Sacred Fires," Vagabond Director; Silly Symphony, "Arctic Antics"; 15 minutes of Fox and Hearst news. **Gross:** $31,000. **Rating:** 120%.

"GOOD INTENTIONS" (Fox)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Concert orchestra on the stage, Ann Pennington in person, Fanchon and Marco Idea, "Country Club"; Fox news. **Gross:** $31,000. **Rating:** 115%.

"TEMPTATION" (Columbia)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Group of short screen numbers, Universal news. **Gross:** $5,500. **Rating:** 85%.

"HELL'S ISLAND" (Columbia)

ORPHEUM—(2,270), 25c-35c-50c, 2nd week. **Other attractions:** Music, Pathe news. **Gross:** $8,500. **Rating:** 85%.

"INSIDE THE LINES" (Radio)

GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** Pathe news, vaudeville, Claude Sweeten and his R-K-O-lians. **Gross:** $15,000. **Rating:** 95%.

"ATTORNEY FOR THE DEFENSE" (Paramount)

PARAMOUNT—(2,700), 50c-65c-90c, 7 days. **Other attractions:** Harry Gourfain production, "Join the Navy"; Paramounteers, "30 Pink Toes," novelty; Wallace at the organ; Paramount news. **Gross:** $15,500. **Rating:** 100%.

"SILENT ENEMY" (Paramount)

ST. FRANCIS0—(1,400), 35c-50c-90c, 7 days. **Other attractions:** Larie de Prie's hand; "Sweet People," a comedy; song cartoon; Paramount news. **Gross:** $14,600. **Rating:** 115%.

"DAWN PATROL" (First National)

CALIFORNIA—(2,500), 35c-50c-65c-90c, 2nd week. **Other attractions:** Paul Ash in "I'm a Wild Woman," Paramount news, California orchestra. **Gross:** $14,000. **Rating:** 100%.

"WIDE OPEN" (Warner Bros.)

EMBASSY—(1,400), 30c-40c-65c-90c, 7 days. **Other attractions:** Liborious Hauptman's "Melody Artists," novelty, Universal news. **Gross:** $9,500. **Rating:** 95%.

"SALLY" (First National)

CASINO—(2,500), 40c-50c, 7 days. **Other attractions:** Laurel and Hardy comedy; jungle epic, "Up the Congo." **Gross:** $9,000. **Rating:** 90%.

"All Quiet" Gets Record

Montreal—A record of five weeks was established by "All Quiet on the Western Front" when the Universal production closed at His Majesty's, formerly a legitimate house, on July 26. The theatre will reopen in the fall and arrangements are under way for a special run of "Hell's Angels."

Five Boston Runs In Neck-and-Neck Race for Top Spot

Boston—Publix held over for another week Moran and Mack in "Anybody's War" which did heavy business a week ago at the Olympia and Uptown theatres, playing day and date. It continued heavy again this week with the Uptown hitting 110%. Publix also moved "Love Among the Millionaires" from the Metropolitan to Scollay Square, where it went over for a gross of $15,000, or 110%.

Universal's "All Quiet on the Western Front" completed its eighth week at the Majestic at a 90% rating. Thus four Boston playhouses were running pictures already seen in previous weeks but all maintaining an average around 100%.

Metropolitan continues its high grosses, with $33,500 on "For the Defense" aided by an unusually good stage show and the increasingly popular lounge dancing in this refrigerated theatre. The two Keith houses maintained their standing with the Albee hitting 110% on "Inside the Lines." Both Loew houses were above average.

Weather was hot and showery.

Estimated takings:

"FOR THE DEFENSE" (Paramount)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Stage show, "Noah's Lark," comedy; Paramount news. **Gross:** $33,500. **Rating:** 112%.

"INSIDE THE LINES" (RKO)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKOlians, Sportlight, Pathe news. **Gross:** $20,000. **Rating:** 110%.

"HELL'S ISLAND" (Columbia)

KEITH MEMORIAL — (2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news, organ specialties. **Gross:** $23,000. **Rating:** 100%.

"ROMANCE" (M-G-M)

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"LET US BE GAY" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, "Modern Maidens," comedy; Hearst Metrotone news. **Gross:** $20,500. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $6,500. **Rating:** 90%. (eighth week.)

"LOVE AMONG THE MILLIONAIRES" (Para.)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, beauty shows, bathing girls, comedy. Paramount news. **Gross:** $15,000. **Rating:** 110%.

"ANYBODY'S WAR" (Para.)

(Playing day and date with Uptown Theatre)

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $15,000. **Rating:** 100%. (second week.)

"ANYBODY'S WAR" (Para.)

(Playing day and date with Olympia Theatre)

UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Cartoon, comedy, Paramount news. **Gross:** $13,000. **Rating:** 110%. (second week.)

Still with Barthelmess

Hollywood—Regardless of reports, Joe Steele is still handling the personal publicity for Richard Barthelmess under terms of the latter's contract with First National. Steele, during the absence of Barthelmess on a vacation in the Canadian northwoods, will assist the regular studio publicity staff on routine work at such times as he is available without interfering with his Barthelmess assignment.

Reingold Heads Board

St. Louis—Ben Reingold of Fox was elected unanimously to the presidency of the Film Board.

Not Even as Good



"You know, movie stars don't look a bit better than we do off the stage."
—New Yorker

Okla. Top Hit By "For Defense" Grossing $5,500

Oklahoma City—The hottest weather that Oklahoma City has experienced for many years was a break for the box offices. With the mercury around 100 daily, theatres were the only cool places in town. High mark for the week was 106.

"For the Defense" was high at the Capitol with $5,500 in the book office till. "Dangerous Nan McGrew," at the Criterion, and "Good Intentions," at the Liberty, were tie with five grand each.

"The Fall Guy," at the Empress, picked up $4,500, the Orpheum with "Border Romance" for four days and "Pardon My Gun," three days, grossed six grand for the week.

With tom thumb golf courses and night baseball competing, the theatres did well. New competition in the field will be the new Midwest theatre, operated by Warner Brothers, which opens Friday with Barthelmess in the "Dawn Patrol." The theatre is housed in a $1,000,000 office building and is said to be the last word in theatre building.

Estimated takings:

"FOR THE DEFENSE" (Paramount)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** "Mexicana," musical revue; Harry Langdon in a comedy sketch, Metrotone news. **Gross:** $5,500. **Rating:** 110%.

"DANGEROUS NAN McGREW" (Para.)

CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, Paramount comedy. **Gross:** $5,000. **Rating:** 95%.

"GOOD INTENTIONS" (Fox)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox news, Mickey Mouse, "Some Babies," comedy. **Gross:** $5,000. **Rating:** 100%.

"FALL GUY" (R-K-O)

EMPRESS—(1,500), 25c-50c, 7 days. **Other attractions:** Universal news, Educational comedy, "The Chump." **Gross:** $4,500. **Rating:** 95%.

"BORDER ROMANCE" (Tiffany)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Kinogram news, R-K-O vaudeville. **Gross:** $3,300. **Rating:** 100%.

"PARDON MY GUN" (Pathe)

ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Kinogram news, Fanchon & Marco's "Ivory Idea," with Cooper and Orren in "Mimiobartic Oddities," four "High Hatters," Betty Lon Webb, Fly Meyer, Goetz & Duffy, Peggy Carse and the "Sunkist Beauties." **Gross:** $3,200. **Rating:** 100%.

Heat from Garbo And Old Sol Hurts Omaha Competish

Omaha—Garbo fans forgot the hot weather and turned out en masse last week to bring the World the money of the town on "Romance" (M-G-M). Picture piled up $10,925 which is a 115% week for the house. Business generally good, despite heat, midget golf and night baseball.

"Let Us Be Gay" (M-G-M) was the Orpheum draw with the stage as just a good filler. The final count, due to the Shearer-Dressler combination, was $15,950, or 110%. Paramount slipped down to 90% with "Unholy Three" (M-G-M) in face of a vigorous campaign to sell big. Gross was $7,200.

"Lady of Scandal" (Fox), first half at the State hit 110% for $2,310. Last half, "Second Choice" (W. B.), brought $2,025, 90%.

Estimated takings:

"UNHOLY THREE" (M-G-M)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Paramount news, organ, shorts. **Gross:** $7,200. **Rating:** 90%.

"ROMANCE" (M-G-M)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Paramount news, four acts Publix vaudeville, Billy Meyers & band, comedy. **Gross:** $10,925. **Rating:** 115%.

"LET US BE GAY" (M-G-M)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Four RKO acts, Patbe news, shorts. **Gross:** $15,950. **Rating:** 110%.

"LADY OF SCANDAL" (Fox)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, comedy, cartoon. **Gross:** $2,310. **Rating:** 110%.

"SECOND CHOICE" (W.B.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $2,025. **Rating:** 90%.

$100,000 for "Humanity" Under Leo Feist Will

One hundred thousand dollars was bequeathed to "the welfare of humanity" by the late Leo Feist, music publisher, out of his estate which, it is said, totals more than $1,000,000. The balance went to his widow and two sons. A Leo Feist Charities Fund is to be established, for prompt and temporary relief to deserving persons.

$9 Net for Loew's in Year Ending Aug. 31 Forecast

Net of Loew's for the fiscal year to end Aug. 31 is estimated at $9. The company operates about 200 theatres in the United States, Canada and European cities and owns all common stock of M-G-M. Fifty-six per cent of earnings is declared contributed by production, which employs only 32 per cent of the assets.

"Birth" with Sound Sept. 1.

Hollywood—With sound version and synchronized score of "Birth of a Nation" completed, Triangle Film Corporation will world premiere the new version of the epic at the Biltmore on a twice daily policy, opening Sept. 1. The Los Angeles run at the Biltmore, which is a legit house, will have a stage prologue including singers, dancers and chorus ensembles. The picture in final revised cut for effects and music on sound track runs just two hours.

"Raffles" Gets Big L. A. Dough In Tough Week

Hollywood—"Raffles" and "Dixiana" secured the most of what little business was available downtown, where majority of key runs wilted under terrific heat. Refrigerators, apparently, were useless, with beaches and outdoors elsewhere calling thousands of regular cash customers from the city.

The California has folded until September, making outlook for competitors of this house a little brighter.

"Hell's Angels" continues in the top rating class, hitting $25,600, or 160%, in its ninth week. This followed "Raffles" in main stem first-run parade. "Raffles" clicked at $25,000, rating 180%, while "Dixiana" grossed $24,000 to the tune of 140%. Pantages was splendid at $21,500, or 140%, rolled up by "Big House." "Way of All Men," taking $24,000, completed the small group of current big money makers.

Estimated takings:

"HELL'S ANGELS" (Caddo)

GAUMAN'S CHINESE—(2,023), 75c-$1.50, 9th week, 7 days, twice daily. **Other attractions:** Four Hunter Brothers Endurance Flyers, Sid Grauman prologue. **Gross:** $25,600. **Rating:** 160%.

"SO THIS IS LONDON" (Fox)

FOX CARTHAY CIRCLE—75c-$1.50, 6th week, 7 days, twice daily. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $11,800. **Rating:** 95%.

"WILD COMPANY" (Fox)

LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** Fanchon and Marco, "Wild and Wooly" Idea; Laurel and Hardy comedy; Movietone and Metrotone news. **Gross:** $17,500. **Rating:** 70%.

"QUEEN HIGH" (Paramount)

PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Sennett comedy, travelogue, Oliver Wallace organ concert, Paramount news. **Gross:** $19,000. **Rating:** 78%.

"ROMANCE" (M-G-M)

FOX CRITERION—(1,652), 35c-65c, 1st week, 7 days. **Other attractions:** Movietone news, comedy. **Gross:** $11,800. **Rating:** 115%.

"BORDER LEGION" (Paramount)

GRAUMAN'S EGYPTIAN—(1,800), 35c-65c, 7 days. **Other attractions:** Comedy, Max Fisher's band, Movietone news. **Gross:** $5,600. **Rating:** 70%.

"LADY TO LOVE" (M-G-M)

CALIFORNIA—(2,000), 25c-50c, 7 days, 2nd week. **Other attractions:** Comedy, news. **Gross:** $3,500. **Rating:** 47%.

"BIG HOUSE" (M-G-M)

PANTAGES' HOLLYWOOD—(3,000), 40c-65c, 7 days. **Other attractions:** Fanchon and Marco "Green Devils" Idea, comedy, Movietone news. **Gross:** $21,500. **Rating:** 140%.

"WAY OF ALL MEN" (First National)

WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days, 2nd week. **Other attractions:** Larry Ceballos revue, Olsen and Johnson in person, Vitaphone Varieties. **Gross:** $24,000. **Rating:** 175%.

"RAFFLES" (United Artists)

UNITED ARTISTS—(2,100), 35c-65c, 7 days, 1st week. **Other attractions:** Comedy, cartoon, Paramount news, Gaylord Carter organ concert. **Gross:** $25,000. **Rating:** 180%.

"THREE FACES EAST" (Warners)

WARNERS' DOWNTOWN—(2,400), 35c-65c, 7 days, 2nd week. **Other attractions:** Larry Ceballos revue, Vitaphone Varieties, news. **Gross:** $19,000. **Rating:** 133%.

"RUNAWAY BRIDE" (R-K-O)

R-K-O—(2,700), 35c-65c, 7 days. **Other attractions:** R-K-O vaudeville, comedy, Pathe news. **Gross:** $11,000. **Rating:** 70%.

"DIXIANA" (R-K-O)

ORPHEUM—(2,750), 35c-65c, 7 days, 1st week. **Other attractions:** Humanette comedy, Pathe news. **Gross:** $24,000. **Rating:** 140%. Total gross includes $5 top opening night.

Langdon in Liberty Film

Hollywood—Harry Langdon has been signed by Liberty Productions to play the featured role in "The Ape," from stage play by Adam Hull Shirk. The picture goes into production in about two weeks.

Glennon with Tiffany

Hollywood—Bert Glennon will direct "The Barbarian" an all-Technicolor talker special for Tiffany studios.

Sunday Shows Banned

Atlanta—Even though they are presented as charity affairs, Sunday shows are illegal in this state if admission is charged, the Supreme Court has held in a case involving Sunday operation at Albany, Ga. Such operation of a theatre, it was contended, is neither work of necessity nor charity, the court pointing out that most of the receipts went to pay employees and for other items of overhead.

Hot Gags

(By WALTER WEEMS*)*
(Sennett Scenario Writer)

LOS ANGELES could have been the "Fifth City" a good many years ago if the Iowans and New Englanders had saved up car-fare for the western jump sooner.

* * *

I believe in killing two birds with one stone—if they are both saxophone players.

* * *

After Carol Kings himself into a new set of money, Lupescu will probably order him back to Paris for a re-take.

Errol Starts Work

Hollywood—"Social Errors," in which Leon Errol will make his first appearance in a full length talking feature for Paramount after having appeared in "Paramount on Parade," has gone into production studios under direction of Edward Sloman. It is from an original by Owen Davis, with adaptation by Percy Heath and Sam Mintz and dialogue by Joseph Mankiewicz. Errol shares leading honors with Richard Arlen and Mary Brian.

McCarey Assigned

Hollywood—Leo McCarey starts work under his new term contract with Fox with the assignment to direct "The Shepper-Newfounder," from novel by Stewart Edward White. Tom Clifford, youngster who appeared with John McCormack in "Song o' My Heart," will be featured.

Dickinson Buys Another

Kansas City—Glen W. Dickinson has acquired the Plaza at Chanute, Kan., and will take over operation Friday. The name will be changed to the Dickinson. Western Electric sound equipment will be installed, as well as other new equipment.

Pre-release Runs Slated

Atlantic City—Pre-release showings of "Song o' My Heart" and "Common Clay" will take up most of the month of August at the Strand. Second run will be at the Steel Pier, directly opposite the Strand.

Christie Role for Greenwood

Hollywood — Charlotte Greenwood has been signed by Christies to star in a series of Tuxedo brand Christie-Educational talker comedies. Miss Greenwood's last film appearance was in "So Long Letty" for Warner Brothers about a year ago.

Cast for Western Leads

Hollywood—Lane Chandler and Betty Boyd will have the leading roles in "The Border Line," a western talker produced by Pan-American studios and released through Sono Art.

B'way Hollers "Ouch" When Heat Pinches

This week started off with a bang at New York's main stem theatres, due to a let-up in the week-end heat wave, but old man Sol again made his appearance late Tuesday and the figures started to taper off toward the lows of the previous week, when practically everything on Broadway was socked aplenty, despite refrigeration systems and heavy ballyhooing on the "cooler inside" factor. In the first four days of this week, "Good Intentions" took $45,760 at the Roxy.

"For the Defense" gave the Paramount a big spurt, reaching $74,900 for the seven days, a jump of $16,000 over the week before, when "Man from Wyoming" grossed only 60 grand.

At the Winter Garden, too, figures were okay, considering blazing heat. This house, with "Dawn Patrol," held up to $35,480. All other stands were off considerably.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 6th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $19,405; pretty good, but a slide of one grand under previous week.

"LET US BE GAY" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days, second, last week. **Other attractions:** Overture, Hearst Metrotone news, Capitol presentation ("Dizzy Daze"). **Gross:** $63,358; okay considering the heat and second week holdover.

"ALL QUIET ON WESTERN FRONT" (U.)

CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 14th week. **Other attractions:** None. **Gross:** $12,271; sliding off in its 14th week.

"HELL'S ISLAND" (Columbia)

GLOBE—(1,050), 35c-50c-75c. Shorts. **Gross:** $8,030; pretty bad.

"FOR THE DEFENSE" (Para.)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Pathe Review, Paramount news, cartoon ("Dizzy Dishes"). **Gross:** $74,900; splendid, jumping more than $16,000 over last week.

"RAFFLES" (U. A.)

RIALTO—(1,904). 65c-85c, 2nd week, 7 days. **Other attractions:** Comedy, "Neighboring Neighbors"; Lee Morse, Paramount news, cartoon, "Barnacle Bill." **Gross:** $17,000; big drop in 2nd week.

"HOLIDAY" (Pathe)

RIVOLI—(2,103), 35c-65c-85c, 7 days, 3rd week. **Other attractions:** "Cockeyed News" with Eddie Cantor; comedy, "Sing, You Dancers"; newsreel. **Gross:** $18,000; so-so.

"WILD COMPANY" (Fox)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Overture, "Bolero, Glory to Bacchus," with Harriet Hoctor. **Gross:** $70,458; away down.

"SONG OF THE FLAME" (First National)

STRAND—(3,000), 35c-50c-60c-85c, 7 days. **Other attractions:** "Slickers Ever," "Desert Thrills," "Dance of Fear"; comedy, "All Is Quiet." **Gross:** $18,739; still terrible, hovering around last week's take.

"DAWN PATROL" (First National)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 3rd week. **Other attractions:** Joe Frisco, "The Song Plugger"; newsreel. **Gross:** $35,480; a drop of $16,000 under previous week's figure, but still good for this house.

Boyd in Bancroft Cast

William Boyd, stage actor, has been borrowed by Paramount from United Artists for "Rolling Down to Rio," George Bancroft's next starring picture which Rowland V. Lee will direct.

Handles Colbert Vehicles

Full responsibility for story material of pictures in which Claudette Colbert appears has been vested in Rosalie Stewart, former stage producer.

Allen Signs Mexican Player

Hollywood—E. H. Allen, general manager of Educational studios has signed Chiquita, Mexican actress, to appear in an Ideal comedy with Tom Patricola. William Goodrich is directing the talker.

Honest Kay

When asked recently by a New York newshound where she was educated, Kay Johnson replied confidentially: "Don't tell anybody. My misguided family sent me to the Drew Seminary for Young Women in the hope that they'd make a lady of me—and see what I am, a DeMille actress!"

Optimism Trend For Trade Seen In Para. Record

Industry observers declare themselves to be considerably encouraged over the prospects for the immediate future as a result of a forecast this week from Paramount Publix which indicated profits for the first six months of 1930 will run 65 per cent ahead of the similar period last year.

While a forecast and, therefore, subject to change, financial circles usually regard Paramount's statements as hewing close to the line. In view of widespread talk of business depression and its effect on box-office grosses, the inclination consequently is to accept the Paramount figures as an industry barometer for the fall and winter.

The company estimates its consolidated net profit for the six months to June 28, 1930, after all charges and taxes, at $8,434,000, equal to $2.98 per share on 2,832,277 shares, the average number outstanding during the period. The profit for the six months, if reached, created a new high record for this period of the year, and is approximately 65 per cent ahead of the profit for the corresponding period of 1929, which was $5,130,000.

Estimated profit for the three months ending June 28, 1930, is $3,600,000, equal to $1.21 per share on 2,972,742 shares, the average number outstanding during the quarter. This profit compares with a profit of $2,556,000 for the same period of 1929, equal to $1.14 per share on 2,242,862 shares then outstanding.

Earns $1.21 a Share in 3 Months

Estimated profit of $3,600,000 for the second quarter is also a new high record for the second quarter of any year and is approximately 41 per cent ahead of the profit for the corresponding period of 1929.

The profit of $2.98 per share for the first six months on an average number of 2,832,277 shares compares with a profit of $2.31 on 2,224,683 shares, the average of shares outstanding for the corresponding period in 1929, and is an increase in earnings per share of 29 per cent.

Pathe Claims "Rebound"

Hollywood—Pathe has screen rights to "Rebound," despite announcement to the contrary, according to President E. B. Derr. Recently it was stated that Warners intended to film the Arthur Hopkins play. Ann Harding, Constance Bennett or Helen Twelvetrees will be starred in the Pathe production.

Fox and Loew to Play Warners in New York's Area

Warner product for 1930-31 will be played by the Fox and Loew theatres in the metropolitan area, under terms of a deal completed Thursday, according to announcement by Sam E. Morris general manager of distribution. 78 Fox and 58 Loew houses are included in the deal.



Claude Ezell

The conferences ended Thursday with Jack Sullivan and A. Blumenstein representing Fox; David Loew and Eugene Picker representing Loew's and the following representing Warners: Claude Ezell, George Balsden, Edward Goldstein and Harry Deckert.

Publix Houses West of Denver To Go To Fox

(*Continued from page* 15)

Denver—Rialto, Denver and one to open in August. This will be known as the Paramount.

Colorado Springs—Paramount, Rialto.

Pueblo—Colorado theatre.

Cheyenne, Wyo.—Paramount and Strand.

Grand Junction, Colo.—Mesa, Avalon.

Greeley, Colo.—Sterling and Rex.

Fox West Coast, already the ace circuit on the Pacific Coast, has been reaching East for many months. In the event, the Publix theatres are added to the approximate 600 now owned and operated by Franklin, insiders say it will be all over but the shouting.

R-K-O and Warners operate a limited number of houses in the same territory. The former is slated to turn over the Orpheum, San Diego to Franklin to operate. Thereby indicating possible further development in that direction.

The Warners now have 14 theatres in Southern California.

Los Angeles—Harold B. Franklin returned from the East Thursday, but could not be reached for a statement on the reported purchase of Publix houses in the West.

Plan "Blue" Showdown

Moberly, Mo.—Businessmen here plan to demand a showdown on "blue" Sunday, long a subject of controversy. T. P. Davis, manager of the Grand, recently was arrested for operating on Sunday.

Seek Cruze

Tiffany is dickering with James Cruze for a series of pictures, and for one western with William S. Hart, MOTION PICTURE NEWS learns.

Cruze has two more pictures to make for Sono Art-World Wide, having delivered seven so far to that company.

Support Tiffany On Score Charge Work, N. W. Plea

Minneapolis—Tiffany should be supported 100 per cent by independents for its leadership in bringing about virtual elimination of score charges, franchise holders here declared at a meeting, Monday. This never would have been brought about but for the franchise, it was stated, with RKO's action recalled in trying to back out of the original deal.

Requests for adjustments will be settled by local managers, rather than the setting of arbitrary rates, it is stated. The regular meeting of the rating committee will be held about Aug. 15. Oscar Hanson, sales manager, was here for the meeting.

Tiffany Makes Settlement In Cash on 'Allied' Film

Minneapolis—Tiffany's promise to pay to Allied a percentage of profits on one of the first year's franchise pictures, in return for Allied support, has been cancelled by a cash settlement. The settlement, it is said, ran into five figures. It was negotiated by Oscar Hanson, sales manager and W. A. Steffes, who negotiated the original deal for the picture.

Meet at Denver

Denver—Oscar Hanson, Tiffany sales manager, and W. A. Steffes, Minneapolis, were here Wednesday for a meeting of exhibitors.

Allied Leaders Holding Pow-Wow at Minneapolis

Minneapolis—Leaders of Allied States Ass'n. meet here on Monday. H. M. Richey, Detroit; Col. H. A. Cole, Dallas; Aaron Saperstein, Chicago; H. A. Staab, Milwaukee, Al Steffes and others will attend.

East Goes for Papers And West Cuts 'Em

Gabe Yorke, director of advertising of Fox Theatres (East), grabbed a nice block of space this week with announcement that the circuit's houses were going in for newspaper advertising heavily.

At the same time in Los Angeles, Harold B. Franklin, president of Fox West Coast Theatres, stated he was trimming newspaper space by ten per cent in a number of towns.

That evens up the two major divisions of the Fox theatre organization, even if the scales tip in opposite directions, and gave both of them a publicity break.

New Cameras, Lighting Systems Point Way To Higher Production Standards

Research Is Not Confined to U. S., Report of S.M.P.E. Makes It Clear

Constant scientific research unearthing of new secrets in photography are blazing the trail toward higher standards in production, the report of the committee on progress of the Society of M. P. Engineers declares.

New illuminants, reported to be adaptable for use with panchromatic stock are being developed in Germany. A water cell to reduce the heat given off by high intensity lamps such as are generally used in coast studios is another experiment under way.

These are typical of the advances discussed in the report, another instalment of which follows:

A survey of incandescent lighting in the United States, Germany, and England was published by Eveleigh.[56] Two sizes of spotlights available in Germany permit variation of the spot diameter and utilize a front ground glass plate for obtaining uniform diffuse illumination.[57] Descriptions were published also of searchlights, floodlights, "spots," overhead banks, and broadsides manufactured by a German firm particularly for use in the production of sound films.[58]

In order to decrease the heat given off by high intensity illuminants, such as used for lighting sets for sound and color motion pictures, Gordon[59] has proposed an experimental design of a water cell surrounding the lamp. Such a cell dissipates 75 per cent of the total watts input and results in only about 7 per cent light loss. Although it seemed that the practical limit of incandescent lamps had been reached several years ago when a 30 kilowat lamp was announced, lighting engineers showed this was not the case, for a 50 kilowatt lamp was made available during the fall of 1929.[60] According to recent reports from Hollywood studios 36 inch reflectors have been found to give maximum effectiveness with 10 kilowatt incandescent lamps. The small light units, 1, 1½, and 5 kilowatts, found most extensive employment in studios early in 1930. Portable dimmers, used individually or in connected units of two or three, found useful application for sunrise or sunset effects. Each unit handles 20 kilowatts.

Incandescents in Demand

A joint committee of the producers and technicians' branches of the Academy of M. P. Arts and Sciences reported on an investigation of arc lighting in fifteen Hollywood studios.[61] In 60 per cent. of the studios, arcs were being used for less than 10 per cent of the lighting; in 35 per cent, arcs were used for 25 to 50 per cent; and in only one studio were they employed almost exclusively. Sun arcs and spots were finding more extensive application. Three types of filters were in use: (*a*) individual choke coils for each lamp unit, (*b*) choke coils for each group of lamps, and (*c*) the use of a large electrolytic capacity across the generator windings. The investigation is being continued with plans for making oscillograph records of the commutator ripple at each studio. Buck and Albert[62] presented a paper on the subject of elimination of commutator ripple at the last meeting of the Society.

Descriptions have appeared in several foreign journals of new styles of illuminants, particularly several designs of the Osram Nitrophot which is said to be especially adaptable for use with panchromatic film.[63] Controversies have raged abroad, as in this country, on the relative merits of arc and incandescent lighting. It seems to be generally agreed that arcs possess many more merits to recommend their employment than when panchromatic film first came into extensive use in 1928.[64]

According to Clerc,[65] reflectors dyed with rhodamine and emitting fluorescent red light proved inadequate and too unstable as a practical means for supplying the red rays deficient in mercury vapor lamps. Combinations of tungsten and mercury vapor lamps in the ratio of 1125 watts or 750 watts of tungsten to 400 watts of mercury both give satisfactory rendering on panchromatic film without a filter.

Abadie[66] reported before the cinematographic section of the French Photographie Society on some interesting experiments with gaseous illuminants. Mercury and neon could not be used effectively in the same tube to give a white light, but when their combined light was supplemented with that from vaporized antimony and arsenic, a good white light was produced for the photography of colored objects. A lamp had been produced which contained neon gas and a cadmium-bismuth alloy at the cathode. Upon heating, the cadmium was vaporized and its arc gave a light of desirable spectral distribution. Two new glow lamps were announced for variable density sound recording.

Benford[67] presented useful data at the Toronto meeting on the radiation characteristics of two mercury arcs. A carbon arc lamp with a chromium plated copper reflector was claimed to give an increased illumination efficiency over other lamps of similar wattage.[68]

Silent Technique Mastered

A make-up test program by the American Society of Cinematographers was expanded to include color pictures and wide film. A new series of powders and greases was developed which photograph exactly as they appear to the eye.[69] A leading comedy actor reviewed some of his experiences in making his first talking picture which was first produced as a silent picture. Greater ingenuity was required in introducing the sound but at least 50 per cent. more laughs were stated to have been added.[70] By studying each spoken word of the English version of the picture, "Lummox," a director so directed a German speaking cast that their voices were adapted to the lip action of the production. Voices were made to appear to come off the screen when expressions could not be made to fit a lip movement.[71]

According to Stull[72] most of the well-known trick effects of the silent picture, such as the fade-out, fade-in, lap dissolve, and double exposure, have been worked out for sound-on-disc and sound-on-film methods. The details of these problems were solved by the cameramen during actual pressure of production. Hutchins[73] dealt mathematically with the problem of dimensional analysis as an aid to miniature cinematography and showed how, by the application of simple physical laws, illusions may be produced which appear real even to the trained.

Coissac[74] described equipment for making animated drawings and an elaborately designed machine printer for making enlargements, reduction prints, fades, double exposures, etc. The printer is built on a rigid steel support which insures freedom from vibration. Lightning effects may be produced, according to Seeber[75] by photographing a white wall upon which zig-zag line figures are intermittently projected by flashing arc lamps behind special tin masks.

Patent protection[76] was granted several applicants who disclosed, among others: methods for making anaglyphs, a process for obtaining composite pictures, a method for the synchronizing of sound with animated cartoons, and the production of grotesque motion pictures by photographing a checkered screen.

Trace History of Sound

Historical summaries[77] of the development of the sound film industry have been published by Gaumont and by Rider. It is of interest that the first patent for an electrical "pickup" was issued to Gaumont. Messter[78] has also reported on his trials with synchronization of sound and picture started 30 years ago.

Production programs for sound pictures continued to expand during the fall of 1929 and early part of 1930. European studios which were slower than the American studios in adopting sound, announced their plans for feature pictures in sound late in 1929. One German producer planned an American "invasion" by announcing the making of English versions of twenty feature pictures.[79] Bohm and Noack have each made an analysis of the situation in Germany during 1929, the latter reviewing the patent difficulties.[80]

Several French studios have commenced sound productions on a large scale, a number of them by the RCA variable area process. Société Gaumont which, until quite recently, recorded on the full width of a separate film by the Danish Peterson-Poulson method, has adopted fixed density recording in the margin of a separate film. This record is printed subsequently on the border of the film bearing the positive image.

In its latest large installation at Epinay, the firm Tobis is reported to have given up the system of employing a camera booth for sound taking and, like many American studios, has adopted sound-proof housings for their cameras. A fixed central station in communication with the different sound stages receives by wire the current from the microphone. In the Cinevox process, recording is accomplished with a glow lamp, according to a variation of the DeForest method.

Soviet engineers have worked out their own systems of sound recording and reproducing for use in the Russian studios and theatres. One studio in Leningrad and one in Moscow are reported to be making short subjects.[81]

Great interest was shown in the sound school sponsored by the Academy of M. P. Arts and Sciences and, with the completion of the fifth and sixth sections, more than 900 studio workers had taken the course.[82] The lectures presented by various authorities before this school were assembled and published as a Technical Digest. Plans were announced for an actor's school under the supervision of the same organization with the aim of giving ae-

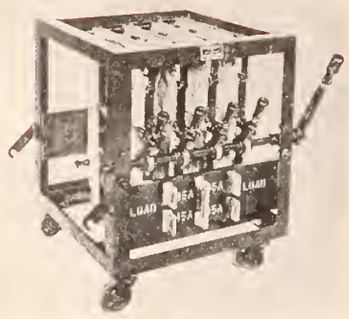
(*Continued on page 32*)

Serially in the NEWS

The report of the committee on progress of the Society of M. P. Engineers covers world-wide research into all of the technical phases of motion pictures.

The text is now appearing week by by week in *Motion Picture News*.

New Illuminants Developed in Germany; Test Water To Reduce Heat



Portable dimmer used to create "sunset" or "sunrise" effects. Reproduced from Journal of Society of M. P. Engineers by courtesy of Peter Mole, Hollywood.

tors the essential facts to assist them in working naturally before the microphone.[83]

Cameras More Compact

During the winter of 1929-30, a few grand opera stars were prevailed upon to "star" in sound pictures. In March the first screen opera, "Pagliacci" was produced, sung entirely in Italian.[84] A talking newsreel was introduced during December, 1929, which had novelty in that it was made without sound in the field but had the sound added later in the form of a reporter's running comments on the scenes depicted.[85] The problems and troubles of the news cameraman had been increased with the advent of sound, for dexterity, skill, and ingenuity were all necessary in securing good placement of the microphone.[86] Recent improvements in the design of compact equipment have decreased some of these burdens. One outfit for complete recording, exclusive of the camera, could be packed completely in two cases, weighing 70 pounds.[87]

A general review of the problems of sound recording has been published by Eisenberg.[88] Too ready acceptance by studios of certain practices of sound recording is unwise, according to Coffman,[89] as the industry is still in a plastic state and mistakes might easily be converted to production traditions. One of his warnings about too much mixing has already been justified as it is reported that some of the studios have eliminated this position. Maxfield[90] has analyzed the problem of acoustic control for talking motion pictures.

Mechanisms for synchronizing sound film cameras have been described by Friess,[91] one promising type employing a magnetic interlocking device to overcome certain disadvantages of synchronous motors.

The Debrie camera has been fitted with a sound-proof housing consisting of a box, containing the motor drive encased under the camera, and a cover on a vertical track which may be lowered or raised quickly by the movement of a hand lever. All controls are accessible from outside the case when it is closed. The merits of 16 different types of camera silencing housings used in Hollywood have been tested by a joint committee representing the producers and technicians.[92] Most housings were found to absorb more high than low frequencies. Motors should be mounted inside the housing but improvements are needed in methods of coupling the motor to the camera.

Descriptions of types of German portable sound recording trucks have been published.[93] Portable mixing booths mounted on pneumatic tires are reported to be in use.[94]

Data have been given on the frequency ranges of phonograph records showing that reproduction is satisfactory for frequencies from 50 to 10,000 per second.[95] Knowles[96] believes that film recording offers more advantages than disc recording. A synthetic resin coated on a heavy paper base offers a light, economical, and unbreakable material for the manufacture of disc records.[97]

Trace Microphone History

Borchardt[98] has dealt with the properties of microphones and Eveleigh[99] has given an historical review of the development of microphones. Extreme accuracy is needed in the manufacture of microphones according to an article describing their construction.[100] Booms for holding the microphone over the actors have undergone material development and several ingenious devices are available for handling microphones on the set.[101] The booms are operated easily by means of telescoping arms which permit operation over comparatively large areas.

Recording and reproducing lights for variable width sound record films have been improved and standardized. A 4 ampere, 5 volt, single axial filament in a pear shaped bulb is used for recording as well as a 6 ampere, 5 volt double axial filament type. For reproduction, a 7½ ampere, 10 volt single transverse filament is used with a cylindrical bulb. The Aeo light for variable density recording has been improved for effective illumination and life. An optical system has replaced the slit. For Grandeur pictures on 70 mm. film a new optical system was designed.

Palmer[102] has published details of a device for printing the footage numbers on the sound record while it is being exposed in the camera. These numbers correspond with those on the picture negative and facilitate matching the two negatives for printing.

Gaumont[103] has suggested leaving room between the picture and the perforations on both sides of a film for two sound records as might be required if right and left side microphones and reproducers were employed for simulating binaural hearing. The two sound tracks might also be used for non-synchronized speech in various languages.

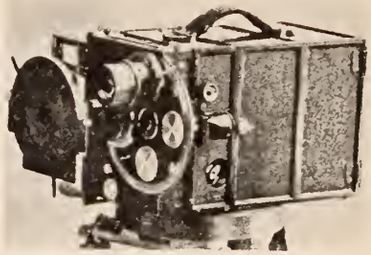
A modification of the Poulson magnetized wire recording method uses film base impregnated with colloidal particles of an alloy of nickel, cobalt, and iron as the magnetically susceptible recording material. The film possesses a slight lavender tint when so treated.[104] The process can be used for amateur standard reversal film or the record can be impressed by induction during making of the positive.

Another novel recording process is that suggested by Madelar by which a groove is recorded on the film support by means of a diamond stylus.[105]

Improvements in methods of sound recording have resulted in a large number of patents,[106] especially in Great Britain, of which the following may be described briefly: a sound record having varying dielectric characteristics which vary the condenser assembly capacity; in recording by means of the Kerr cell, a means for controlling the light reaching the sensitized surface is provided so that it will be restricted to wave-lengths substantially equally affected by the cell; the use of a tapered quartz glass, connected to the light source of the last element of an optical system, to make "direct impingement" of the sound influenced beam of light on the sensitized support; the enclosure of a camera for sound recording within a chamber which is a vacuum or which contains a rarefied atmosphere.

Laboratory Practice

Production demands necessitated expansion of several Hollywood laboratories.[107] Germany has about twenty-five film processing laboratories with a combined capacity of approximately two million meters of positive film monthly.[108] There are approximately 150 laboratories for film development in the United States, but the bulk of the film is being processed in about five per cent. of these laboratories. According to Hubbard[109] there are six different types of negatives which the processing laboratory is required to handle, as necessitated by disc, and sound-on-film methods. A summary is given of modern versus older methods of processing.



The Castagna camera, manufactured in Vienna, which features a four lens turret. Reproduced from Journal of Society of M. P. Engineers by courtesy of Dr. P. Schrott of Vienna.

Machine development has been adopted universally in this country, chiefly as a result of the introduction of sound pictures. A Los Angeles firm has designed new small tanks and a relatively inexpensive machine. The tanks are arranged horizontally one above the other, and are about 50 feet long with a drying compartment placed above the tanks. Several rolls of film may be processed simultaneously.

Inspection projectors in processing laboratories have not as yet been fitted with sound testing equipment but the need for such installations is becoming apparent.

Rack and reel methods are still in use in the processing plants in Australia, of which there are about twenty. A more modern laboratory under technical control is being constructed.

Conklin described a densitometer constructed from a Martens photometer.[110] A compact developing tank for motion picture film consists of special reels around which the film is wound and a vertical "ring cylinder" composed of two concentric vertical cylinders.[111] Wolter described a small metal cylinder for use in developing test exposure strips on location.[112] Patent protection[113] was granted on devices for automatic inspection of motion picture film during processing, means for handling wet film on sprockets, drying equipment, development of picture area and sound track (on the same film) separately, and improvements in apparatus for the development of film by ammonia gas.

Photographic Chemicals, Solutions

Much attention has been given the composition and properties of the photographic solutions used for film development in recent years, particularly since the general adoption of sound and color pictures. Developer characteristics are continually changing and a test suggested by Dundon, Brown, and Capstaff[114] is of interest, therefore, for it offers a rapid means for determining the degree of exhaustion of a developer. A two-solution developing procedure, whereby overexposed negatives are immersed in a 5 per cent. carbonate solution following development, has been suggested by Forstmann and Lux[115] as a means of avoiding blocked highlights. Hamer[116] concluded that the use of a desensitizer in the form of a preliminary bath is preferable to adding it to the developer.

Fine grain developer formulas for negative development as recommended by three manufacturers have been discussed by Heering.[117] A symposium on fixation was conducted by the Royal Photographic Society during 1929, papers being presented by Renwick and by Baines.[118] The use of a solution of mercuric chloride and potassium bromide was shown by Crabtree and Ross[119] to be capable of detecting 0.05 milligram of sodium thiosulfate (crystal) in motion picture film.

Printing machinery is being redesigned rapidly for better quality and more rapid production of sound-on-film prints. One manufacturer of printing equipment has brought out a sin-

(Continued on page 33)

Research Blazes Trail for Higher Studio Standards

(Continued from page 32)

gle operation printer, and another manufacturer is reported to be working on a new model. A new combination printing device has been described by Goff[120] which permits both optical and continuous printing as well as trick work. It is adaptable either to 16 mm. or to 35 mm. film, has a curved gate, a variable aperture plate, and the pressure plate is recessed and blackened. The Debrie "Matipo" printer was remodeled to adapt it for printing sound and picture records simultaneously.[121] A new continuous printer designed by Lawley is available on the British market.

A novel feature is that only one tooth of the driving sprocket is in contact with the film while it passes the exposure aperture. The light intensity is magnetically controlled and the printing speed is 90 feet per minute.[122] Wolter[123] has described a German reduction printer in which a violet filter is employed between the light source and the 35 mm. film. A sensitometric device known as a "gammeter" permits the correct printing exposure for a given negative to be found by visual inspection.[124]

"Squeeze" Track Control

One of several problems connected with the reproduction of sound has been the proper control of sound level in the theatre. Much use and some abuse of fader control have resulted from efforts to correct for volume variations resulting from recording sound at different levels and which were not entirely smoothed out by re-recording. One studio has devised a "squeeze track" for the purpose of adjusting differences in sound level. This consists in blocking out part of the sound track by exposing it before development to a negative consisting of a black line of varying width from zero to the full track width. The positive sound track thus becomes a record of varying width contained between two black lines filling up the remaining space of the track on each side of the track itself which is in the center of the space.

Patents related to printing processes[125] disclosed, among others, the following methods: (*a*) a means of printing two rows of pictures on the same face of a film by printing, first, from every alternate frame of a negative and, subsequently, printing from the remaining frames; (*b*) synchronization of a positive film and a gramophone by printing markings between the pictures which bear a relationship to divisions on a counter geared with the gramophone; and (*c*) the use of an illuminating system for rapid printing which comprises an extended light source and a quartz block having curved sides which, by internal reflection, concentrate the light on a single printing point.

Editing and Splicing

A patch made of film support, 0.003 inch thick, was proposed by Crabtree and Ives[126] as a uniform and satisfactory method of blocking out splices on sound film. Equipment for cutting has been developed on a basis of the needs experienced for sound pictures and many of the make-shift devices are giving way to commercial products embodying the necessary features for handling sound films. Three designs of "Moviolas" are available for sound film editing: (*a*) a sound picture synchronizer for use with records on separate films, (*b*) a disc reproducer, and (*c*) an apparatus for use when sound and picture are on the same film. In the last named device, the film movement is continuous; a rotary shutter turns inside a cylindrical lamp housing around which the film passes.[127]

Richardson[128] has described a reduced speed motor driven rewinder devised by Slagle and Seckel which rewinds at 60 to 90 feet per minute. An automatic rewinding device described by Engelmann[129] in 1928, but not mentioned in previous reports, is of interest since the reels lie in a horizontal position. More recently the same author has given details of an expanding case for film rolls permitting quick removal or replacement.[130] Patent protection has been requested for a method of editing pictures and sound records, the latter being recorded magnetically on a steel wire.[131] Several other patents are recorded which relate to improvements in splicing apparatus.[132]

Theatre-Hotel

Sioux City—"Enjoy a comfortable and cool night's sleep," invites Mickey Gross, manager of the Sioux City, as he issued public invitations to anyone to "Pick up your bed and walk to the Sioux City theatre if you want to escape the terrific heat." Gross offered to permit anyone to use the theatre for sleeping purposes during the extremely hot weather.

"There are no restrictions whatever to this proposition," said Gross, "except that the person must bring his own cot."

Less Use for Titles

With the expanding use of sound film, the necessity for titles and titling machines has diminished considerably, although for silent releases and for non-theatrical films, titles still find an important application. A double titling machine made in Germany uses vapor arc lamps and has a capacity of 8,000 meters per eight hours.[133] Another German device for title making employs a projection lamp with a 235 mm. triple condenser for illumination of transparent titles.[134] Three patents were issued pertaining to methods of preparing title copy for photographing.[135]

After Treatment, Cleaning, Reclaiming and Storage

A comprehensive discourse was published by Wiegleb[136] on methods of sulfide toning which included a review of all articles and patents with references. The chemistry of many selenium compounds and their suitability for toning purposes was treated by Sedlaczek.[137] Directions for the use of a dye mordanting formula containing copper sulfocyanide were published by Namias.[138]

Sound record prints may be lubricated satisfactorily, according to Crabtree, Sandvik, and Ives,[139] by applying a thin coating of a solution of paraffin wax in carbon tetrachloride along the edges of the film in the perforation area. Film will have a minimum tendency to accumulate scratches, dirt, and finger marks, which in turn cause ground noise, if edge waxed and buffed after applying a 1 per cent solution of cantol wax to the entire emulsion surface. A description has been published of a film cleaning and treating machine which processes 2,000 meters of film per hour.[140]

Several processes[141] for film preservation have been exploited for which various claims are stated, such as increasing the flexibility of the film, reducing its tendency to become scratched or buckled, and generally increasing its useful life. Another process is particularly recommended for revivifying old films by a method of cleaning, brushing, and resurfacing with a chemical treatment to eliminate scratches and abrasions. No technical details have been published on the chemicals employed.

One patent of three issued, dealing with cleaning and conditioning processes, describes a method for the treatment of a sound record to eliminate "parasitic noise" during reproduction.[142]

As a result of a serious studio fire in the East and a laboratory fire on the West Coast during 1929, a great deal of pressure was brought to bear on all laboratories to increase their safeguards for fire prevention. Even before the two fires, however, a committee of representatives from all laboratories was appointed by Will Hays to work with the National Board of Fire Underwriters to revise the code of recommended practice for laboratory requirements. This committee has not completed its investigation but is expected to report within the next few months.

Incandescents in Demand, S.M.P.E. Survey Reveals

The characteristics of nitrocellulose films which may undergo flameless combustion at 150° C. have been discussed by a well-known Federal chemist.[143] Contact with an electric lamp, a heated steam coil, a hot wire, or a burning cigarette, may ignite such film. Directions for the construction of storage vaults for safe storage of this material have been published by Brown.[144] A German film safe is composed of a series of sliding drawers which may be stacked on top of each other and side by side in sections.[145] Additional containers for film reels have been patented.[146]

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(Continued on page 34)

Invasion of Duluth by R-K-O, Warners is Seen

Duluth—Warners and R-K-O or both are reported seeking a foothold here via the Blackmore string of houses. The Blackmores are planning a 900-seat house, which gave rise to reports that Warner or R-K-O or both are backing the Blackmores. Publix has Duluth sewed up, except for the Blackmore and J. B. Clinton houses.

Film Houses Can Play "All Quiet" at $1.50 Top

With all scheduled $2 showings in wired Shubert houses already opened, "U" now is booking "All Quiet on the Western Front" to picture theatres which agree to advance to $1.50 top. The first of these showings are at the Strand, Far Rockaway, L. I., and Binghamton, Binghamton, N. Y.

Raymaker To Direct Serial

Herman Raymaker is to direct the Rin-Tin-Tin serial, "The Lone Defender," which Mascot Pictures will make, states President Nat Levine. The chapter play, to be made on the Coast, will be the first of three that Mascot will make for 1930-31 release. The others are: "The Phantom of the West," starring Tom Tyler, and "The King of the Wild," a wild animal picture.

Levy Gets Pathe Office

George L. Levy, for six years with Pathe and Associated Exhibitors, has been named manager of the Indianapolis Pathe Exchange, in an appointment just announced. The company has transferred the Pittsburgh office to the Central division, which is headed by Harry D. Graham.

Cinnamond Expands

Madrid—Cinnamond Films, of Barcelona, have opened exchanges in five key cities, Madrid, Valencia, Bilbao, Seville and Barcelona. This organization distributes Pathe's entire product in Spain.

Heads New Department

Universal City—Robert Wyler heads a new department at Universal to assist authors and playwrights to develop story ideas.

Talk with Feature Action

Graham McNamee, talking reporter for Universal's newspaper reel, dramatizes events in the company's feature, "The White Hell of Pitz Palu."

New P. A. Merger

Hollywood—A new free lance publicity firm has opened offices at Tec Art Studios under name of Associated Publicists. Bill Henry, Bill Wise and Milton Watt comprise the firm.

Fox Builds in Wichita

Wichita, Kan.—Fox Mid-West is slated to build a $100,000 house here. A site at 308 East Douglas Ave. has been leased.

Theme Bans "White Cargo"

Richmond—"White Cargo" has been banned by Virginia censors because of its inter-racial marriage theme.

S. M. P. E. References Used in Progress Report

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Warners Get Interest In Springfield Houses

Springfield, O.—Fifty per cent of the stock in the Fairbanks, Majestic and Regent-State theatres here has passed into possession of Warners, it is reported.

Amusement Park Sound System Stirs Showman

Columbus—Theatre owners here are hot and bothered over installation of sound equipment at Olentangi Park, outdoor amusement park, feeling this offers a dangerous form of competition. Max Stern and Elmer Haenlein operate the resort.

Films for National Theatre

Ottawa—Pictures would be included in presentations scheduled at the proposed 2,000-seat National Theatre. Funds have been raised for the building and the Government has donated a downtown site.

Logue Resigns as "U" Scenario Chieftan

Hollywood—Charles Logue, writer and for several months Universal scenario department head has resigned. No successor has been named.

David Broekman, director general of music at Universal during the past year, also leaves this week on completion of his contract with the organization. Broekman is reported to have left because of the rearranged production schedule for the coming year which limits the number of pictures requiring music.

Two Fox Men Honored

C. E. Hilgers, Dallas, and Booker Ben Dare of Denver are the first field men to qualify for membership in the Fox 1930-31 Hall of Merit, Hilgers, because his Dallas exchange led the field in the first four weeks of selling and Ben Dare for the part he played in bringing the Jimmy Grainger Week championship to the Denver branch for the third successive year.

Iowa Houses Change Hands

Des Moines—Several Iowa theatres to change hands this week were the Rialto at Scranton, transferred from O. E. Holmes to O. A. Unz, formerly an exhibitor in Minnesota, and the Princess at Livermore, sold by R. Weber to Mrs. F. E. Collins, who is the owner of the building which houses the theatre. She plans to take active management again.

Handling "U." Sound Track

Minneapolis—Ted Karatz, manufacturer and distributor of Ultraphone disc device, is taking over distribution of Universal sound track in this territory. The deal was closed recently with W. G. Ranels, sales manager for Universal Sound Systems, Philadelphia.

Two New Paramount Officers

Joseph H. Seidelman, assistant manager of the foreign department, and Walter B. Cokell, head of the budget and statistical division of the treasury department, have been named assistant secretaries of Paramount Publix.

West Coast Rebuilding

Denver—Premiere opening of the rejuvenated Queen is planned by West Coast theatres for the fall, when practically a new structure will be completed on the site of the house which fire destroyed several months ago.

Seek Advertising Censors

Sydney-Censorship of film posters and newspaper advertisements is being sought by Australian reformers.

"U" Signs Mary Duncan

Hollywood—Mary Duncan has been signed by Universal for the leading feminine role in "Boudoir Diplomat," adapted from "The Command to Love."

Wallace Gets Assignment

Richard Wallace is to direct Ruth Chatterton's next picture for Paramount, "The Right to Love."

THE SHOWMAN

SECTION OF MOTION PICTURE NEWS

AUGUST 2, 1930

PRESENTING

THEATRE FASHIONS FOR 1930

In Denver, a house with a facade in Mayan architecture. In Los Angeles, one built a la a French chateau.

In Salem, Massachusetts, a theatre to blend with the architecture of the town and in Sydney, Australia an outstanding example of the Spanish-type house with its brilliant coloring and splatterings of colorful tile. The new order of the day in theatre building as exemplified in the construction activities of important circuits.

HOW AN INDEPENDENT DID IT

Will Horwitz, Texas showman, smiled at his chain competition, put on his thinking cap and gave the boys a run for their money. He tells how he did it in this issue.

LUMINOUS LIGHTS IN THEATRE LIGHTING

Ever hear of it for interior effects? It takes a house in New Zealand to demonstrate that an innovation or two in showmanship is still left for the enterprising.

SKELETONS AND A NEW THEATRE

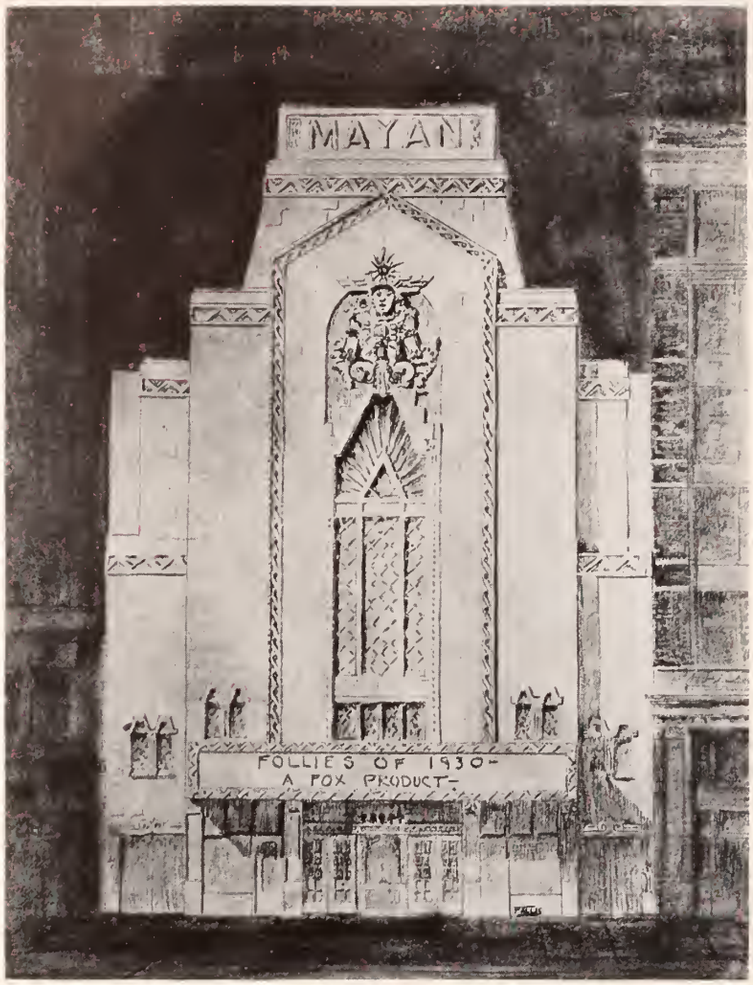
They kept the walls and the old steel work and around both are building a de luxe theatre. Right on Broadway, too. R-K-O is providing an answer to a problem facing many showmen. Don't pass this up.

ALSO

John F. Rider's tenth lesson in the Projectionists' Round Table series . . . . Ray Belmont Whitman on what and what not to do in filing patents; also descriptions of newly patented devices . . . New equipment, who is sponsoring it and how it works . . . David Sarnoff who comforts by declaring television will never replace the theatre.

THE SHOWMAN *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* MOTION PICTURE NEWS. MOTION PICTURE NEWS *Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist. Central West Representative, 910 So. Michigan Avenue, Phones Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.*

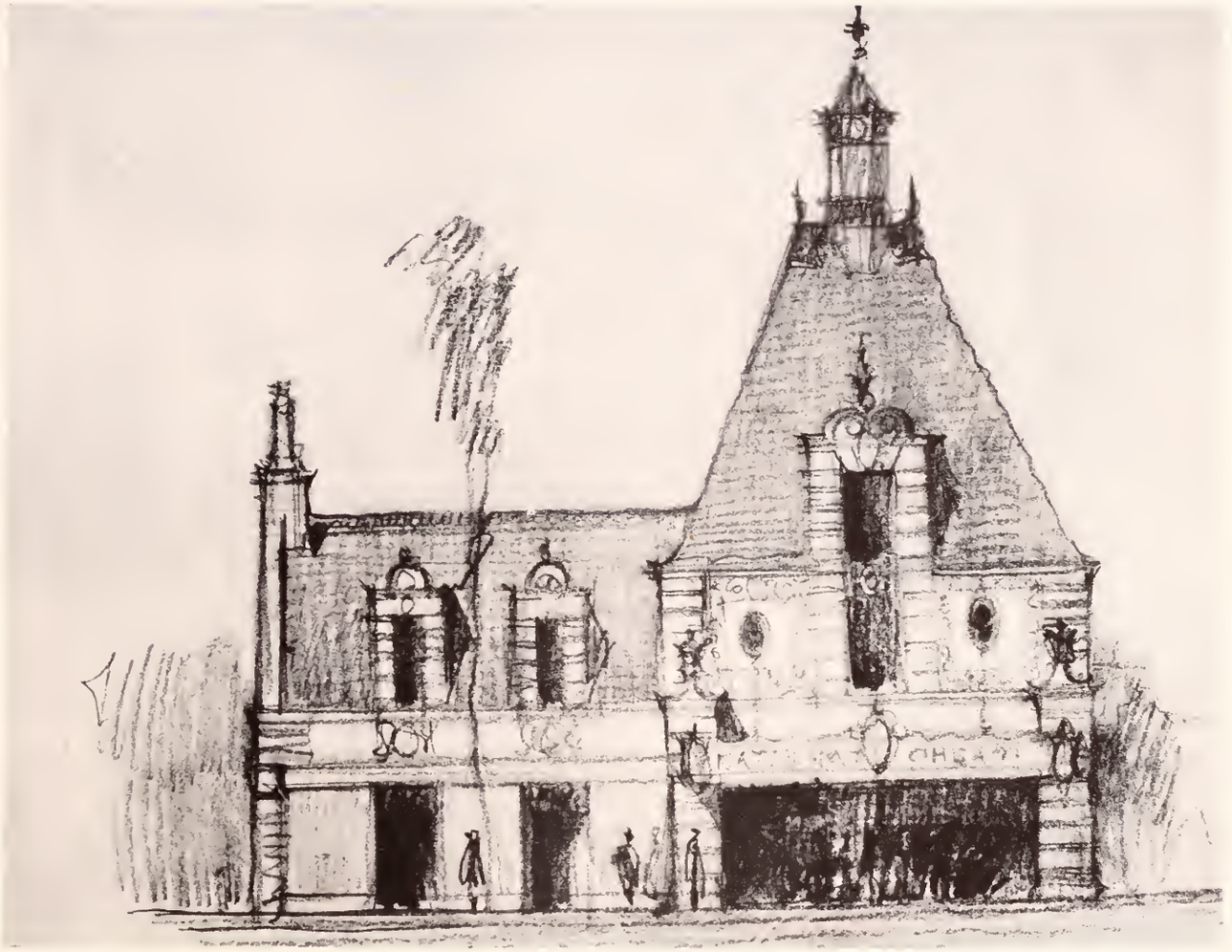
What Fashions Decree for '30



Denver—The Queen, which burned some time ago, emerges in the fall as the Mayan with its facade in that type of architecture. Acoustically, Fox West Coast Theatres will treat this house with a plaster said to kill echoes and rebounds. A stage and a capacity of 1,200 figure in the plans. Architect: M. S. Fallis of Denver

Pomona, Cal.—How Balch and Stanbery, California architects, envision the Fox theatre planned for Pomona. Long and low in conformity with the general architecture of Southern California, the tower of the proposed house will dominate the structure





Los Angeles—Loge seats only will be one feature of the Fox Los Feliz, to be built in the French drawing room style. Landscaping of grounds around the theatre will be a feature and foliage and trees will be planted in abundance. Capacity: 900. Location: Vermont and Franklin Avenues. Architects: Morgan, Walls and Clements



Los Angeles—Another Fox West Coast venture. To the left is Boller Brothers' study of the Stadium Theatre to be built at Robertson Boulevard and Pico Street. This will be one of the few stadium-type houses in Southern California

Blends Theatre With Its Town



The Paramount at Salem, Massachusetts is in the rear of the building here illustrated and is reached by a long lobby. C. W. and George L. Rapp, who designed the theatre, endeavored to fit the house into the existing style of architecture prevailing in the town. Therefore, many Colonial features are included in the decorative scheme.

SALEM, Mass.—Paramount Publix has added to its long chain of theatres an interesting project located at Essex near St. Peters Street.

Capacity of this new house is 2,215 seats, with 1,766 on the main floor and the small balcony seating 449.

The entrance to the theatre is reached by a long lobby which goes through an existing building. The main front of the existing building remains without any changes with the exception that the entrance to the theatre has been enhanced by marbles, canopy signs, electrical appliances, etc. In other words, the main theatre sets at the rear of the existing building and utilizes what was waste property which did not bring in revenue.

The auditorium, in design, carries the influence of the refined French Renaissance, but at the same time has the spirit of the Colonial features, such as the grand lobby and the ticket lobby. It has been in the mind of the architects to conform in some respects to the existing style of architecture at Salem.

Prepared for Wide Film

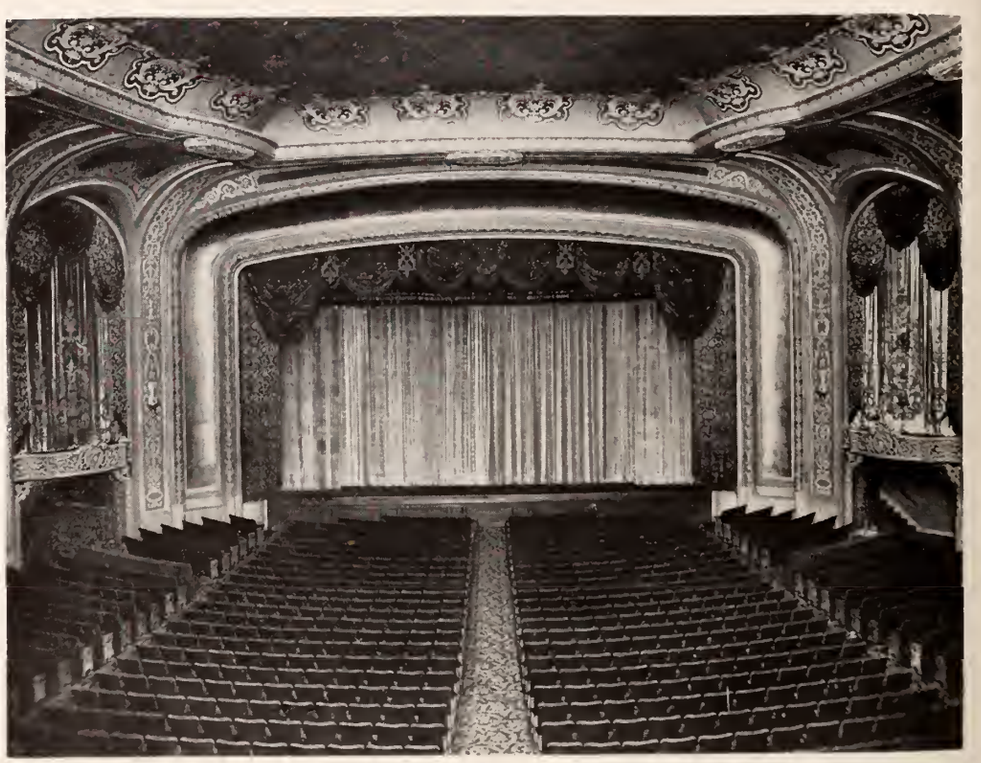
A small stage and sound room have been designed so as to make provisions for an enlarged screen and also to contain equipment for stage presentations. Space has been allotted at one end of the stage for switchboard and other mechanical equipment.

The entire auditorium has been decorated in colors and ornament has been treated by stencil work and brought out in the effects of relief, and is surrounded by a dome illuminated by various colors blended harmoniously with the color treatment of the side walls and proscenium arch.

The foyer at the back of the auditorium is of ample size and is treated in a way to act more or less of a combination between a grand lobby and foyer. Two stairways will take patrons to the foyer at the mezzanine level which is likewise treated in a spacious way. Decoration of the two foyers is refined in color and has been furnished to carry out the uniform style and treatment harmonizing with the balance of the theatre.

Lobby Like a Salon

The grand lobby has been designed and decorated to give one the effect of a large salon. The introduction of shadow boxes at the side walls and over the entrances to the lobby from the street is an added feature.



A long shot of the auditorium of the Paramount. In design, it carries the influence of the refined French Renaissance. The stage is sufficiently large to accommodate wide film if and when Publix is ready to introduce it. Space has been left on either side of the stage for a switchboard and other equipment necessary in the exhibition of wide-angled pictures.

Lighting fixtures have been designed in a modernized style to harmonize with the respective places for which they serve.

Retiring rooms, such as the smoking rooms and the lounges, etc., are decorated in colorful treatments. It was the aim of the architects in planning this particular type of theatre to make it as homelike and attractive in appearance as possible.

This particular theatre is one of a series of smaller type houses now being planned by C. W. & Geo. L. Rapp. In each one the architects have taken into consideration the community in which it is being built and have studied the customs of the people and the particular thoughts and styles of their architecture. Although the Salem house may be classed as a medium-sized theatre, it has practically all the mechanical equipment, such as electrical heating plant and cooling system to be found in a deluxe house of a larger type. No expense was spared by the owners in giving to the people of Salem exactly what they would find in larger houses.

Vision Unimpaired

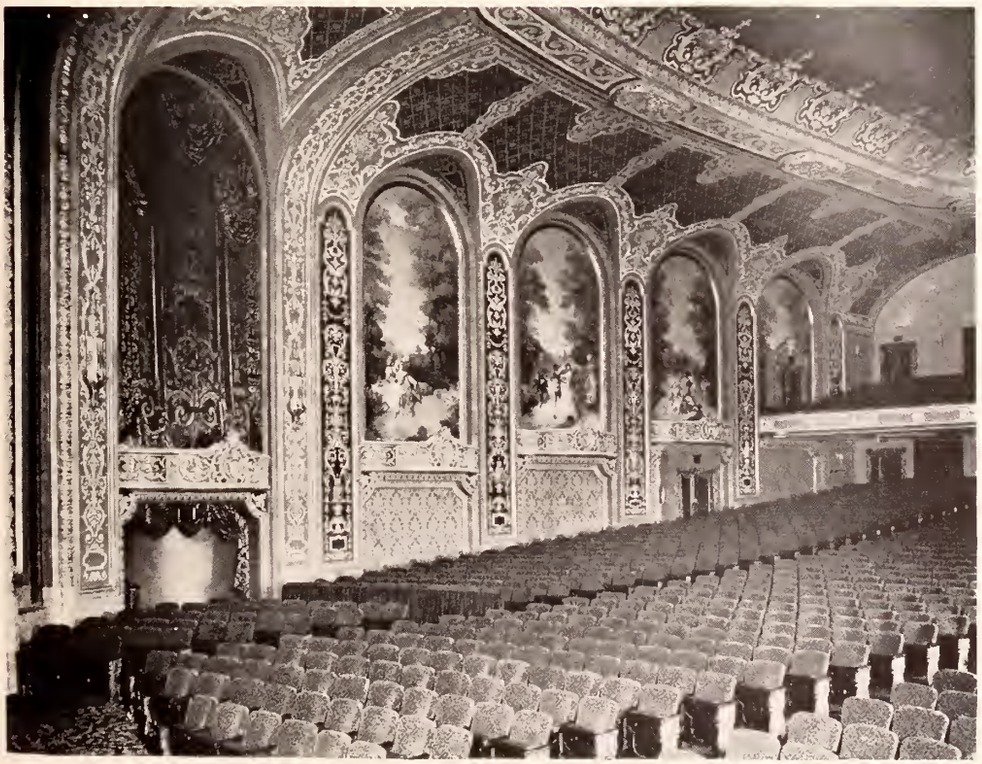
In design, the mezzanine proper has been kept toward the rear of the auditorium which enables practically all those seated on the first floor to get a full view of the decorations in the side walls and the ceiling. The mezzanine does not in any way cut off or impair the sight lines or views from the patrons of the main floor. At the side walls of the auditorium are built-in features which have been used for illuminating decorations by the introduction of Cutler units which can be regulated to give soft tones. By the addition of these units, lighting fixtures have been more or less subdued and give a softer light.

Draperies and period furniture have played an interesting part and have been carefully selected to harmonize with the surrounding architectural detail.

Throughout the theatre, especially in the lobby and foyers, use of mirrors play an important part. They are interesting in detail, have a tendency of increasing the size of the respective rooms and give interesting vistas of the theatre from various angles.



The left wall of the auditorium illustrating the French Renaissance motif in the decorations of the panels. Lighting units, built into the wall, make it possible to soften the illumination and obtain subdued effects.



The lobby which connects what was an existing building front with the theatre itself. Note its unusual length and the richness in effect achieved by the carpet design.

The Antipodes Turn Spanish



The Spanish-type theatre at its best. Hoyt's Plaza at Sydney, Australia, is a one-floor house with balconettes, showing on the left and right of the stage, from which guitar players provide an atmospheric musical interlude prior to each performance



One of the rest rooms. The motif is carried out carefully and with the effective results this illustration reveals. The beamed ceiling, in contrasting color with the remainder of the room, lends an interesting touch

The orchestra from the left. Note the detail of the frieze below the projection booth on the upper left, the chairs and the successful use of colored tiling on the raftered ceiling. The plastic decorations are in Craftex





One view of the lobby. Terrazo and mosaic tile work, conceived by John Foster of Boston, plays an important part in the decorative conception. The usherettes wear ankle length costumes of red velvet and black lace, relieved by yellow flowers at the waist



An excellent illustration of the careful attention paid to detail at the new Plaza. This photographic study tells its own story. The one missing factor are the colors in which the original is designed

An Australian theatre that rivals any of its American competitors is Hoyt's Plaza at Sydney. The new house, built on the site of the old Colonial, is a fine example of the Spanish-type theatre. The facade, illustrated here, is in colored and colorful tile

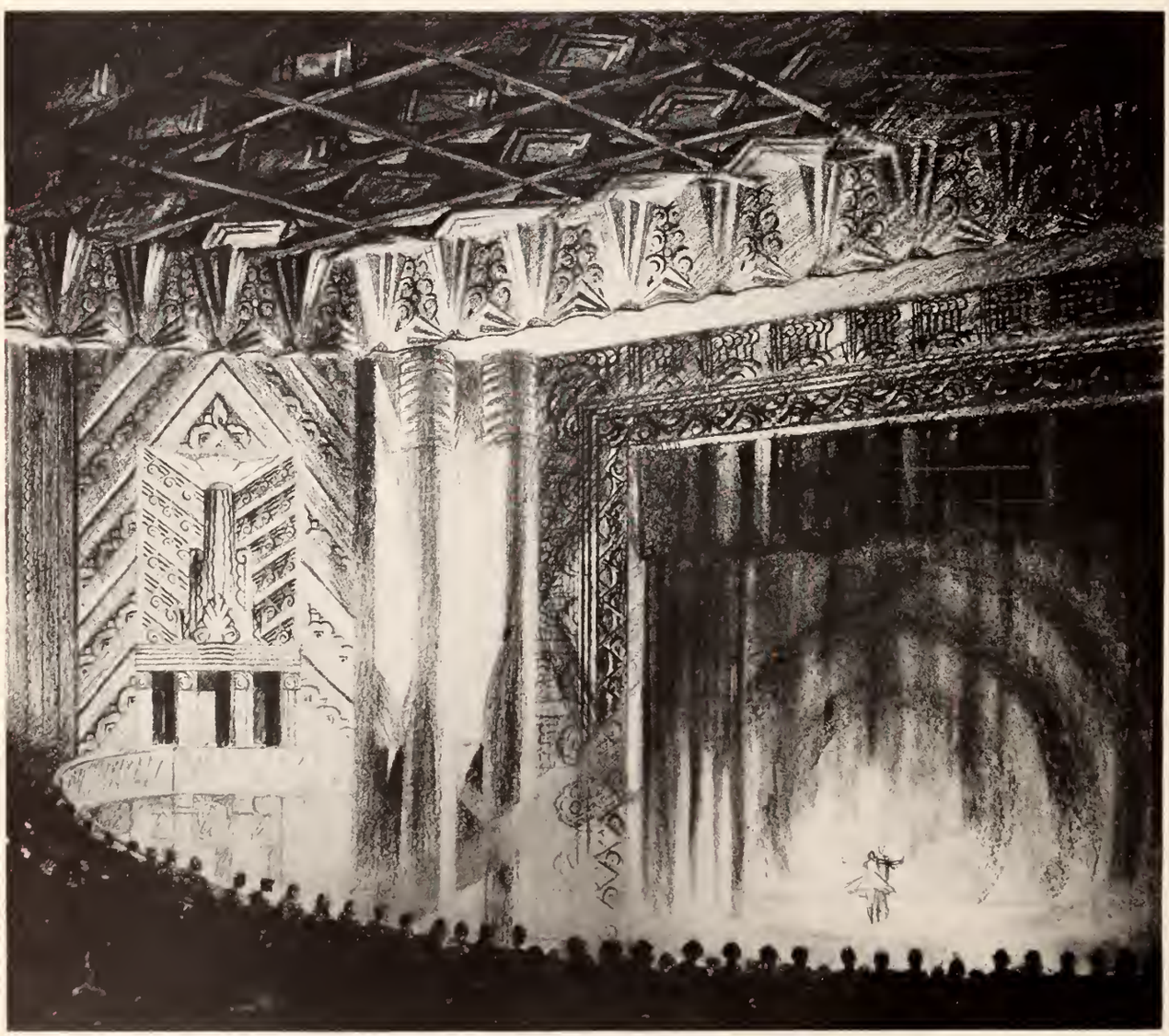


Modernism Is The Keynote



Study of proposed Fox theatre for Billings, Montana, plans for which are being drawn by Robert Reamer, Seattle architect. The house will seat 1,760, be modern in treatment and cost $250,000.

Modernism will prevail throughout at the Fox in Billings. The stage will be designed to accommodate flesh and blood attractions and will be large enough for a Grandeur screen



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FULCO

BRANCHES IN ALL KEY CITIES

CHICAGO

WORLDS BEST THEATRE EQUIPMENT

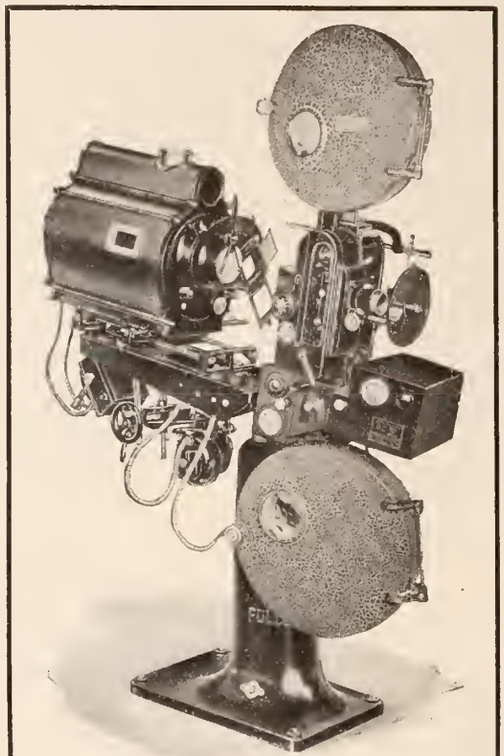
Present day projection arc lamps employ more amperage than formerly, and competent engineers predict much heavier currents because of insistent demand for more light to meet the need of larger pictures and to overcome film density, color and "sound" screen porosity. As amperage rises, film heat difficulties and dangers increase.

Be Prepared

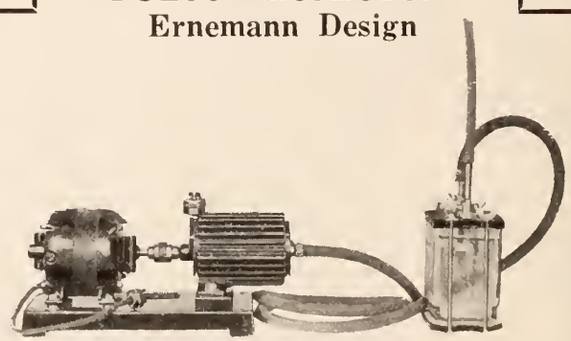
JUST REMEMBER — the Fulco Projector is the ONLY MACHINE built to function with the ONLY SYSTEM ever invented that really and completely solves the aperture heat problem—no matter how heavy the lamp amperage—and prevents film warping, buckling, drying, ignition.

The Fulco Moist Air Film Cooler is a complete, separate unit and may be added to Fulco Projector installation at any time.

BE PREPARED—
EQUIP WITH FULCO PROJECTORS



FULCO PROJECTOR
Ernemann Design



FULCO Moist Air Film Cooling Apparatus

E. E. FULTON COMPANY

Executive Headquarters: **1018 So. Wabash Ave., CHICAGO**

C. H. FULTON
President

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NEW YORK—115 W. 45th St.
BOSTON—65 Broadway
PHILADELPHIA—1337 Vine St.

A. G. JARMIN
Treasurer

BRANCHES

ATLANTA—146 Walton St.
LOS ANGELES—Film Ex. Bldg.
Factory—2001 So. California Ave., Chicago, Ill.

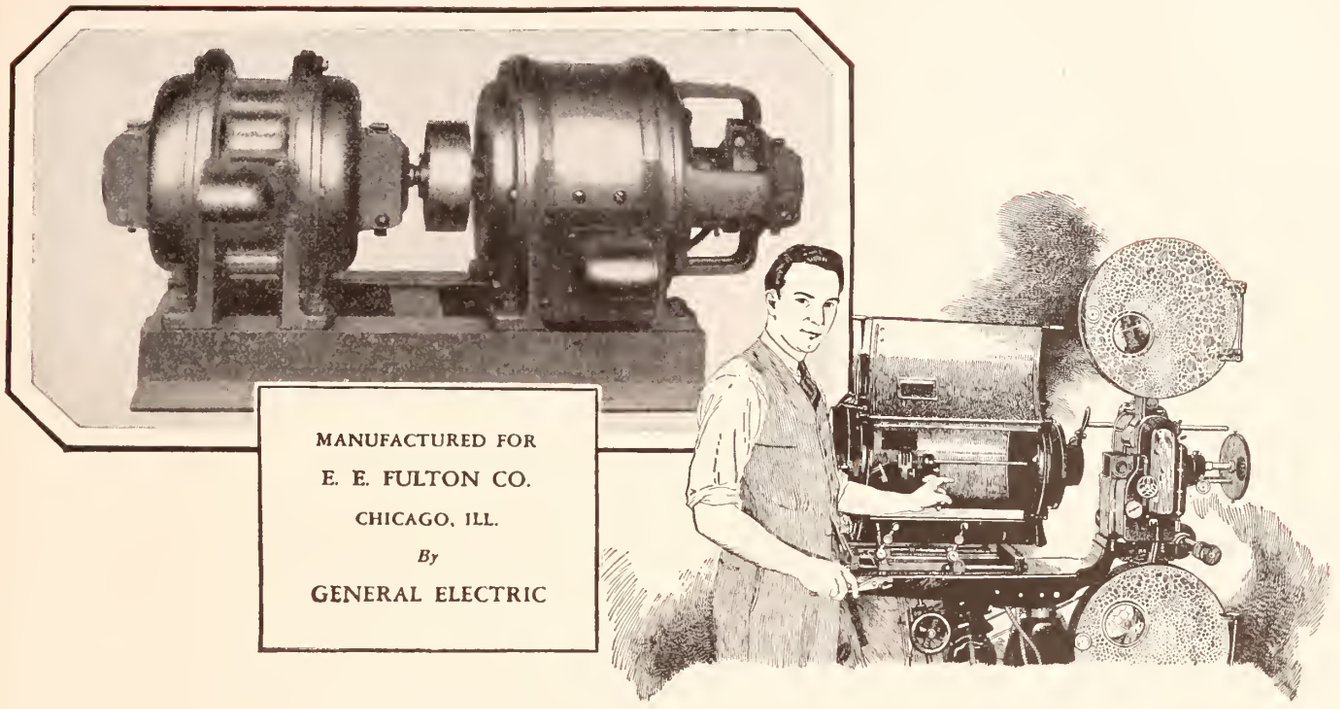
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Vice-Pres. and Sales Mgr.

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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



There's a G-E motor-generator set to meet every power requirement

Select the right-size G-E motor-generator set for your projection needs. Remember, the right size is also the most efficient size.

But regardless of the size you select, you are assured of the same steady, quiet, vibrationless operation that has helped make G-E motor-generator sets the standard of dependability wherever motion pictures are shown.

As exclusive distributor of G-E motor-generator sets in the theatre field, the E. E. Fulton Company, will gladly furnish complete information on this line. Or, if more convenient, address your inquiry to the nearest G-E office.

150-11

GENERAL ELECTRIC

FULCO

E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

WHEN SUMMER IS GONE.....

and cool autumn nights arrive once more you will naturally expect to see a lot of familiar faces at your box office window,—faces which have been absent most of the summer. What have you done during the slack period to make the old show shop look good and inviting to this bunch of absentees and returned vacationists who will soon be at your door, ready and eager to slip you the welcome coin once more?

AS CREATORS AND DESIGNERS OF DISTINCTIVE INTERIORS

we have evolved some very striking decorative stunts, — stunts that make a deep and pleasing impression and make 'em feel as though they had stepped right into a brand new place of amusement.

We ask only a chance to submit our ideas. You have everything to gain and nothing to lose by getting in touch with us.

J. A. TORSTENSON & COMPANY

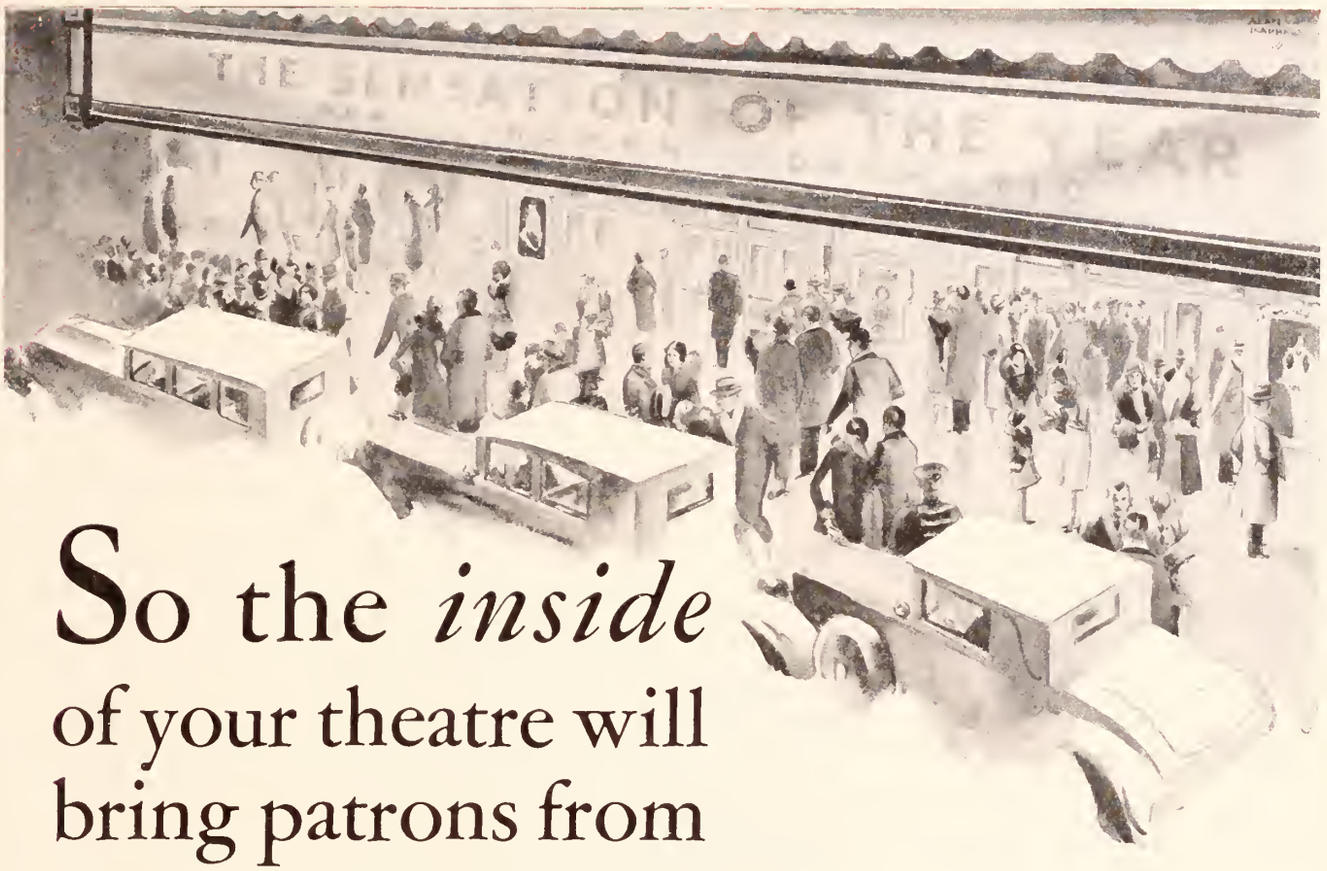
CHICAGO ILLINOIS

FULTON COMPANY branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject.

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside*. From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.



Illustrating Theatre Chair No. 8136 with 843 Standard

A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.



AMERICAN SEATING CO., 14 East Jackson Blvd. (M 8)
Chicago, Illinois

Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

Name.....

Address.....

Theatre.....

WORLD WIDE SEATING SERVICE — AMERICAN SEATING COMPANY — CHICAGO, U.S.A. EST. 1885

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: 14 East Jackson Boulevard, Chicago, Illinois

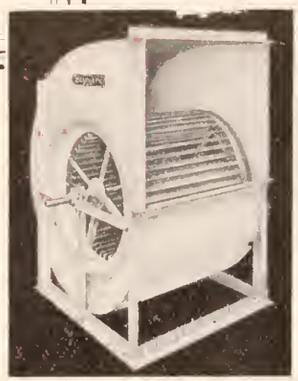
Branch Offices in All Principal Cities

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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

BLIZZARD FANS



"Make Talkie Movie Fans"

Meet "The Aristocrat," the new All-Quiet, greater volume air producing Blizzard Fan. Made especially for particular Showmen and their talkie movies.

Built For Your Needs

One of our Blizzard Models is built for your requirements. Jot down the length, width and heighth of your auditorium and address an envelope to us. You will have the facts that mean Cool Comfort. Write us NOW for descriptive literature.



BLIZZARD SALES CO.
OMAHA, NEBR.

AUDITEC

The Modern

Decorative Acoustical Corrective Material

Auditec fulfills so completely every need for acoustical correction making your auditorium clear toned and at the same time being capable of such decoration as to leave your house equally or more beautiful than before. Acoustical correction has a direct result on box office profits and you owe it to your own desire for a greater business to have your house analyzed for acoustics. Auditec is low in cost, high in results.

Made in Six Beautiful Colors and Special Designs

Get in touch with your own **E. E. Fulton Company** office and have them supply you with a questionnaire. No obligation is involved as this engineering service has been arranged for you through the **E. E. Fulton Company** firm. You will be surprised at this new and better manner of acoustical correction.

NATIONAL RUG MILLS, Inc.

Milwaukee - - Wisconsin

AUDITEC

GALLAGHER

Orchestra Equipment Company

616 W. Elm St., Chicago

Orchestra Equipment



MUSIC STANDS
STAGE AND PIT
RESONATORS
ORGAN LIFTS
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STAGE PLATFORMS
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AND
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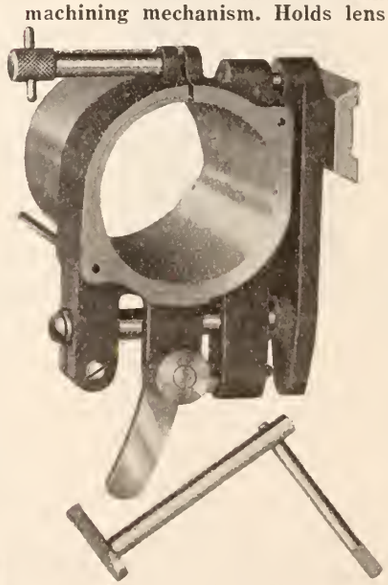
ALL DESIGNS AND FINISHES

Centering Lens Mount

For Simplex

Permits instantaneous lateral adjustment of lens to center sound track film picture on screen.

Can be attached in a few minutes without cutting, drilling or machining mechanism. Holds lens rigid and vibrationless.



Centering Lens Holder

SIMPLE
ACCURATE
EFFICIENT
INEXPENSIVE

Price each, $25.00

CENTERING MOUNT for MOTIOGRAPH	Each	$35.00
CENTERING MOUNT for POWERS	Each	50.00
CENTERING MOUNT for FULCO	Each	50.00
DUPLEX APERTURE ASSEMBLY, SIMPLEX TYPE (includes Part E-16) for Sound-on-Film	Each	$35.00
DUPLEX APERTURE ASSEMBLY FOR POWERS for Sound-on-Film		$12.50

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WORLDS BEST THEATRE EQUIPMENT

THE ILEX F: 2. 5

Dual Focus

PROJECTION LENS—

Fills the complete screen when running either sound-on-film or standard film with sound-on-disc by ENLARGING the sound on film picture to that of the standard film size picture.

No changing Lenses. A shift of the lever brings picture into sharp focus in either position.

Lens centering device furnished with each lens to center picture on screen when making change-over from sound-on-disc to sound-on-film.

Maximum Sharpness and Brilliancy assured.



Literature at your dealer's or sent on request.

ILEX OPTICAL CO.
ROCHESTER - NEW YORK
Established 1910

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YOUR HOUSE

APPEARANCE IS IMPORTANT—ESPECIALLY IN THE THEATRE — NEW CARPET IN THE MOST IMPORTANT SPACES IS MOST HELPFUL — ATTRACTIVE PATTERNS ARE ALWAYS AVAILABLE

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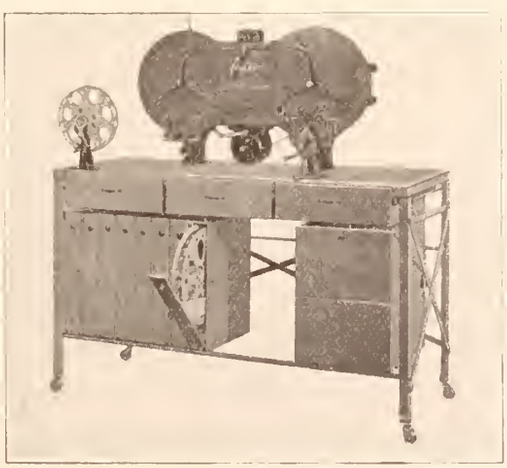
SLATERS

WM. SLATER JR.

CHICAGO

FULCO
AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



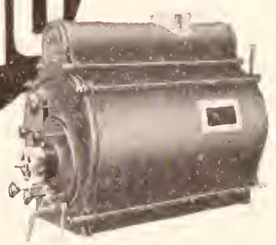
this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

PROJECTION WORRIES CEASE WITH THE INSTALLATION OF

STRONG

High and Low Intensity Automatic Reflector Arc Lamps



Made by a concern everlastingly keeping up with the pace of the industry.

Provide the extra light necessary to the proper projection of talking pictures and produce no foreign noise because of the *continuous* arc feed.

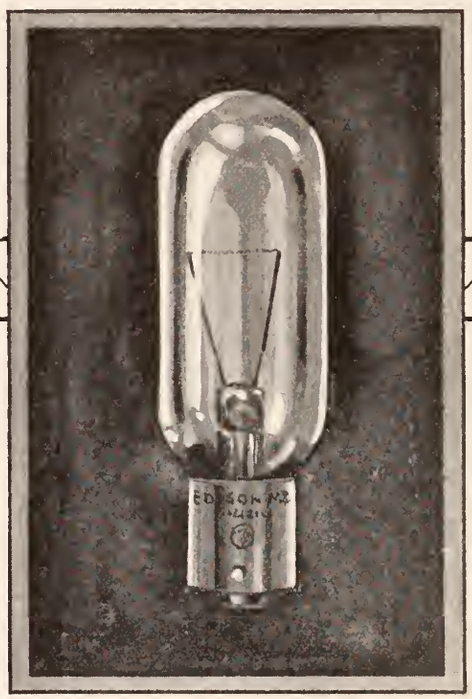
For Sale by Trustworthy Independent Supply Dealers Everywhere

THE STRONG ELECTRIC CORPORATION
2501 Lagrange St., TOLEDO, OHIO
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FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

Would You—
Risk the Quality of Your Sound
Reproduction to Save 25 cents a day?



An 8 volt, 4 ampere type,
Edison MAZDA Exciter Lamp

TODAY, nearly all sound reproduction requires the use of a small incandescent lamp, the «exciter», which supplies the beam of light for the sound track of the film. If this lamp fails to deliver a sufficiently bright light, it is necessary to increase amplification to make up for weakness in the original impulse. - - - -

Increased amplification means increased ground noise, more «blasting», a definite sacrifice in clarity and quality of tone. - - - - - - - -

Avoid this by using genuine Edison MAZDA* Exciter Lamps, scientifically designed to do their important work. Enable them to deliver a beam of proper brightness by burning them at full amperage; replace them as soon as the bulbs begin to show a trace of blackening. By burning lamps at less than full amperage, or by using them after they have begun to blacken, you increase their life a little; you may save, perhaps, 25 cents a day. But you definitely lose a part of the quality of your sound. The saving is not worth the sacrifice. - - - - - -

*MAZDA—the mark of a research service.

EDISON MAZDA LAMPS
GENERAL ELECTRIC

How An Independent Successfully Bucks Competish By Salesmanship

Will Horwitz, Houston Showman, Sells Service on a Par With Chain Opposition And Makes the Grade by Using Showmanship—Kid Activities a Big Factor

HOUSTON, Tex.—Ability of the independent exhibitor to have an open mind, profit by the brains and experience of others, sell service on a par with his big chain competitors, and learn to spend judiciously but without pinching pennies, spells the difference in his success or failure.

This is the opinion of Will Horwitz, veteran theatre man of Houston, who owns and operates one of the outstanding subsequent run theatre chains in Texas and the South. Horwitz is one of the best known theatre men in the state, with a record of more than 20 years in the business in Houston, and his theatres are the only independently-owned downtown houses to get into the high class entertainment group.

A consistent policy of one price that every one can pay; consistent quality of product; keeping apace with modern development in theatre equipment and service, are cited by Horwitz as factors in his success. An outstanding factor, not mentioned by Horwitz, is his loyalty to Houston, his civic-mindedness, and the various activities of boys and girls of the city which he sponsors, admittedly because of the pleasure it gives to him.



Building good-will. Scene at Christmas party given to the poor children of Houston by the Horwitz-Texan Theatres as an annual custom. Last year's event, shown here, was held in the Civic Auditorium

Advocates One-Price Policy

The Horwitz chain of two second and one third run theatres is unique in several ways. All of the theatres are fully equipped with Western Electric sound devices, and two of them with refrigeration plants of the modern air conditioning type. Each of these has evolved from a small house located off the city's main street, remodeled and re-equipped to keep pace with rapid development in film presentation. Yet not a single change in price scale from the day of its opening.

The Iris is the oldest of the chain, and the second in size. It is 11 years old, and seats 1,400 patrons. Prior to the time Horwitz bought the house it was a tab show of such unsavory reputation that people would sit only on the back rows after its conversion to a picture theatre, in easy access to the exit!

From the beginning music was given important place in the Iris. A competent and popular pianist and assistant were on duty all time, and at times a small orchestra was maintained. When the era of pipe organs arrived, not one, but two fine instruments were installed, one on each side of the stage, and the piano also was kept. Rehearsals were held with the films, and the musicians were experts at "playing the pictures." Sound equipment was installed as soon as it became popular, the theatre remodeled to accommodate the new medium.

The Iris, Houston theatre men believe, enjoys the distinction of being the only second run theatre in the United States to offer a modern air conditioning and refrigeration cooling system, modern equipment for sound and talking pictures, running the cream of picture production, and at popular prices of 5 and 15 cents.

The Texan, largest of the chain and a second run house, seats 1,800 people, and has a permanent price scale of 5 and 15 cents during the day and 5 and 25 cents after 6 P. M. The acoustics are unusually good, and the adjustment perfect. This house gets the pick of all films on the market as the largest of the Horwitz chain. It is five years old.

Selling Service

The Ritz was opened four years ago with a permanent price scale of 5 and 15 cents. It is a third run house, and seats 1,200 patrons. The program is changed three times weekly. It is also equipped with Western Electric sound system.

"Most owners of a little house like the Ritz would consider it a 'shotgun' theatre, and run it as such. "I do not," Horwitz says. "We sell service in each of theatres. We find what the customers want, and give it to them. A trained corps of ushers and ticket sellers see to it that the patrons are made comfortable, are treated as welcomed guests, and are entertained." As a consequence, the Ritz, also, is consistently profitable.

Horwitz strikes the heart of the troubles of the independent exhibitor in Texas in the statement that "most of them are where they are because they will not support their state and national organizations.

"They will not pay their dues, and in a pinch they betray their fellow members for personal profit. They refuse to work for the good of all.

"The Texas organization, Allied Motion Picture Theatre Owners, has some fine men as organizers and officials, but the membership will not support them. I am talking about myself now as well as anybody else, for I am no longer a member. That is because I cannot afford to be one unless others will cooperate.'

Horwitz books "every picture made," from every film exchange maintained, and selects the best for his theatres. The Texan and Iris, with three weekly changes of program, each use 156 films a year. The Ritz uses 208. In the interests of his customers and good entertainment, he does not hesistate to take a loss by shelving a poor picture.

Another unique feature of this chain is an expert sound engineer, hired for full time to watch, maintain, and adjust the equipment. This engineer, long with Western Electric, screens every picture and sets the fades for the operators. No other theatre or chain of theatres of any size in Houston have an all-time sound engineer on their payroll.

That Horwitz is on his toes constantly in matters of legitimate publicity is proved by the outstanding publicity stunt of Houston's theatre history, conceived and accomplished by him during the 1928 session of the national Democratic convention here. Newspapers and trade journals alike gave reams of space to his stunt of bringing from Texas prairies 48 donkeys, blanketing each with the name and number of electoral votes per state, and with Boy Scouts as riders, parading them constantly in the streets and around the convention hall. Of course, the blankets also carried the names of Horwitz' theatres.

Play to Children

City activities which are hobbies of Horwitz, and are carried out because of his love for children and not primarily for publicity, are the Boy and Girl Builders, who meet at his theatres on Saturday mornings for regular programs, and are weekly guests at the Texan; cups and trophies offered by Horwitz personally for competitive events among high school pupils; and his big Christmas Eve party for the children of Houston, which has become a city "institution."

Last Christmas more than 6,000 children of Houston under 12 years of age attended the seventh annual Will Horwitz Christmas party at the city auditorium. And it cost the genial Horwitz exactly $5,000! This is

(*Continued on page 76*)

August Rich With Opportunities To Stage Special Shows for Children

Pictures Available To Tie In With Anniversaries of Leading Figures In History, Exploration and Adventure—Here's the Dope

LOS ANGELES—Ryllis Hemington, director of the public relations department of Fox West Coast Theatres, thinks she has helped solve the problem of how to supply children with entertainment at Saturday matinees during August.

In an analysis, prepared for the use of the circuit's managers, Miss Hemington clearly demonstrates the point that, where the showman is on his toes, there is no dearth of material. Her suggestions for August tell their own story:

Saturday, August 9

FRANCIS SCOTT KEY, Aug. 9, 1870.
- (a) Librarian or history teacher to give story of the writing of "The Star Spangled Banner."
- (b) Salute to the flag and pledge of allegiance led by member of the D. A. R., Boy Scouts, or Camp Fire Girls.
- (c) Song thrown on screen, singing led by local music teacher.
- (d) American Legion officer to illustrate code of the flag.
- (e) Guests of honor: Officers of D. A. R.; Boy Scouts; American Legion.

PICTURES:
1. "Janice Meredith" (M-G-M 7 rls. silent)
2. "Star Spangled Banner" (Pathe 1 rl.)

HERBERT CLARK HOOVER, Aug. 10, 1874.
President of the United States of America, Mining engineer and administrator.
- (a) Librarian to tell of boyhood of President Hoover, his plan for food conservation during the World War and his part in building international good will, touching lightly on his duties as president of the United States.
- (b) Attendance prize: small copy of President Hoover.
- (c) Army officer or world traveler to give significance of the American flag in foreign countries.
- (d) Guests of Honor: Mining engineers.
- (e) Lead the children in singing of "America"; followed by the Stanford Alma Mater, "Hail, Stanford, Hail" (Herbert Hoover, graduate of Stanford University).

PICTURES:
1. "America"—(U.A. 10 rls.)
2. "We Americans"—(Univ. 8 rls.)

SHORTS:
1. "Boyhood Days"—(Para. 1 rl.) (Newsboy harmonica ensemble)
2. "Two Americans" (Walter Huston, Para. 2 rls.)

THE CLERMONT, FULTON'S FIRST STEAMSHIP, MADE A TRIP, Aug. 11, 1807.
This event marked the beginning of steam navigation.
- (a) Exploitation—large replica of the "Clermont" on display in children's department of library or theatre foyer, for a week.
- (b) Doorman in sailor costume.
- (c) Souvenirs—small replicas of the "Clermont."
- (d) Ushers and children in sailor costumes.
- (e) Honor guests—old sea captain or officers of naval recruiting station.
- (f) Prologue—sailor from recruiting station to give demonstration of wig-wagging.
- (g) Display of naval flags—United States and foreign.
- (h) Cooperate with library for display of pictures illustrating progress of shipbuilding, beginning with Fulton's steamboat to present-day floating palaces.

PICTURES:
1. "Steamboat Bill, Jr.," comedy with Buster Keaton—(U.A. silent 7 rls.)
2. "Little Old New York"—(M-G-M 11 rls.)
3. "U. S. Smith"—Little Mickey Bennett, Gotham Prod. All Star, silent 7 rls.)
4. "We're in the Navy Now"—(Beery-Hatton, Para., silent)
5. Shore Leave"—(Navy comedy with Richard Barthelmess, F.N. 7 rls. silent)
6. "Blue Eagle"—(Fox, 6 rls. silent)
7. "Buttons"—Jackie Coogan, M-G-M. 6 rls. silent)
8. "Old Ironsides"—Para. 8 rls. silent)

SHORTS:
1. "Thrills of the Sea"—(Educational 1 rl.)
2. "Call of the Sea"—(Colorart. Educ. 2 rls.)
3. "Codfish Balls"—(Educational 1 rl.)
4. "Ship Ahoy"—(Fable. Pathe 1 rl.)
5. Saltwater Ballads"—(Musical novelty. Para. 1 rl.)

Saturday, August 16

FIRST AMERICAN RAILROAD JOINED SCHENECTADY AND ALBANY, N. Y., Aug. 12, 1830.
- (a) Chamber of Commerce representative or railroad agent to tell of development of the American railroad—mileage, types of engines and cars used. Compare mileage with that of foreign countries—steam—oil—electric motivation.
- (b) Cooperate with (guests of honor) Brotherhood of Locomotive Firemen and Enginemen.
- (c) Attendance prize: toy engine or car.
- (d) Librarian, transportation company or Chamber of Commerce to loan display of pictures for foyer illustrating progress in types of engines and cars.

PICTURES:
1. "Lightning Express" (Univ. serial)
2. "Iron Horse" (Fox 10 rls.)
3. "White Desert" (M-G-M 8 rls.)
4. "Tell It to Sweeney" (Conklin-Bancroft—Para. 6 rls. silent)
5. "The Night Flyer" (Wm. Boyd—Pathe 7 rls.)
6. "Black Diamond Express" (Warner 6 rls.)
7. "The Runaway Express" (Jack Dougherty—Univ. 6 rls. silent)
8. "Thunder" (M-G-M 8 rls. synchronized)
9. "Oh, Yeah" (Pathe 7 rls. synchronized)

SHORTS:
1. "Permanent Wave Railroad" (Educational 1 rl.)
2. "Runaway Train" (Educ 1 rl.)
3. "The Broadway Limited" (Visuagraphic 1 rl. synchronized)
4. "The Traveler" (New York subway—RKO)
5. "Swinging Brakeman" (Columbia 1 rl.)

SIR WALTER SCOTT, Aug. 5, 1771.
Famous Scottish novelist.
- (a) Guests of honor: representatives from Bobby Burns Society.
- (b) Local dancing school to present Scotch dances in costume—sailor's hornpipe, sword dance, and others.
- (c) Bagpipe players in costume at entrance of theatre, also piper to lead children in singing of Scotch songs.
- (d) American and Scotch flags displayed.
- (e) Doorman and ushers in Scotch costumes.
- (f) History teacher or librarian to give, briefly, interesting facts of childhood and later accomplishments of Sir Walter Scott.
- (g) Children coming in costume as guests of theatre.

PICTURES:
"Wee Scotch Piper" (Pathe 1 rl.)
"Songs of Scotland" (Pathe 1 rl.)
"A Wee Bit of Scotch" (Para. 1 rl.)

ERNEST THOMPSON SETON, Aug. 13, 1860.
Nature writer and illustrator. Prominently identified with the organization of the Boy Scouts of America.
- (a) Guests of honor:
  1. Boy Scout Executives.
  2. Representatives from the Department of Nature Study, Birds, Flowers and Wild Life of the Federated Women's Clubs.
- (b) Eagle Scouts (Senior) to tell of the work of Ernest T. Seton in organizing and assisting Scout activities.
- (c) Librarian to suggest list of books of nature stories.
- (d) Chairman of Nature Study Department of Federated Women's Clubs to tell how children can make friends with wild life.
- (e) Representative from museum to tell stories of life of birds and animals.
- (f) Attendance prize: copy of one of Ernest Thompson Seton's books.

PICTURES:
1. "Around the World with Mr. and Mrs. Johnston" (Boy Scouts. 9 rl. sound)
2. "With Byrd at the South Pole" (Para. 8 rls.)

SHORTS:
1. "Molders of Manhood" (Pathe 1 rl.)
2. "Breath of Life" (plants and fish—Para. 1 rl.)
3. Sportlight "Hook, Line and Melody" (Pathe 1 rl.)
4. "Mother Bird" (Curiosity—Educ. 1 rl.)

PANAMA CANAL OPENED TO COMMERCE OF THE WORLD, Aug. 15, 1914.
- (a) Guests of honor:
  1. Visiting guest from any Central American country.
  2. Officers of the Society of Civil Engineers.
- (b) Member of Society of Civil Engineers to tell of attempts and final success of the building of the Panama Canal; Major Goethal's part in completion of Canal; time, loss of life, cost, overcoming fever and other hardships.
- (c) Representative of Chamber of Commerce or transportation company to tell of the value of this waterway to commerce.
- (d) Cooperate with Chamber of Commerce for display of products of Canal Zone.
- (e) Transportation company to furnish map of Canal Zone for illustrated talk.
- (f) Display of stars and stripes and flags of Central America.

PICTURES:
1. "Hands Across the Border" (RKO 6 rls.)
2. "Canyon of Adventure" (Ken Maynard. F.N. 6 rls.)
3. "Somewhere in Sonora" (Ken Maynard. F.N. 6 rls.)
4. "Desert of the Lost" (Mexico—Pathe 5 rls.)
5. "California Straight Ahead" (Reginald Denny. Univ. 8 rls.)

SHORT:
1. "Trailing the Western Sun" (Technicolor—Castle, 1 rl.)

(*Continued on page* 75)

Finds Boosting Kid Patronage Is Good Way To Bring In Adults, Too

Grown-Ups' Attendance Stimulated by Concentrating on Kiddies—Many Methods of Improving Business Discovered by Publix in Illinois

By MADALINE WOODS
Division Director of Advertising, Publix Indiana Circuit

CHICAGO—We must give some thought and effort to interesting the children in the theatres especially right now when school activities followed by the summer vacation period directs the children's attention to any number of diversions other than motion pictures.

We must bear in mind the thought that in keeping the children interested in our programs and in theatre activities, we are building up good word-of-mouth advertising, likewise we are directly or indirectly stimulating adult attendance.

There are not a large number of talking pictures which appeal greatly to children, and that is another reason why we must exert more effort than usual to get the children to attend the theatres especially when we have attractions they will like, and likewise when we have attractions which while not unsuited to children, at the same time do not appeal strongly to them.

Children will be interested, of course, in "Young Eagles," "Honey," "Spring Is Here," "Light of Western Stars," "The Texan," "True to the Navy," "Return of Fu Manchu," etc., etc. They will not be interested in "Sarah and Son," "Anna Christie," "Lummox," "Rogue Song," and a number of other attractions which are decidedly adult.

Watch Your Attractions

Therefore, in planning your children's activities you will have to look to your programs first of all. Where we have more than one theatre in the town, work out theatre activities in the various houses so that you will make sure your special children's matinees or special stunts which appeal to children are set in with an appropriate picture—either one which the children will like, or at least one which will be understood and appreciated by them. It is needless to point out that we could not possibly arrange any sort of stunt for the children with an attraction such as "Anna Christie," or "Ladies of Leisure."

In looking over the list of coming pictures, however, it seems to me the greater majority of them will have some children's appeal, but just when and how you work out your children's stunts I leave entirely to your discretion and that of your district manager.

Children's Angle on the Sport Show

You will note that many of these tie-up admirably with your adult activities such as the children's angle of your sport show, etc.

In the other section of this manual, we mentioned giving away autographed baseballs as a feature of your lobby sport show. This will appeal strongly to children.

You can probably promote some baseballs locally. Get some local "celebrity" of the baseball diamond to appear in your theatre and autograph baseballs. He could scarcely refuse you since the great Babe Ruth very frequently does this sort of thing.

These autographed baseballs can be given to the children on some special matinee, either on a Saturday or after school.

If you like, you can have the baseballs in connection with an "Oh Henry! Matinee." We have tried this in some of the towns, and it has been quite successful. The stunt is this:

You purchase 500 (or more as your needs demand) Oh Henry! Bars and the Oh Henry! Company will send you five baseballs; besides, you are loaned a trailer and several one-sheets for use in the lobby. If you like, you can have, instead of five baseballs, two or three baseballs, and two or three children's aluminum cooking sets put up in little doll houses—to appeal to little girls.

With a stunt of this kind, every child gets a bar of candy and the lucky ones get baseballs or cooking sets.

I am lining up some gum to give away, so instead of buying Oh Henry! bars, you might possibly work this with the gum. Every child will get some gum as they leave the theatre and lucky ones will get baseballs which you can easily promote or which I can get for you reasonably.

If you should happen to be playing "They Learned About Women," this baseball tie-up would be most appropriate as the picture is a baseball romance which will appeal to children as well as to adults.

Children are bound to be interested in baseball right now, so if we can make them think of baseball in terms of "theatre," it should help.

Perhaps, you can promote some bats, gloves, etc., to give away as other prizes.

If there are any youngsters around town who have a regular ball club, it might be a good idea to invite them to the theatre on the day that you have your baseball matinee.

Some Suggestions

As a further connection with your lobby sport show, I suggest that you get among your prizes which you will promote, some children's golf sets, tennis balls—perhaps, a teeter-totter—roller skates, etc. Children's tents can be set up in the lobby along with the display of the toys and other prizes and those can be given away from time to time during the month of May.

I would not advise your giving away the children's gifts on the night of the adult prizes as this will only mean the children will be there occupying seats which would otherwise be sold at adult prices.

To get away from this, it would be a good idea to give away the children's prizes, let us say at the after-school matinee on the opening of a picture when you are going to give away the adult prizes some night during the run of the pictures. In this way, the children would see the show and would not come back again at night when the adult raffles are taking place.

This can be handled, of course, by giving away children's prizes at some other theatre where we have more than one house or all the sporting goods for both children and adults can be shown at one theatre with the children's drawing taking place at another house. A card on the display would indicate at what house, what time, etc., the drawings would take place.

I am going to make an effort to get some roller skates to give away. Right here, let me state that I would try to get more prizes for distribution, but that most of my efforts meet with a response from the manufacturer to the effect that it should be taken up with each local dealer. My thought has always been to promote as much merchandise as possible and thus lessen the work of the managers, but in most instances, as I have said, I am referred in turn to the local dealer.

In addition, you can further tie-up with your sport show by modeling children's apparel, and by this, I mean not only apparel for very small children, but for school children, up to 15 or 16 years of age. This will interest both children and adults and might be staged some Saturday afternoon during May. The following week you would have the adult sport style show. You can get children as models without any cost as any dancing school would be glad to provide them for the advertising involved and most patrons would be pleased to have their children in the parade. No doubt, some of the stores who have given clothes to model would give the youngsters a play suit or some hose or something of that kind as a gift.

Sewing and Manual Training Exhibit

As a further means of keeping the school children interested, we want to arrange for your "B" house, a lobby display of articles which have been made by school children.

For instance, there could be a lobby display of articles from the manual training department. You could give ribbons as prizes just as is done at fairs—a white ribbon for the first prize, etc.

I believe it would not be necessary to give any other prizes, but, of course, if you like, we might give a medal or something of that sort.

The girls might display the articles which they made in the sewing classes and this would be especially good in the latter part of May when they could exhibit their graduation dresses as in most of the schools, sewing classes make their frocks.

The girls could model these dresses and a prize could be offered—a ribbon or cup or medal for the dress most neatly made.

This might not mean a whole lot of money at the box-office but at least it would get you some good publicity and would attract some

(*Continued on page 72*)

Two-Way Method

THE author of this manual of kiddie patronage has come to the conclusion that by keeping children interested in theatre activities, adult attendance is being stimulated.

Here you have an interesting slant on one of the most serious problems facing the live showman today. How Miss Woods has worked it out is explained in the accompanying article, written for the managers of the chain she represents, but, nevertheless, adaptable to theatre operation everywhere.

Before You Compare Mere Bids on Air Conditioning . . . Consider These Points



Responsibility ▼ ▼ ▼

When you purchase an air conditioning system to whom will you look for its satisfactory installation and operation?

If you purchase separate pieces of equipment, you also will split the responsibility. The sale of a Carrier System for Air Conditioning is not a sale of equipment, but is a *guarantee of results* . . . a binding clause in every Carrier order.

Results ▼ ▼ ▼

Will results be guaranteed? Will you be assured ease of operation and maintenance, combined with economy?

Each Carrier System is designed and installed to provide *exactly* the conditions desired in *any* theatre. Installation, operation and maintenance costs are as low as consistent in a system providing *complete* air conditioning.

Service ▼ ▼ ▼

How long will a specially trained service department of a permanent, financially responsible organization be available after the installation of your equipment?

The Carrier organization . . . a recognized organization of more than twenty-five years' standing . . . backs every installation with a guarantee to render the utmost in service as long as the theatre stands.

Air Distribution ▼ ▼ ▼

Will the conditioned air be distributed uniformly throughout the entire house, for the complete comfort of every patron?

The Carrier System assures positive and uniform air distribution . . . so that the top seat in the balcony is as comfortable as the choicest seat in the orchestra. It is designed to cleanse, purify and deliver into the theatre any desired amount of outdoor air at all seasons . . . providing good ventilation always, consistent with practical economy of operation.

Temperature and Humidity Control ▼ ▼ ▼

Will you be able to control temperature and humidity . . . especially humidity . . . within a reasonably limited variation from the ideal conditions desired?

The Carrier System is the *only* system which will give you positive and automatic control of the conditions which create maximum comfort . . . that is, temperature, humidity and air movement . . . which affords the flexibility necessary to create these comfort conditions regardless of the size of the audience, the season or the outdoor weather.

Refrigeration ▼ ▼ ▼

Will the air conditioning system include refrigeration . . . without which it is impossible properly to cool and dehumidify the air during the greater portion of the year? Will the refrigeration machine be simple and compact . . . will it use a *safe* refrigerant? . . . will it be absolutely dependable under all operating conditions?

Carrier Centrifugal Refrigeration is a component part of every Carrier System for Air Conditioning. Operation is simple, nearly fool-proof and almost entirely automatic. The refrigerant is a harmless liquid. Carrier Centrifugal Refrigeration machines are the most efficient and dependable machines available for theatre cooling.

Silence ▼ ▼ ▼

Will the air conditioning system permit presentation of sound pictures without amplification to the extent of distortion and bad reproduction?

The Carrier System is guaranteed *not* to produce sounds disturbing to reproduction . . . or to recording in the sound studios. It is the *only* system guaranteed on a scientific *db.* basis as to sound level.

Efficiency and Maintenance ▼ ▼ ▼

What weight are you placing on yearly operating efficiency and maintenance? How much will refrigerant, oil, power, water, cleaning and repairing cost?

The inherent characteristics of the whole Carrier System . . . and particularly the Carrier Centrifugal Refrigeration Machine . . . provide the lowest overall operating costs and the highest efficiency ever attained in *complete* air conditioning.

The Carrier System is *not* expensive . . . it is within the reach of *any* progressive theatre, regardless of size. The cost of *owning* a Carrier System is the very lowest for the service rendered.

Carrier Engineering Corporation

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Manufactured Weather makes "Every day a good day"



Theatre owners, architects and engineers are invited to investigate the results accomplished by the Carrier System for Air Conditioning . . . to compare these items which represent the differences between complete air conditioning and systems which only approximate complete results. Our engineers will consult with you at your convenience.

Carrier
AIR CONDITIONING
DRYING
REFRIGERATION



Luminous Tubes for Interior Light Called Successful in New Zealand

Theatre Produces Unusual Effects and Claims Saving on Cost and Cut of Glare and Heat Through Neon Tubes—Also Used on Exterior

By JOSEPH HENRY O'NEIL
of Claude Neon Lights, Inc.

ANOTHER milestone in the record of advancing civilization may now be dedicated to the theatre, and in particular to the Civic theatre, Auckland, New Zealand.

While scientists and engineers have been discussing the possibilities of interior illumination by the gaseous luminous tube system, Thomas A. O'Brien, head of a large chain of theatres in New Zealand, has had the initiative and the courage to pioneer in the lighting of his magnificent new building which cost more than $2,000,000 to complete. As Mr. O'Brien said, "I will be surprised indeed if any other kind of light is ever used for this class of work if its wonderful advantages are brought before those responsible."

The play is possibly the greatest single influence in changing living conditions, introducing new styles, new customs and even anticipating new inventions. Similarly, the theatre had led in the matter of publicity, advertising and electric displays. Theatres were among the first to see the advantage of luminous tubes, commonly called "neon tubes," for attraction lighting.

Reducing Glare and Heat

The interior illumination of theatres has always been somewhat of a problem, the main objection to the incandescent lamp having been the glare and the amount of heat developed. By indirect and concealed lighting the glare was somewhat overcome, but still there was the uneven, spotty lighting. Theatres have been constantly on the lookout for new developments and their experience with tube lighting for outdoor displays suggested that the advantages of this system might be secured for interiors.

New Zealand is a young country, and the neon industry is newer there by several years than it is in the United States and Europe. They lacked past experiences which sometimes magnify the difficulties in the way of new developments. New Zealand's outlook is not dimmed by ruts of habit. Gaseous tube interior illumination offered certain advantages, so they put it to test.

There have been several instances of rooms illuminated by gaseous tubes in a more or less limited way, but now a large building completely illuminated by this system is an actuality. As one described it, the interior of the Civic theatre in Auckland is like stepping across the threshold into another world—a veritable fairyland. The appointments are elegant, Moorish in design, and there is a certain restful atmosphere which one hardly suspects is due largely to the new system of lighting.

Advantages Claimed

Mr. Boringer, the architect who has designed many of the larger theatres in Australia and New Zealand, stated that in his opinion this lighting arrangement has many advantages over lamps, among them color, continuity of light, lack of heat, economy from the standpoint of current consumption and maintenance, and adaptability.

In arranging the Civic theatre illumination a few local tests were made to determine the quantity and the quality of the light as well as its effect. Approximately 3,000 feet of Claude Neon luminous tubing is now being used. It was installed while the building was in the course of construction. By working closely with the architect and the contractor, changes in the original plans were made from time to time to better accommodate the tubing.

The foyer is elaborate architecturally, containing some 40 domes and completely surrounded by niches and colonnades, which are lighted indirectly by luminous tubing. Blue furnishes the sky effect, and red is used at the lower levels.

The main auditorium of the theatre is designed for atmospheric effect. The domed ceiling is completely surrounded by representations of buildings, colonnades, minarets, balconies, etc. There are 750 stars twinkling in a blue sky which reflects the light of concealed blue tubing. The source of the light is not apparent and the effect is so realistic in suggesting the actual night sky that one patron seeing it for the first time expressed the regret that she had neglected to bring her umbrella.



Exterior illumination of the Civic Theatre at Auckland, New Zealand, using over 4,000 feet of Claude Neon red and blue tubing.



Main auditorium of the Civic theatre illuminated entirely by Neon tubing.

Combination for Proscenium

For the proscenium a combination of tubes is arranged to give multicolored effect when desired. Beneath the balcony and in the winter garden concealed tubes were installed somewhat in the same manner. The finished installation far exceeded the fondest expectation of both the management and the architect.

Except for stage spots and the standing chandeliers in the foyer which are there for effect, having been dimmed to give very little illumination, the entire interior lighting has been accomplished with Claude Neon tubing.

The Civic theatre has a seating capacity of 4,000 and in elaborate appointments and equipment, it is one of the finest houses in the world. As Mr. O'Brien has said, the lighting is not only a success from the artistic point of view, but even more so from the hard practical business standpoint because of the savings in current and lamps and the savings in maintenance cost.

In addition to the innovation in interior lighting, the exterior of the Civic is one of the most brilliantly illuminated in the world, using approximately 4,000 feet of tubing, and above the tower a Claude Neon aeronautical beacon has been erected.

The luminous tubes trace the architectural lines of the building from the top of the tower, following the roof line, circling the appliques and suggesting the row of windows. A clock in the upper part of the center face is emphasized with a frame of luminous tubing and below it there is a panel in which the word "Civic" is outlined with tubes of light.

Located at the corner of Queen and Wesley Streets, this brilliantly illuminated theatre dominates the business section. Regarding the exterior lighting, Mr. O'Brien says that he considers that the advertising value is so great that they can well afford to economize in many other directions to an extent which gives them a huge lighting installation practically gratis.

New Fireproofing Material

Boston—Flamex has been placed on the market by the Paramount Manufacturing Co. The fireproofing material is put up in powder form, 2¾ pounds to the package. This, it is stated, is sufficient to make a solution of three gallons.

Rebuilding A Theatre Without Destruction Of Its Framework

R-K-O Projection on Broadway, New York, Unique Experiment in Engineering Work, Opening Wide Vista for Reconstruction of Old Houses Throughout Nation

REGARDED as opening up a wide vista for conversion of old theatres into up-to-date houses, as well as serving as a model for reconstruction of the kind, work is nearing completion on the R-K-O, being built from the shell of the Columbia, New York.

In the reconstruction of the old theatre, for years the key house of the Columbia vaudeville wheel, the builders are demonstrating how a theatre can be reconstructed from an existing house, utilizing the existing steel structure, without demolition of framework is being demonstrated it the R-K-O, now nearing completion in New York.

The unique and unusual task is being done by M. Shapiro & Son in the reconstruction of the R-K-O theatre, Broadway and 47th St., New York. The house, formerly the Columbia, is to open as the R-K-O on Nov. 1.

Idea Called Revolutionary

The idea of gutting the theatre for remodeling and refurnishing, rather than the razing of the structure, is considered revolutionary in theatre construction. The success with which the task is being accomplished presages new economies in the reconverting of old houses.



Grafting new steel on the old at the new R-K-O theatre on Broadway. Photo also shows how balcony is being rebuilt

Modernizing of the theatre, capacity of which is to be increased by 50 per cent and bringing up to date the building in which the theatre is housed were the assignments given the contractor. A seven-story addition, enlargement of the basement and installation of an orange drink stand are provided in the plans.



What the new R-K-O on Broadway will look like when finished

One hundred and thirty working days were allotted by R-K-O, the lessee, and Walter Reade, owner of the building, for the carrying out of the project. This time element is a big factor in the carrying out of the work.

Steel Structure Retained

The first problem was to remove such portions of the existing building as interfere with erection of the new, leaving some of the old steel to brace existing walls and roof. In carrying out this program, the contractors literally gutted the existing building, speedily replacing steel girders as the work went on.

Perhaps one of the most unusual architectural feats was the setting of the marquee truss. While work of demolition was in progress, this massive steel work was set in place so that there might be no interruption of work. There will be no columns to obstruct the lobby.

One of the chief problems in rebuilding the theatre was the framing of the balconies. This was accomplished by bracing the walls while the work of removal was under way. To make room for the

(Continued on page 64)



Riveters busy inside, but the permanent steel for the marquee is already up. The soda stand will make way for the theatre entrance

Television Never To Replace Public Theatre

TELEVISION, now in the laboratory stage, still requires the solution of many technical problems before it can be established in the home, according to David Sarnoff, president of RCA, who believes the home theatre cannot replace the public theatre.

"Mechanically, artistically, psychologically, the public theatre as a focal point for mass entertainment promises to continue as a permanent factor," he declares.

"There is no saturation point to the vast public interest in everything that entertains, amuses, informs or instructs," the RCA chief avers. A separate theatre for every home, although the stage may be only a cabinet and the curtain a screen is in Sarnoff's belief, "the distinct promise of the new era of electrical entertainment." The theatre of the home, he says in discussing television, will be built and ready long before many of the services that can be rendered through it have been established. Progress in both the educational and entertainment arts will be stimulated by the home.

"From the home," he declares, "will come a steady upward pressure upon the public theatre for the creation of higher types of mass entertainment."

Sees Selective Entertainment

The forces of sound and sight, through the medium of broadcasting, talking pictures and electrical recording, are gradually converging upon the home to open a new phase of electrical entertainment—of selective communication, selective entertainment and selective educational programs. This, with organized forms of mass entertainment, I believe, will unite in a new era of entertainment and educational service that will far eclipse the achievements of today.

We have seen the significance of mass communication in relation to mass entertainment. The electrical arts promise to open an equally important vista for selective entertainment. Until recently the opera, the symphony hall, the university or the school stood each within the limits of four walls and drew to themselves their audiences of student bodies. Today music and education have burst through these limitations and have reached out to vast audiences far beyond their immediate location areas.

Yesterday selective entertainment was a great adventure economically; success could only be determined by that proportion of the total public in a given territory which would respond to a new dramatic or musical production. Tomorrow the possibility of Shakespearean drama on the film may be determined not by the comparatively few people who might support classical drama in each of the 22,000 motion picture theatres of the country, but by the total number of Shakespearean lovers who may attend the 5,000,000 or 10,000,000 "home theatres" of the country. In this fact lies the vast opportunity for selective entertainment and education which modern electrical communication to the home now brings into view.

Already the foundations for countless new theatres of the home are being laid. Millions of homes are now resonant with sound. Portable motion picture projectors which would establish miniature sound theatres in the home are being sold upon a commercial basis. Facsimile transmission—telegraph transmissions of reproductions of photographs and documents—is making continuous progress, and there is no technical reason why it should not reach the home eventually.

Television Holds Great Promise

Television, now in the laboratory stage, still requires the solution of many technical problems before it can be established as a service to the home, although much of the pioneering work already done holds great promise for the future. Many elements that go to make up the electrical ear and the electrical eye are already established in the home, through the instrumentalities of sound reception and motion picture reproduction. The theatre of the home, it is probable, will be built and ready long before many of the services that can be rendered through it will have been established.

It is interesting to consider the extent to which the foundations of the home theatre already have been built. Approximately 10,000,000 homes in the United States are now equipped with the instrumentalities of radio reception. Every one of these homes draws nightly upon the programs of the air for the family entertainment. The great events of the day are brought graphically to the fireside by radio announcers, and constant progress is being made in the development of educational features. Broadcasting is essentially a system of mass communication, although the instrumentalities of radio reception include some of the facilities necessary for selective entertainment and educational programs.

Home Talkers Ready

Today the talking motion picture screen, adapted to the requirements of the home theatre, is making ready to announce its services to the home. It may, and probably will, include many elements of theatrical entertainment service, but it cannot and will not, I believe, transfer the functions of the public theatre to the home.

The home screen will open many new phases in the development of the talking picture art. Through the home screen the motion picture will find its great opportunity to justify the educational and cultural destiny of the art. In the home the talking film will be able to select its audience, to key its message to higher standards of appreciation and to meet the cultural requirements of specific groups rather than of multitudes.

There the motion picture screen can effectively serve the specific interests of the child. With virtually millions of home theatres opened to the distribution of motion picture films, producers will be encouraged in the attempt to express cultural values to which a mass audience might not rise. In the home the motion picture screen can most effectively serve the interests of education. Motion picture programs devoted to the social sciences, civics, vocational guidance, literature and drama, music and art—these are some of the cultural possibilities which the theatre of the home would promise to develop. What an advance from the day when the stereopticon slides were the only visual aids to education projected on the screen!



RCA and its affiliated companies, General Electric and Westinghouse have taken a leading part in developing television and recently gave the first theatre demonstration of practical televised entertainment. The company is to establish a center of television in the "Radio City" to be built in New York. Accordingly, the views of David Sarnoff, RCA president, on television and pictures in the home are especially timely.

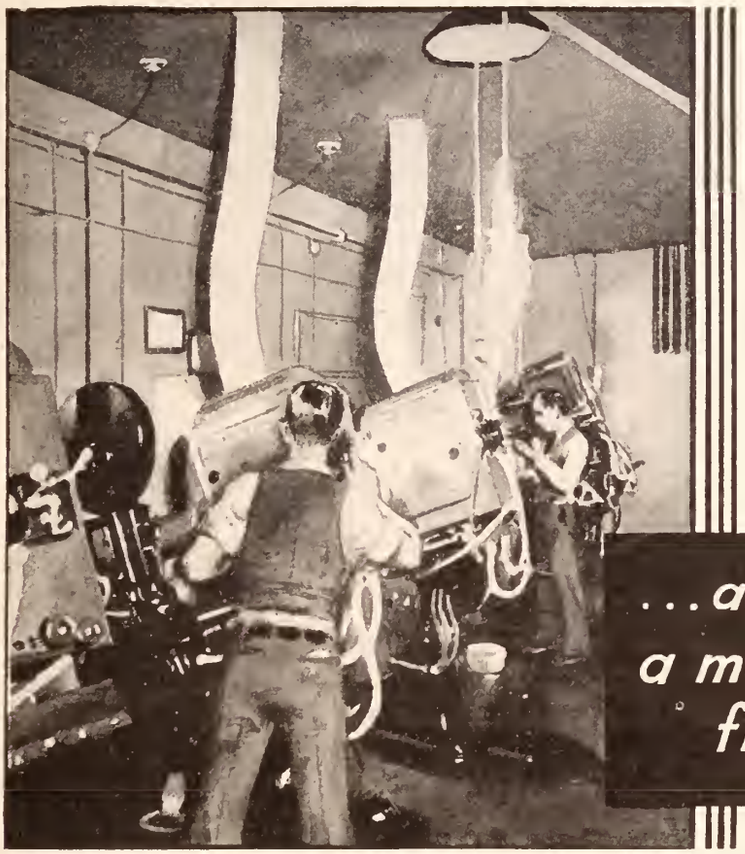
He does not believe that home entertainment ever will displace the public theatre, for reasons which he cites in the accompanying article. Television, he believes, will mean a tremendous world cultural development, and will advance the entertainment field to new heights.

Theatre Must Appeal to All

The public theatre, on the other hand, has a place and a purpose to serve in the entertainment field that is peculiarly its own. It must appeal at one and the same time to every individual member of the family, man, woman and child; to the college graduate and to the laborer; to the exceptional and to the average intelligence. It must constantly seek a recognized level of public acceptance. It must serve the greatest number of a fixed sense of social responsibility to every member of the family, to every group of the population, and to every racial, religious and political interest.

Nor will it ever be possible for the home theatre to approach the exact conditions of the public theatre in the field of complete entertainment. The gregarious instincts of man will always lead him to desire to share his pleasures with his fellowmen. Space and mechanical limitations will always restrict the opportunities of the home screen in the elaborateness of entertainment features, and

(*Continued on page 70*)



...and then a mechanism froze...

...BUT ON WENT THE SHOW!

Friday night at the LYRIC... The feature was on, everything running smoothly as usual. Then, a mechanism froze... There wasn't a very large crowd—that show didn't mean so much. But the next day, Saturday, is a weekly box office picnic at the Lyric. The matinee gets good attendance and the two evening shows pack 'em in... Yes, there was negligence involved—there usually is. The complete overhauling of projectors had been recommended some weeks before but it's human nature to put things off... And now in a jam—what?... There was a hurried phone call to a National Branch. For half an hour one projector did the work of two. Then a National Repair Expert was in the booth and on went the show! No loss of patronage. No cut in Saturday profits... That's the sort of rush repair service National has made available to every American exhibitor. A phone call to your nearest National Branch will get results—as quickly as it's humanly possible to get them; as reliably as the skill of Expert Projection Repair men can make them.

Emergencies are poor things ta wait far. You can avaid them by osking yaur National Representative ta make a periodic check-up an your projection equipment. If repair wark or averhauling is needed the National Repair Department will take care of it far yau. Factory methads. Genuine repair parts. Equipment to replace your own while the work is being done. Maderate charges. Ask at your nearest Natianal Branch for further details.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

This stamp af app a/al is yaur guarantee af manufacturers' quality. Laak far it in theatre equipment advertisements.

NATIONAL THEATRE SUPPLY COMPANY
Branches in all Principal Cities

Says "Squeeze" Track Is Good Volume Brake

M-G-M Develops a Control for Sound as Means To Aid Theatre Uphold Talker Standards

By WESLEY C. MILLER

THE proper regulation of volume or apparent loudness is essential to good reproduction of sound. This is particularly true when the sound forms a part of a sound picture, as the success of the latter in producing an illusion of reality is greatly affected by sound volume. If the recording has been well done, and if the theatre apparatus is in good condition, the picture may still be poorly shown if the sound volume is improperly handled. This is clearly a matter of showmanship, and must be studied as such. The definition of suitable volume is simple. It is the volume at which the desired illusion is obtained. The illusion of reality which results from such a combination of sound and scene is such that little imagination is required to think of the scene as being real. The attainment of this result is the goal of all sound picture productions.

In real life our personal and inherited experience produces the effect more or less automatically. Involuntarily, we correlate the impressions we receive—and equally involuntarily, we adjust ourselves to the natural distortions in every-day phenomena. However, an artificial device, such as a recording and reproducing system accompanied by a motion picture, has no such involuntary reactions. It has certain potentialities which may produce amazingly good results, but it must be guided throughout every step or some form of distortion will appear. If we are to show to our audiences a product which will, without effort on their part, give the illusion we plan, this guidance must come from both producer and exhibitor. The studio must anticipate the problems of the theatre, and the latter must endeavor to exhibit the product in a manner approaching that designed by the producer. This combination alone will result in a high average success in terms of audience appreciation.

Sound Not Understood

Technical perfection may be analyzed in terms of scientific laws which are common property. There is general agreement on the fundamentals, but due to the newness of sound reproduction on its present scale there is a tremendous lack of understanding of some of the details. This is naturally less apparent in the studios and among the producers, as they are closer together geographically, and as they were the first to have to meet the problems of the new business. Largely through their own initiative and by their own analysis of the situation, they are for the moment in the position of being able to help the exhibitor to get the results both desire—to please the audience. Among other things, they are trying to do this by the expedient of making proper sound reproduction as nearly automatic as possible.

Sound volume is definitely interrelated with frequency response of records and apparatus, theatre and studio acoustics, sound perspective, personal desires, and a multitude of other factors. Eliminating all of these for the purpose of the present discussion, volume control presents a particular problem. The total range of volume to which we are accustomed in real life is tremendous, and quite beyond the possibilities of any known commercial reproducing device. Fortunately, this is not an impossible limitation. In the first place, we shall probably never wish to reproduce in a theatre the loudest sounds we can feel or hear, as they would be uncomfortable to an audience. Similarly, the lowest sounds we reproduce must be loud enough to be somewhat audible over the theatre-noise—breathing, rustling of clothes, and general movement. Consequently the total range to be accommodated is reduced to a point where it is entirely practical to take care of.

Extending Range of Reproduction

This range, however, still exceeds the capabilities of the record itself. In recording we have two definite limits—an upper limit represented by the overload point of the recording device and medium, and a lower, which is the inevitable surface noise in a record of any kind. Exceeding the upper limit introduces disagreeable distortion without noticeably louder apparent volume. Going below the lower limit results in a loss of part of the record by the masking effect of the surface noise. Every sound recording technician is continually making use of various devices to get the most effective results from this limited recording volume range.

Fortunately there is available a means of somewhat extending this range in reproduction, through the medium of adjustable amplification of the record. By means of this we may amplify some parts of the record more than others, and produce the effect of an over-all range greater than the recording range proper. Even this available increase is limited, as too much additional amplification brings forth other troubles from excessive surface noise, machine noise, and perhaps amplifier or other system overloads. Judiciously used, this factor of additional adjustable amplification is a means of greatly enhancing the effectiveness of the reproduction.

In recording we plan to make use of this extension when necessary. Ordinarily the attempt is made to have a record run without such a change, and the great majority of records fall in this class. But when we do have to use the additional amplification in the reproduction, the operator must know when to use it, and, more important, must use it. Therein lies a weakness which has resulted in many a poor reproduction.

The theatre operator has at his command some form of volume control—a fader or similar device. If cues are furnished with the picture he can control the volume by following these cues with the fader, but if the fader is in the projection booth he has no way of checking the resulting effect in the house, unless by reports from an observer. Fair results may be obtained by such a mechanical method. However, the average operator in a booth has plenty to do during the showing of a picture—changing reels, watching lamp adjustment. The result is that his attention to the fader must suffer.

In certain cases the Metro-Goldwyn-Mayer organization has advocated the use of a fader installed in the auditorium and operated by a special operator, who is then in a position to know exactly how the picture sounds and to regulate the sound accordingly. This has produced excellent results, but it has certain disadvantages, not the least of which, from the theatre standpoint, is the requirement of an additional operator who must necessarily be something of a sound expert and artist, in addition to his other attainments.

"Squeeze Track" Evolved

These are real problems to both producer and exhibitor in the face of an annual release of some hundred million or more feet of pictures each year, involving thousands of the theatres. With them in mind the Metro-Goldwyn-Mayer sound organization has evolved a means of practically automatic volume control for variable density film release, which has been very effective in practice. From the appearance of the

(*Continued on page 78*)

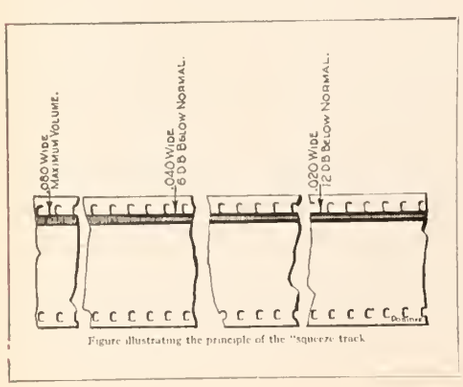


Figure illustrating the principle of the "squeeze track"

Watch Your Volume

NO sound can be good sound without proper and careful reproduction. The fault is not always the operator's in the projection booth, although frequently this is the case.

There is a scientific error which enters into the problem. The total range of volume to which the ordinary individual is accustomed in real life is beyond the possibilities of any known commercial reproducing device.

This is the basis of Mr. Miller's discussion on volume control and what to do about it.

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SEATTLE PORTLAND LOS ANGELES

Urges Caution in Filing of Patents; No Drop in Stream of New Inventions

Important to Properly Safeguard Rights of the Inventor, Attorney Points Out in Explaining Procedure

By RAY BELMONT WHITMAN

Editor's Note—In his second article on patents, Ray Belmont Whitman discusses who may obtain a patent, when it may be obtained and on what, patent failures and successes and the reasons for each; and how to avoid difficulties in protecting the inventor's rights.

OUR laws say that "any person" may obtain a patent in the United States. The person may be a foreigner or an American citizen, adult or minor, male or female, black or white, a college graduate or educated in "the school of hard knocks." There are no exceptions. "Any person" means anybody and everybody who complies with the legal requirements.

The true inventor, if alive, must always sign the application for a patent. If anyone else signs, the patent is invalid, and so of no value. There may be more than one inventor, in which case they are called "joint inventors," and each must sign the application papers as such. They then obtain a "joint patent." No one of them can obtain a patent for an invention jointly invented by all. Also, independent inventors of distinct and independent improvements in the same machine can not obtain a joint patent for their separate inventions.

When May a Patent Be Obtained, and on What?

Read the following paragraph carefully. It will answer many questions which are usually not understood.

"A patent may be obtained by any person who has *invented* any *new* and *useful art*, machine, manufacture, or composition of matter, or any new and useful improvement thereof. But it must not have been known or used by others in this country before his invention and not patented or described in any printed publication in this or any foreign country before his invention, or more than two years prior to his application. And it must not have been patented in a country foreign to the United States on an application filed by him or his legal representatives or assigns more than twelve months before his application, and not in public use or on sale in the United States for more than two years prior to his application, unless the same is proved to have been abandoned."

To be patentable, then, the idea must be "new." Of that, more later. Also, it must have been "invented"—that is, conceived by the inventor through the exercise of the creative faculty, and not merely by imitation. Again, the idea must be "useful"—that is, applied to the production of a practical result. There is an exception to this last statement in "design" patents, which cover merely the aesthetic appearance or ornamentation of the article, and are not directed to a practical or "useful" function.

Now, having found out just what a patent is, let us next consider, generally, the kind that fail and those that succeed.

In the beginning, it must be admitted that the majority of patents issued to inventors, week in and week out, do not return to them even the cost of taking out these paterts, not to mention the time and expense of developing the ideas to the point of filing the applications in Washington. There are many reasons for this unfortunate condition, some of which it is our purpose to explain, and to suggest means of correcting or largely eliminating. Other reasons exist which cannot be removed, and so they will be clearly pointed out, in the hope that many of these useless patents may in the future be eliminated.

In spite of the many patent failures, it is nevertheless true that for every ten of them that result in a loss to the inventor, there is one, or possibly two, that returns a profit so great as to many times wipe out the combined loss from the failures, and leave a handsome surplus besides.

New Inventions

THIS department, conducted by Ray Belmont Whitman, patent attorney of New York, was inaugurated with THE SHOWMAN last month and will appear as a regular feature. It is Mr. Whitman's purpose to keep the industry abreast of the latest patented inventions.

He offers the readers of MOTION PICTURE NEWS advice without obligation on any subject connected with patents, trade marks, designs and copyrights. All inquiries should be addressed "Patent Editor."

Newspaper accounts frequently attest to the more sensational of these successes. Only recently there was the report of a check for $1,000,000 having been drawn in favor of a Russian immigrant boy for his patent rights on an automatic photograph apparatus. A few years ago Major Armstrong, who invented the regenerative circuit for radio receivers, is said to have received for his patent rights $500,000 from several large electrical companies.

In this author's more recent personal experience, one inventor of a non-set automatic stop for phonographs was paid $124,000 in royalties by one large phonograph company, in less than three years, and for rights secondary to their own. During a recent investigation of the alien-owned patents taken over by the government in the name of the Chemical Foundation, it was revealed that a large camera company had long been paying $100,000 a month in royalties for the use of a small group of German-owned patents.

These only typify a few of many instances; for there are thousands of cases where the cash rewards from patented inventions have meant financial independence for their inventors and promoters.

But the inventor who seeks to profit under the patent laws must know what to invent, and also what *not* to invent. This is a very large question, but a little general advice will prove of value.

The inventor has the best chance of success who confines his inventive efforts to a field, or industry, about which he knows something; such, for instance, as the one in which he earns his livelihood. Many of the patent failures are due to the fact, as someone has facetiously remarked, that "the Iowa farmer attempts to invent a new form of submarine or the Cape Cod fisherman, a new threshing machine!"

Again, invent something in line with your mental capabilities and your financial station in life. For instance, if you are an average citizen without too much money or technical knowledge, don't try to invent anything too complicated, such as a new form of gas-turbine to drive an automobile; for the experimental work and the cost of the first model necessary to determine the practicability of such highly technical machines, runs into tens of thousands of dollars, and this burden must often first be shouldered by the inventor before he can hope to get anyone to finance him further. A well-to-do technician, such as John Hays Hammond, Jr., might well attack such a problem, but not a poor inventor.

Incidentally, this very condition is often the salvation of the poor inventor, since it forces him to invent in those more simple fields, where perhaps most of the great fortunes have been made in invention.

Speaking about the profits from simple inventions recalls the case of the Cedar Rapids, Iowa, inventor of Eskimo Pie, who is said to have realized a royalty of as much as $35,000 a week from merely putting a coating of chocolate on a piece of ice-cream. Then there was the shoe cobbler of Elyria, Ohio, with a fortune in seven figures, made in a few years, according to sworn testimony in court, from a rubber heel.

The cost of patenting and perfecting a simple invention is usually so little that any poor man can afford the risk, whereas with complicated and more technical conceptions, large sums must invariably be spent before even being able to determine if the subject matter of the invention is of a useful or money-making character.

Questions and Answers

Readers are urged to avail themselves of this free service for advice on the subjects of patents, trade marks, designs and copyrights. If a personal answer is desired a stamp should be enclosed with the inquiry; otherwise the question and its answer will appear in this section in the first available issue. Address all questions to the Patent Editor, care of MOTION PICTURE NEWS. (Write on one side of the paper only, giving full name and address and business connection (only initials will be published if requested.)

Q. (1)—*I have obtained a patent on my invention but am now told that I may not have the right to manufacture and sell it without infringing some patent belonging to another. I thought the government would not grant a patent unless it was free of such infringement. Please advise what is the fact.*—Charles De Forest, Buffalo, N. Y.

A. (1)—The government grants patents irrespective of possible infringement. The search made by the Patent Office before the granting

of a patent is only directed to determine whether the invention is new and patentable. It may be only an improvement of some other person's patent, in which case that earlier patent might be infringed. Thus you would have the right to prevent others from infringing the claims of your patent without having the right yourself to use your own invention without infringing the rights of others. This point will be explained fully in a later article of the series being published in THE SHOWMAN.

Q. (2)—*Is it possible to sell or license a patent right on an invention before the patent is issued and while it is still in the application state?*—D. W., Washington, D. C.

A. (2)—It most certainly is. In fact, many valuable license royalty contracts as well as outright sales of patents are effected before the patent is issued. After you have filed your application you can proceed to try and market your invention and patent-right-to-be.

Q. (3)—*What is the total cost for filing a patent application on a simple invention and how much more will it cost before the patent has been obtained?* — Lawrence Miller, New York City, N. Y.

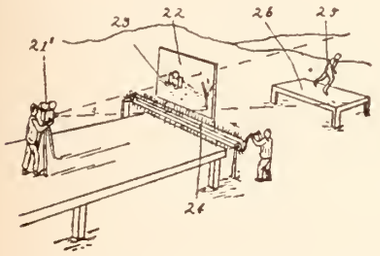
A. (3)—About $135 to $150 should cover the cost of preparing and filing the papers, including the drawing, the attorney's fees and the government filing fee of $20; thereafter two or three amendments at perhaps $25 each and a final fee of $25, to the government will secure the patent. These latter expenses, however, are spread over several years usually.

Q. (4)—*Does it pay to take out many foreign patents?*—A. D., Bronx, N. Y.

A. (4)—It usually does not pay to take out many of them but it is advantageous to protect the invention in the several most important foreign countries, such as: Great Britain, Germany, France, Canada, Japan and possibly one or two of the South American countries. This advice, however, is general, and much depends upon the specific circumstances.

New Patents

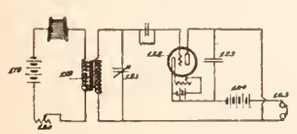
1,764,490. METHOD OF MAKING MOTION PICTURES. Pierre Artigue, Los Angeles, Calif. Filed Nov. 12, 1925. Serial No. 68,681. 8 Claims. (Cl. 88—16.)



1. In the method of making motion pictures, comprising positioning a transparent screen with an artificial foreground picture thereon in front of a camera, taking a picture of a distant moving object through the screen and shifting the camera relative to the screen to conform to the lateral movements of the object to give the effect of a distant object moving behind and past a foreground.

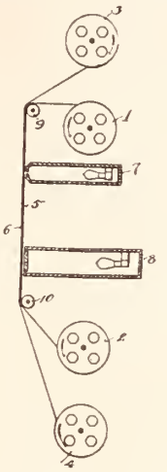
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1,765,029. SOUND-REPRODUCING APPARATUS. Howard J. Murray, Brooklyn, N. Y., assignor to R. M. Company, Inc., East Pittsburgh, Pa., a Corporation of Delaware. Original application filed Sept. 15, 1921. Serial No. 500,938. Divided and this application filed Mar. 21, 1927. Serial No. 178,516. 12 Claims. (Cl. 179—100.3.)



2. In a device of the class described, a light source of constant intensity, means to select a light beam of constant area of cross-section from said source, a sensitive member responding in electrical resistance according to the illumination thereon and comprising a plurality of electrical paths which each has a different resistance from that of the other paths when illuminated by said constant beam, and means to cause said beam to impinge on a selected path whereby to determine the electrical resistance across said member.

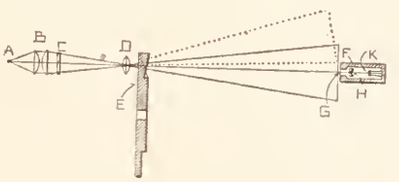
1,764,938. METHOD OF PRODUCING TALKING-MOTION-PICTURE FILMS. Lee De Forest, New York, N. Y., assignor to De Forest Phonofilm Corporation, New York, N. Y., a Corporation of Delaware. Filed Apr. 27, 1927. Serial No. 187,026. 2 Claims. (Cl. 95—75.)



2. The method of producing a positive film having sound and picture records thereon from a negative having sound and picture records thereon comprising exposing the picture area of said positive to the picture record of said negative, longitudinally displacing the positive and negative films relatively to each other and exposing the sound area of said positive to the sound record of said negative to produce a positive having the sound and picture records separated a predetermined distance.

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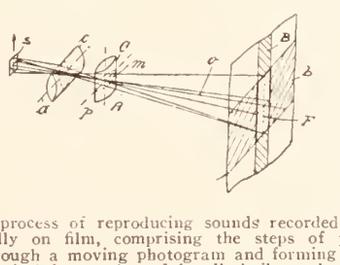
1,747,173. RADIO VISION ANALYSIS. CHARLES FRANCIS JENKINS, Washington, D. C., assignor to Jenkins Laboratories, Washington, D. C., a corporation of the District of Columbia. Filed Mar. 14, 1925. Serial No. 15,587. 2 Claims. (Cl. 178—6.)



1. The method of converting the light values of a picture or the like into electric current values which consists in enlarging said picture by projection, proportionately enlarging the aperture of a single light sensitive cell to preserve the same dimensional relations between the enlarged aperture as exists between the original image and the ordinary aperture before enlargement, then causing the said projected image to sweep over the said enlarged aperture of the light sensitive cell spreading the light passing through said aperture over the greater part of the cell area, and adjusting the several elements until the cell scans a predetermined area of the projected image.

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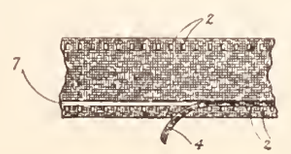
1,747,261. SOUND REPRODUCTION. ARNOLD POULSEN and AXEL CARL GEORG PETERSEN, Copenhagen, Denmark. Filed Aug. 17, 1926. Serial No. 129,830, and in Germany Sept. 3, 1925. 2 Claims. (Cl. 179—100.)



1. A process of reproducing sounds recorded photographically on film, comprising the steps of passing light through a moving photogram and forming a distorted optical image thereof by dissimilar enlargement of the longitudinal and transverse dimensions of the soundgraphs of the phonogram, and illuminating through said image a light-sensitive cell inserted in a reproducing circuit.

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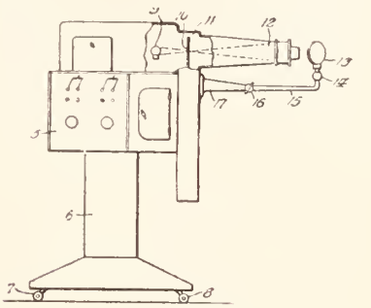
1,765,944. METHOD OF PREPARING SOUND AND PICTURE FILMS. PAUL C. SEEL, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a corporation of New York. Filed Mar. 30, 1929. Serial No. 351,243. 5 Claims. (Cl. 88—16.2.)



1. In connection with a photographic film having exposure areas and a related sound track, the method of tinting the exposure areas while keeping the sound-track untinted which comprises applying a removable adhesive layer impervious to tinting material overlying the sound track and applying the tint to all of one side of said film including said layer.

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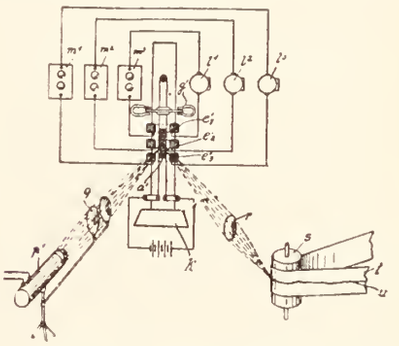
1,765,453. TEL. VISION APPARATUS. GILBERT T. SCHMIDLING, Chicago, Ill., assignor to Alva J. Carter, Chicago, Ill. Filed Mar. 1, 1929. Serial No. 343,644. 2 Claims. Cl. 178—6.)



1. In television apparatus, a device having means for directing a beam of light through a scanning disc and a lens, means associated with said lens for directing the light emanating therefrom in any one of several directions comprising an arm on said device having an extension projecting to a point adjacent the outer end of said lens, and a mirror adjustably mounted on said extension in the field of view of said lens.

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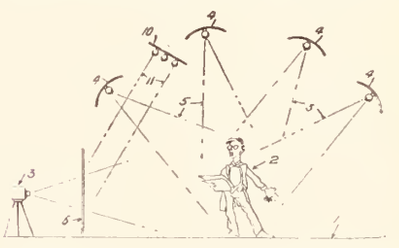
1,765,923. APPARATUS FOR MAKING SOUND RECORDS. HEINRICH KUCHENMEISTER, Berlin, Germany. Filed Dec. 15, 1927, Serial No. 240,327, and in Germany Dec. 15, 1926. 7 Claims. (Cl. 179—100.3.)



1. An apparatus for making sound records comprising a movable recording element including a mirror and an oscillograph loop, a plurality of controlling units, means for projecting light on said mirror, means for moving a sensitized film past said mirror in such a manner as to be struck by the light reflected by said mirror and means intermediate each controlling unit and said recording element for independently, simultaneously and directly influencing said single recording element.

* * *

1,767,668. MEANS AND METHOD FOR TAKING MOVING PICTURES. DAVID WARK GRIFFITH, New York. Filed Apr. 12, 1926. Serial No. 101,299. 2 Claims. (Cl. 88—16.)



2. The process of making moving pictures which consists in positioning a screen having an image thereon which is invisible unless oblique lights be thrown on the screen, illuminating an actor by a series of lights, illuminating with oblique rays the screen by an independent light source, position the camera before the screen and substantially in alignment with the actor and exposing a previously unexposed sensitive film within the camera and before the illuminated screen.

Reservations by Phone for Deaf Picturegoers

Portland, Ore.—Reservations over the telephone are now in order at the Fox Broadway for hard-of-hearing patrons now that special equipment for their benefit has been installed.

Pacific Islands Undeveloped for Equipment Sales

Washington—Islands and small possessions in the Pacific hold few possibilities for American equipment, although if and when those territories extend their amusement interests, the opportunities may be expected to grow with them. This is pointed out in the Department of Commerce report covering equipment potentialities in the East and in Africa.

The report, now appearing in full in Motion Picture News, continues:

Society Islands

From Report by Lewis V. Boyle, American Consul at Tahiti

Projectors.—There are five theatres in the French Establishments of Oceania, and the combined seating capacity of all the theatres is 2,000. All of the theatres are using American motion picture projectors, models 1923 and 1925. All the theatres are equipped with only one projector except the theatre in Papeete, which has two projectors.

Generators.—There is no opportunity for the sale of American generator sets for use in theatres in converting alternating current to direct current, as there is no electric current available in the colony except in the city of Papeete. The four theatres outside that city use individual power plants. The theatre in Papeete is about to be equipped with generator sets purchased in the United States.

Arc Lamps.—There are no high-intensity and mirror-reflector arc lamps used in the theatres in the colony at the present time, although the theatre in Papeete is about to be equipped with such appliances. It is believed that the theatres outside the city are too small to purchase such equipment.

Screens.—Screens in use in all the theatres are made of white cloth painted with water paint.

Visual Education.—Visual education is not used in any of the schools of the colony. There is little possibility for the sale of equipment to the educational institutions of French Oceania, as those institutions do not have funds available for that purpose. The colony is unable to provide for its schools anything other than meager facilities and equipment.

Philippine Islands

From Report by G. C. Howard, American Trade Commissioner, Manila

An American projector and the Pathe are the two types in use in the Philippines. The American machine sells to users from $600 to $1,200, according to equipment, and the Pathé from $500 to $700.

Pathé is the largest seller, by reason of its cheapness, the average theatre in the islands being small and unable to afford any but the lowest-priced equipment. The American projector sells to the largest theatres in the provinces only and to the Manila houses. It is felt that the Pathé would sell to the Manila theatres also if it were a totally inclosed model, but the fire laws of Manila do not allow the use of open types, and for that reason the American machine is used exclusively in Manila. The Pathé machine is said to be simpler to operate, and, therefore, better suited to the needs of theatres having only mediocre operators.

Only the larger theatres in Manila have more than one projector, those in the province using but one.

Except for the five large Manila houses—Lyric, Ideal, Majestic, Savoy and Palace—which use the latest models, projectors are practically all old types.

American and French projectors are both giving good service, and no preference can be found on this score.

Generators.—Practically all electric service in the islands, with exception of Manila, is direct current. In Manila some five or six houses are using generators, but practically all use transformers.

Arc Lamps and Screens.—No high-intensity arc lamps are sold in the Philippines, the mirror-reflector type only being used.

Homemade screens are universally used. One silver screen was installed in a Manila theatre some time ago, but complaints about the reflection and glare were so numerous that it was painted over.

Visual Education.—All matters pertaining to education are under the control of the Department of Public Instruction, Ayutamiento, Intramuros, Manila. No attemps to utilize the motion picture as an educational medium have been made in the Philippine Islands.

Netherland East Indies

From Report by Don C. Bliss, American Trade Commissioner, Batavia

There are only three makes of projectors in use in the Netherland East Indies; the most popular are the Ernemann projectors. It is said that the increasing popularity of those machines is largely due to the excellent service given by its agent. Next in popularity are the Pathé projectors. There are some American machines in use, but they are all old models and the make is not sold in the territory at the present time.

Selling prices of the leading types of projectors are as follows:

Krupp-Erneann:	
Doppel-Imperator I	$1,280
Imperator II, model 3375	880
Imperator I, model 3083	560
Imperator I, model 3139	680
Hahn Goerz	622
President, model No. 3098	360
President, model No. 3409	480
Pathé:	
Projector, type A. B. R.	150
Professional projector, type A. B. R.	560
Small projector, type N. A. F.	336

Simplicity of construction and operation is the principal selling point in marketing projectors, in view of the fact that native operators are used exclusively in theatres throughout the Netherland East Indies. The operators are not skilled mechanics, can be taught only with difficulty to handle complicated mechanisms, and are not obliged to undergo any examination or test or to go through any course of training.

Most of the theatres are not equipped with more than one projector, and it is estimated that no more than 12 theatres have two projectors. These are all to be found in the larger cities, such as Batavia, Soerabaya, Semarang, and Bandoeng.

By far the majority of the theatres are using all old-model apparatus, although a considerable number of new models were installed during 1927 and 1928. In general, it may be said that there is a fairly constant demand for a small number of new projectors each year.

American projectors are consideed too complicated and their operation too involved for satisfactory use by native operators. This factor outweighs any other considerations, such as the possibility of securing superior results by the use of better equipment.

Generators.—It would be almost impossible to sell American generator sets for use in theatres to convert alternating current to direct current, in view of the fact that equipment from Germany and France is well established in the market, has been demonstrated to be satisfactory, and is sold at prices considerably below those which American manufacturers can quote.

Arc Lamps and Screens.—A number of high-intensity and mirror-reffector arc lamps are used, but only in the larger towns, and almost exclusively in connection with Ernemann projectors. Screens are, for the most part, of local manufacturer, and consist of a simple cloth screen stretched on a frame.

Visual Education.—The Department of Education has under its suervision matters pertaining to education. Purchases are made either in the local market through the central purchasing department or in the Netherlands though a similar purchasing organization. Bids submitted to either of the government purchasing institutions can be entered only through local manufacture, and consist of a simple turers

Practically no attempt has been made to develop organized visual education in the Netherland East Indies, although a few films, such as picturization of the Olympic Games at Bandoeng, have been screened by the Department of Education. Although films of an educational nature have not as yet been introduced, special provision has been made in the censorship laws for such films, and it is possibe that representations made to the Department of Education would receive favorable attention. Before American films could be marketed, some provision would have to be made to overcome the language difficulty, and all titles would have to be made in Dutch, at least; preferably in Dutch and Malay, if the films were to receive wide distribution in the schools.

Seeks Rate Cut

PITTSBURGH — Reduction of 20 per cent on insurance rates is being negotiated for by the Western Pennsylvania and West Virginia exhibitor unit.

A group of insurance companies is included in the negotiations.

Possibilities Good If Pictures Ever Make Dent There

Rebuild Theatre Using Framework

(*Continued from page 57*)

balcony, the contractor demolished two floors of the office building, carrying the upper floors of the ten-story structure on a truss rising 20 feet above the new roof of the theatre. The balcony extends outward and upward and two existing roof trusses were raised to make room. New anchorages are prepared on existing columns and the truss is raised to its new location and fastened. The steel tower at the center of the auditorium is a temporary structure supporting the derrick which is out of sight far above Broadway's crowds.

To build quickly, the builder must perform on more than one plane. While the balcony is being erected, there is activity below the old orchestra floor.

The columns supporting the structure are carried down to hard rock, in some cases as much as 40 feet beneath the sidewalk.

To Market Flexo Records

San Francisco—Max Graf has organized the Pacific Coast Record Corporation, Ltd., to record and market the Flexo Record which is made in sizes ranging from 3¼ to 16 inches and at both 33 and 78 R.P.M.

RKO RESEATS *the* STATE LAKE *and* chooses H-W chairs



THE RKO State-Lake has been reseated with Heywood-Wakefield de luxe, upholstered chairs. Before awarding the contract to reseat this widely-known and important house in the Chicago Loop, RKO officials thoroughly investigated all phases and types of modern theatre seating. . . . RKO selected Heywood-Wakefield theatre chairs because of their style, beauty, long-wearing construction, superior comfort, and sound-absorbing qualities. Publix, Warner Brothers, Roxy, Schine, and scores of other progressive showmen have chosen H-W chairs for the same reason. . . . If you are planning to seat a new house or reseat an old one, get all the facts on this big selling line of theatre chairs. Ask your nearest H-W sales office to tell you why H-W chairs are repeatedly specified by the world's leading showmen.

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Los Angeles, Calif.
New York, N. Y.
Oklahoma City, Okla.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
San Francisco, Calif.
Seattle, Wash.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Wright-DeCoster Reproducers Successful All Over the World!

A veritable sensation throughout the United States and foreign countries! In this series of advertisements we will not only show that a great number of theatres are using Wright-DeCoster Speakers and Horns but also acquaint theatre owners with the location of nearby sound installation manufacturers.

Read the Endorsements of Prominent Manufacturers of Sound Equipment

AMERICAN THEATRE SUPPLY CO.
J. A. Bradley, President **Sioux Falls, S. D.**

Wright-DeCoster, Inc. July 12, 1930.
Saint Paul, Minn.

Gentlemen:

We have made a number of replacements of other equipment which has cost considerably more than Wright-DeCoster. We could not understand why the speaker that cost $275.00 could be outclassed with a trial with one that sells for $72.50, but hearing is believing and we left it to the judgment of the exhibitors. Without exception they decided on the Wright-DeCoster.

AMERICAN THEATRE SUPPLY CO., INC., Jos. A. Bradley.

MELLAPHONE CORPORATION
Manufacturers of Synchronous Sound Equipment
Rochester, N. Y.

Wright-DeCoster, Inc., July 15, 1930.
Saint Paul, Minn.

Gentlemen:

We believe that you will be interested in knowing that in the majority of our thirteen hundred Sound Installations Wright-DeCoster Speakers have been used to the great satisfaction of the Exhibitors.

MELLAPHONE CORPORATION, C. Fenyvessy.

THE NATIONAL MOTION-AD CO.
Manufacturers of FETTIFONE TALKING PICTURE EQUIPMENT
CHICAGO, ILLINOIS

Wright-DeCoster Co., July 14, 1930.
St. Paul, Minn.

Gentlemen:

We have been selling Wright-DeCoster speakers as part of our FETTIFONE installations for a year and have never had a complaint. We carefully investigated and tested different speakers before deciding to use the Wright-DeCoster, and we are thoroughly satisfied, both as to quality and service given us.

NATIONAL MOTION-AD COMPANY, R. G. Phillips, Pres.

SONO EQUIPMENT CORPORATION
SONOFILM
Indianapolis, Indiana

Wright-DeCoster, Inc., July 15, 1930.
St. Paul, Minn.

Gentlemen:

We have been using your Dynamic Unit and Horn for quite a while now and are pleased with their performance. Your speaker has been used on every installation of SONOFILM. We also appreciate the cooperation you have given us.

SONO EQUIPMENT CORPORATION.
R. W. Langsenkamp, Pres.

WRIGHT-DECOSTER, INC., 2229 UNIVERSITY AVE., ST. PAUL, MINN.

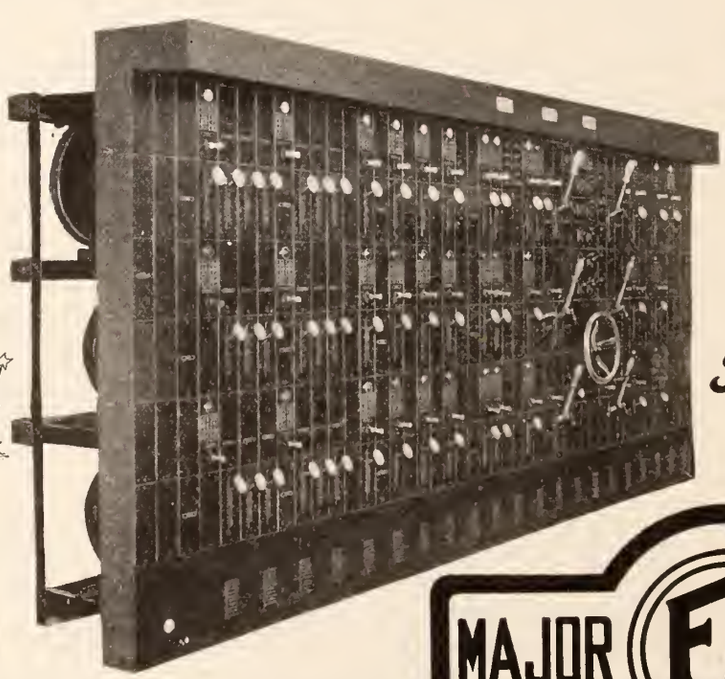
Export Dept., M. Simons & Son Co., 25 Warren St., New York.—Cable Address, Simontrice, New York

THIS IS NO. 1 OF A SERIES OF SIMILAR ADVERTISEMENTS

The Popularity of Stage Shows

has increased – not diminished





It is box office profits that prove stage show success. The FA Major System is the greatest aid you could have to proper presentations. Every good feature of light control is there.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

MAJOR FA SYSTEM TRADE MARK

Send for Literature

THE CONTROL OF LIGHTING IN THEATRES

Use of Proper Voltage and Care of Batteries Stressed By McCulloch

Operation of Vacuum Tubes at Proper Voltage Presents Problem—Care and Revival of Storage Batteries Outlined by Fox West Coast Engineer

By R. H. McCULLOCH
Sound Engineer, Fox West Coast Theatres

A. C. LINE voltages throughout the country are not the same and they vary considerably. It is surprising that a leading sound equipment company installs their sound equipment and leaves the exhibitor with a burden which proves to be quite expensive.

We all know that certain amplifiers are not provided with power transformers with variable taps on the primary to permit satisfactory operation on different line voltages. It is a fact that the line voltage in some districts is 115 volts and in many instances 125 volts.

The replacement of vacuum tubes has been enormous in the Western Electric 42-A and 43-A amplifiers. The filaments of those amplifier tubes are lighted from A. C. They are supposed to operate at a certain definite voltage. Above this voltage the filament deteriorates rapidly and burns out.

We have found that this has been the direct cause of so many replacements with 211-E Western Electric vacuum tubes. Incandescent lamps, vacuum tubes and many other things have a guaranteed number of burning hours. This does not signify that the lamp or tube is to be thrown away after the guarantee is used up. Guarantees of this kind are only used to protect the consumer against defective workmanship.

We have some sound equipments which have never had a vacuum tube replacement and the reproduction is very good in these instances. However, there are other theatres which are always having difficulty and upon following these cases through to a conclusion, we have found the line voltage exceedingly high, where A. C. is used to light the vacuum tube filaments.

It must be remembered that the life of anything depends upon the care it receives and this particularly applies to vacuum tubes. Whenever in doubt about the line voltage, secure A. C. voltmeter and see for yourself if the voltage is about 110 volts. If you find the line voltage above 110 volts and varying over wide limits, one of the first things to do is to write a good stiff complaint to the power company.

We have installed voltage regulators, where the voltage varies over wide limits, sometimes being high, sometimes normal and at other times quite low. If the voltmeter test shows the line voltage to be quite high, but uniform, a fixed resistance of the proper value can be used.

Discard Shorted Tubes

When an internal short develops in a vacuum tube discard it immediately. A short circuit of the arrangements in a vacuum tube is very difficult to trace. Do not place a defective tube in the spare parts cabinet, as it may get mixed up with the good vacuum tubes and when you are in a hurry you may grab the defective tube, which may prove serious.

An Expert Speaks

EVERY projectionist must be sufficiently interested in the equipment he is operating, so that he may be able to make corrections in faulty operation, in the opinion of R. H. McCulloch, who herewith offers some suggestions for aiding efficiency in the operation of sound systems. The Fox West Coast engineer is rated one of the leading authorities on sound.

"Good tone quality," he says, "is the ability of an amplifier to evenly and faithfully amplify and reproduce in sounds the music, voice, or other material from the original natural source. All frequencies, from the lowest to the highest, should be amplified to the same extent without exaggeration of some frequencies and suppression of others."

Defective Batteries

Batteries sometimes lose their capacity because the active material has fallen from the plates. This effect will be observed by the inability of the battery to deliver or take an appreciable charge. The remedy is to have the worn-out plates replaced with new ones. A hopeless case is the short-circuited cell of a storage battery.

Sometimes the material that has fallen off the plates piles up under them and short-circuits them—thus causing one or more of the cells to lose its voltage or to lose its charge rapidly. On the other hand, there are many cases where a battery neither behaves badly, nor does it perform well. It has no short-circuited cells, nor does it rapidly lose its charge. But it cannot be charged to the usual specific gravity.

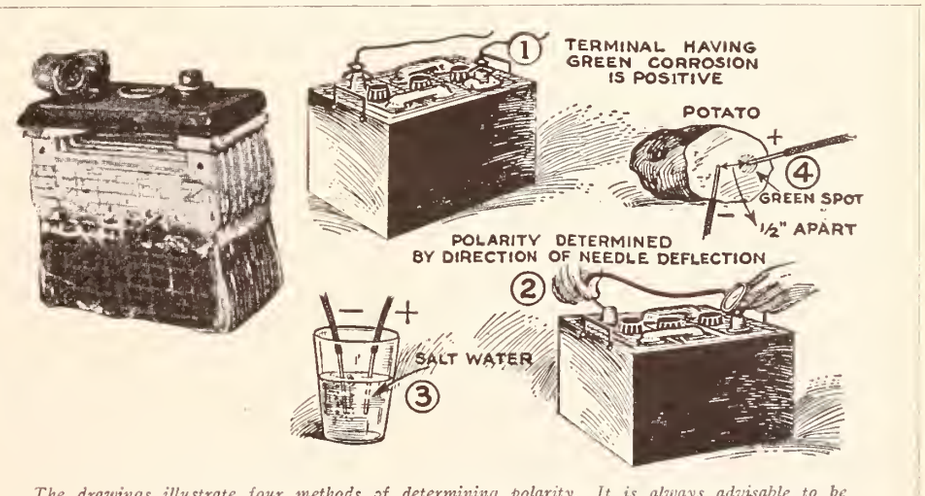
Reviving Batteries

Sometimes the batteries which are in this condition can be revived. The following treatment can be used where the plates of a cell are still in good condition, but have become sulphated and hardened. In the process much of the sulphate is removed and the plates are softened. All the acid, in the first place, must be taken out of the cells. New acid is then added and the battery charged. At first, the battery must be charged slowly. When the specific gravity has reached its maximum value, the charging of the battery should be stopped and all the acid should be drained from the cells. Then they may be refilled with distilled water and the battery discharged through a 6-ohm resistance which is placed across the terminals. The discharging operation will require about 24 hours.

After discharging, the battery should be charged again for about 12 hours at not over 10 amperes and then the charging should be continued at a much slower rate for about 15 to 24 hours more for the purpose of removing any excess of acid from the plates and to take sulphate deposits from them.

This process should be repeated at least twice and possibly three times, removing all the water remaining in the cells and refilling them with fresh distilled water. After this the cells may be filled with a new acid solution which should have a gravity of 1.200 or 1.250. As soon as the new acid solution

(*Continued on page 76*)



The drawings illustrate four methods of determining polarity. It is always advisable to be sure polarity is correct before making permanent connections. Where battery terminal markings have been effected, one of the above methods can be used for determining polarity. Storage battery, illustrated on the left, must receive careful attention. Note the condition of the plates of the battery by neglecting to keep the electrotype level above the tops of the plates

THE Projectionists' Round Table

By John F. Rider

WE stated that the flow of electric current through a conductor causes the generation of heat in that conductor. Electric current flow through a conductor causes another very important effect; as a matter of fact, the operation of many electrical devices is due to the presence of this effect. Its generation or presence, if we may call it that, is due to the fact that the electric charges representing the electric current are in motion. An electric charge at rest exerts an electric strain in all directions surrounding its location. A moving charge creates another strain or force known as the *magnetic field.* The stationary charge has its stationary electric field. The moving charge has its own moving field and the magnetic field is used to designate a property of a moving electric field, by virtue of which property the electric field evokes magnetic forces.

We made mention in Lesson 3 that a substance which will attract iron is said to possess magnetic properties, or the power of attraction and repulsion upon iron. Such a property is possessed by a magnetic field due to a moving field. Quite naturally one would assume that the moving electric field and the magnetic field are one and the same.

In practice, however, it is convenient to consider each a separate entity. One should understand, however, that reference to a magnetic field invariably denotes the presence of a moving electric field. Mention of the electric field when a moving field is discussed is usually omitted and taken for granted.

It might be well at this time to remember that the mention of a moving electric field as it denotes moving charges does not necessarily mean more than one charge. Innumerable charges are, of course, present in normal electric circuits, but a single moving charge would also produce a magnetic field. This fact will receive further comment when we consider magnetic substances.

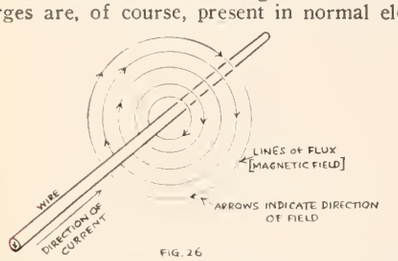
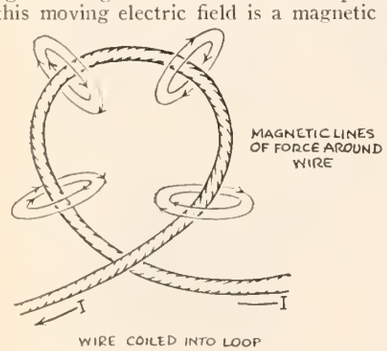


FIG. 26

Referring once more to the effect of current flow through a conductor, the flow of electric current through a wire is the same as moving charges through a wire. The effect produced by this moving electric field is a magnetic field



WIRE COILED INTO LOOP
FIG. 27

surrounding the wire as shown in Figure 26 by the concentric circles surroundings the wire. Now, the flow of the charges or electrons is in a certain definite direction, depending upon the source of potential and, since the magnetic field is produced by the moving charge, it is possible to imagine a definite direction of motion on the part of this field. Thus, the arrows associated with the concentric circles which represent the field. It is customary to refer to this field as consisting of flux lines and the lines are often referred to as magnetic lines of force.

(*The magnetic field of a single moving charge is usually classed as constituting a line surrounding the moving charge and, because of the force exerted by this magnetic field, the line is referred to as a magnetic line of force.*)

Referring to Figure 26, all wires which carry electric current are surrounded by lines of force

Lesson Ten

MR. RIDER, in this lesson, discusses:

The magnetic effect of electric current flow through a conductor.

The magnetic field around a loop of wire.

The combined magnetic field around two wires.

The polarity of solenoids.

The electro-magnet.

The reason for the magnetic properties of substances.

of flux lines and the direction of the flux lines is dependent upon the direction of the current flow. A general rule known as the finger rule is:

When a wire current electric current is grasped in the hand in such manner that the thumb points in the direction of the current flow, the direction of the flux lines is indicated by remaining fingers about the wire.

Thus, in the illustration, if the current is assumed to be flowing away from the observer, the direction of the flux lines will be toward the right. If a compass is placed near a wire carrying direct current the *N* pole of the needle will point toward the direction of the magnetic field.

Since there is a definite relation between the direction of the magnetic field and the current flow in one direction, there naturally would be the same relation between the two factors when the current is flowing in the opposite direction. In other words, if the direction of the current were changed so that it flows toward the observer, the direction of the flux lines would be changed so that they would flow toward the left. Mention of left or right in the aforementioned instances is just relative because the lines describe a circle around the wire.

The presence of flux lines around a conductor makes possible the transfer of electrical energy from one point to another without definite metallic contact. The presence of flux lines in magnetic materials makes possible the conversion of mechanical energy into electrical energy. (As an incidental point we wish to remind the reader of the frequently erroneous statement that electrical energy is generated. Such is not the case because the mechanical energy represented by the forces evoked to turn the device is converted into energy into electrical form, just as the heat generated in a resistance when a voltage drop is produced is electrical energy converted into heat.)

If we now imagine the flow of a single charge or, in other words, a constant value of current, the intensity of the magnetic field will be represented by one line of force. If we have a greater number of moving charges, we have a greater number of lines of force. The number can then be expressed as to the intensity of the field and we can say that the intensity of the field is a function of the magnitude of current. If the current flow is maintained at a constant value, the intensity of the field remains constant. If, for some reason, the magnitude of current is continually changed, the intensity of the field will continually vary. Further, if the direction of the current flow is changed the direction of the field will change. Thus, an alternate change in the direction of the flow of current will cause a corresponding alternate change in the direction of the flux lines.

Magnetic Field Around Loop or Wire

Recognizing the presence of a magnetic field around a single length of wire, what is the effect when the wire is coiled as in Figure 27? If we have a field around a length of wire, we naturally have a field around any portion of that wire, no matter how fine the division, just so long as charges move through that conductor, or as long as electric current flows through that conductor. If we now coil the length of wire into a loop as in Figure 27, we produce an effect as if the wire when in a loop is a whirl of moving charges. The line of force now exist within and without the loop, just as if we could imagine the lines of force

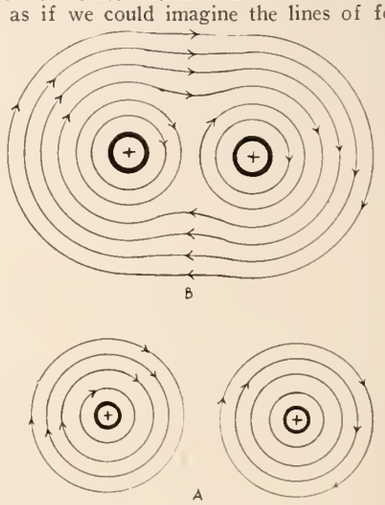


FIG. 28

within the straight conductor as well as outside of the straight conductor.

All the lines of force pass around the conductor in the same direction and are strengthened. So much so that, while a straight length of wire will have very little effect upon a bar of

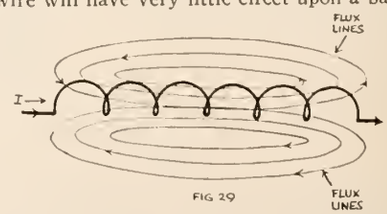


FIG. 29

iron, that same length of wire, when formed into a loop and current passed through the conductor, will draw a magnetic substance such as iron into itself. Reference to Figure 27 shows four points at which lines of force surround the conductor. Such lines are to be

(*Continued on page 77*)

talking trailers

THE BEST MEDIUM TO ADVERTISE TALKING PICTURES

2 DISTINCT STYLES
For Sound Equipped Houses
—THE TALKING TRAILER
—THE SOUND TRAILER
ASK OUR SALESMAN TO SCREEN

Entertaining Gems! A Sensation in Advertising!

NATIONAL SCREEN SERVICE
126 W. 46th ST. NEW YORK
CHICAGO 810 SO. WABASH AVE.
LOS ANGELES 1972 SO. VERMONT AVE.

PROTECT

Your

CASH RECEIPTS

with

AUTOMATIC GOLD SEAL REGISTERS

and

SIMPLEX TICKET REGISTERS

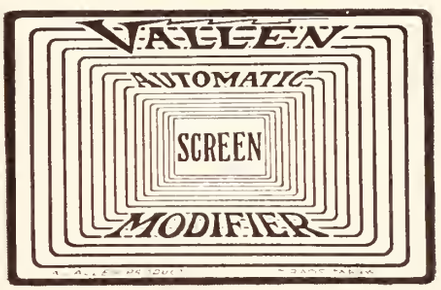
SPEED ACCURACY EFFICIENCY

CATALOGUE AND TERMS UPON REQUEST OR REPRESENTATIVE, IF YOU PREFER, WITHOUT OBLIGATION.

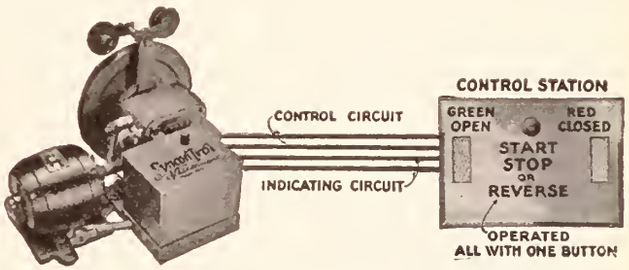
GENERAL REGISTER CORP.
PARAMOUNT BUILDING, TIMES SQUARE
NEW YORK, N. Y.
J. C. ENSLEN, Gen. Sales Mgr.

Modern Equipment Helps Provide Perfect Programs

Vallen Theatrical equipment simplifies the operation of stage equipment and provides synchronous operation with screening requirements. Vallen equipment is safe, noiseless and absolutely practical in design; creating a distinct atmosphere of dignity that reflects fitness in the presentation of sound pictures.



The Vallen Automatic Screen Modifier is a practical, electrically operated push button controlled device, that definitely solves all screen modifying problems. It can be used with all large size or mammoth screens for showing Grandeur, Magnascope, Widescope or any size film. It is readily and easily installed, compact, occupying no space beyond the screen frame it embodies. Electrical push button stations can be conveniently located for operation from the stage or projection room. Its operation is noiseless and instantaneous.



The Syncontrol was developed to operate curtains at the proper speed rate for Talking Pictures. Curtains can be started, stopped or reversed at any point of travel. Curtain Position Indicator mounted in the projection room. Always shows the exact position of curtains in relation to the screen.

Complete detailed description of Vallen Theatrical Equipment and facts showing how theatres are kept modern will be furnished on request.

VALLEN ELECTRICAL CO., Inc.
AKRON, OHIO

VALLEN
THEATRICAL EQUIPMENT

Television Won't Replace Theatre

(*Continued from page 58*)

this will become more apparent when wide-screen projection, with the lifelike backgrounds and perspective this brings into view, is generally adopted in public theatres. Mechanically, artistically, phychologically, the public theatre as a focal point for mass entertainment promises to continue as a permanent factor.

Already the home motion-talking picture projector is a practical accomplishment and many interests are working toward the solution of the enormous problem of film production and distribution which the theatre of the home presents.

The value of a picture depends upon how well it is liked by the public and how often it can make the rounds of exhibition. The problem is great enough as applied to more than 22,000 public theatres in the United States; it is immensely greater when considered in relation to theatres in millions of homes. But here again I am confident science and research will come to the aid of industry. The very immensity of the problem is a challenge to the laboratory, which is now called upon to produce photographic means and methods that will insure the more economical production and the larger supply of positive prints from the same negative.

Meantime, equipment for recorded music and speech has been made available to the home through the electric phonograph, born of the association of the phonograph and radio industries. It is the immediate means of selective entertainment now offered to the home. By it every music lover can make his own program and suit his own taste in musical culture.

But the electric phonograph has an even larger significance to the theatre of the home. The phonograph record now sold like a book or a piece of sheet music will continue to be the basis of the musical or educational home library. The phonograph record is an animated work of reference and entertainment.

Finally comes the promise of television as applied to the theatre of the home. Important as has been our progress in the development of sight transmission, great technical problems still remain to be solved before such a service can be established upon a practical basis. Some of the factors involved are readily appreciated when one considers that television programs of continuing entertainment value would require the transmission of approximately 20 pictures or more per second, each picture the equivalent of somewhere between 5,000 and 10,000 picture elements. From our present knowledge of the principles of radio communication, the frequency bands required for such television transmission would run from 50,000 to 100,000 cycles or more. New channels of communication must be provided in space and they must be made relatively free from electrical interference.

Televised Events Foreseen

In the organization of a broadcasting service by television the question immediately arises how a spontaneous event may be placed before the greatest possible number of spectators, allowing for the fact that such events are apt to occur in the daytime, the difference in time in various parts of the country and the family gathering hours in the evening.

Nevertheless, the opportunities for entertainment and education which television brings into view are much greater than its service problems. Television could be harnessed to the motion picture screen so that a great event might be simultaneously recorded in a number of key cities throughout the nation and the talking-motion picture film distributed again by television to millions of homes some hours after the actual occurrence. Television, when it does come upon a practical service basis, promises to supply a vast invisible channel of distribution for motion pictures in the home.

The inspiration and opportunity for creative talent will be multiplied manifold by the enlarged cultural conception of entertainment which selective programs will make possible. There is no saturation point to the vast public interest in everything that entertains, amuses, informs or instructs. The new age of electrical entertainment which will bring the artist to the public, the lecturer to his audience and the educator to his student body offers a vast field of opportunity to creative talent.



Foto-Voice 33-1/3 R.P.M. synchronous motor-driven turntable unit distributed nationally by Stone & Heath, Inc.

Escalators Advocated

USE of escalators in theatres is being advocated by the Otis Elevator Co. The firm is recommending a cleat type of escalator, reversible to run in either direction. A button is provided at the landing. Up and down escalators are most desirable, according to Otis.

In addition to escalators, regular fire stairways have to be provided, in order to meet building requirements.

Claim New Fabric Is Acoustic Aid

Milwaukee — The National Rug Mills, Inc., has placed on the market a new type of fabric to improve acoustics in the auditorium of theatres, schools and public buildings. It is known as Auditec and is fastened directly on the walls or ceiling.

Auditec is made of a strong vegetable fibre product "needled" to a surfacing material that resembles loosely woven monks cloth. It is permanently vermin-proof. By a special process it is transformed into a decorative richness by the application of analine dye, which colors but is said not to impair the absorbent qualities.

A selection of six mellow colors is offered and the fabric, when in place, resists a hot flame directly applied against its surface. It can be nailed to concrete or brick walls with concrete nails and offers little lodging for dirt. It can be cleaned readily with a wall brush or a vacuum cleaner.

The firm furnishes a questionnaire free, which if filled out enables its engineers to determine the area needed to be covered with Auditec and its proper location. It is designed for easy installation and a specially cut wood moulding that covers the edge of the panels is included at slight additional cost.

William C. Knoernschild is vice president of the National Rug Mills, Inc., and H. J. Knoernschild, secretary and treasurer.

General Register To Have Own Branches

Establishment of a national system of distribution is planned by J. C. Enslen, general sales manager of General Register Corp., which recently took over Automatic Ticket and Register Corp.

General Register is to produce a number of vending devices but will not handle tickets. Enslen formerly was president of the World Ticket and Supply Co.



New Model "D" Van Horne-Flewelling tube checker.

One Cooling Plant To Serve 2 Houses

TOLEDO—A refrigeration plant that will serve both the Rivoli and the Palace, recent R-K-O acquisitions here, is to be installed in the basement of the Rivoli. The fact that the houses are separated only by a 10-foot areaway convinced engineers that one major installation could be made to control the temperature and purity of the air in both, so work is going forward at once on this distinctly unique project. The Cooling and Air Conditioning Corporation, New York, has been entrusted with the job, which is regarded as one of the most unusual in theatre building annals.

There will be one refrigeration unit, consisting of three variable speed rotary condensers with the latest automatic safety devices and highly simplified controls, coupled with a separate conditioning unit in each theatre. A forced draft cooling tower, of 1,250-gallon capacity, on the Rivoli roof will insure the water supply. The cost of the complete installation, which will be of the down draft type will drop panel work throughout, is estimated at $103,000. It will have a capacity of 250 tons, 90 of which will provide for the Palace's seating capacity of 1,200 and the rest for the Rivoli, which as remodeled will accommodate 2,800, although it will be possible to concentrate the whole capacity of the plant on either house at will.

Water refrigeration will be attended to by the main unit of the cooling system under thermostat regulation and piped to the air washing apparatus in each theater, one control room serving for the entire system. The complete installation, incidentally, will require the attention of but one man for its operation. The room which will house the central unit formerly was a ballroom operated in conjunction with the theatre for a season or two after it opened in 1920 and waste space since then.

Both houses now are undergoing extensive alterations, the remodeling program being expected to dig into the R-K-O coffers about $350,000 worth. Other changes being made under the direction of John Eberson, architect, include the removal of boxes in both theatres, addition of two huge arches in the Rivoli and the shifting about of office and wash room space. New seats, carpets, stage equipment and RCA wiring are being installed in both houses. Alterations are being made under the supervision of D. P. Canavan, manager of R-K-O's eastern construction department.

According to present plans the theatres, which were purchased from the Sourbier interests April 1, will be reponed on Labor Day, the Rivoli with a vaudeville and picture policy, the Palace with pictures exclusively.

Howard Feigley is resident manager of the joint enterprise and the houses will be a unit of J. E. Firnkoess' division, headquarters of which are in Cleveland.

New Chair Is Placed On Market by Stones

Philadelphia—L. E. and E. C. Stone recently placed on the market a 12 gauge steel chair, which has six ball bearings to each hinge.



Made on the premises. Home-made cooling system developed by Clarence Wilkerson for Loew's Strand at Memphis

Home Made Cooling System at Memphis

Memphis—Loew's Strand, equipped with the old style fan system, found the air sucked into the theatre was merely the hot air from the street. Various ways and means of cooling the theatre were discussed and the solution was hit upon by Wilkerson, the porter. Being somewhat of a "jack-of-all-trades," Clarence conceived the idea of installing water sprays similar to the large plants and cooling the water by ice.

A large box "C" was constructed with cement base and heavy wooden sides. Inside of this box 32 large 50-gallon iron containers (the same as used in ice plants to mold ice cakes) were placed and connected by pipes. Packing of sawdust was placed around these cans and large lid on top. Valves as shown on attached diagram "A" controlled the water in the various cans. Motor and pump "D" pump the water from the "pan" beneath the sprays back into the ice-box whence it is recirculated into the sprays.

"B" as shown in the accompanying illustration is connected with a floater that shuts on or off the valves when the water level reaches a certain point.

The whole cost of the outfit did not exceed $250. And, believe it or not, the results are satisfactory. The temperature in the theatre, seating about 1,200, is sometimes more comfortable than the larger houses with the latest types of cooling plant.

Landscaping Part of Fox West Coast Enterprise

Hollywood—Landscaping assumes an important role in plans completed for the Fox Los Feliz, to be built at Vermont and Franklin Aves. Morgan, Wells & Clements are the architects. Every seat in the house will be a loge seat, fully upholstered in leather. The grounds around the house will be landscaped with flowers and trees.

A sketch of the exterior of the Los Feliz, as conceived by the architectural firm of Morgan, Wells & Clements, is illustrated on page 37 of this edition.

Mercury Sells Coolness

Canandaiga, N. Y.—A seven-foot-high thermometer with movable red rod to represent the mercury is the means used to sell his cooling system by Manager William McFarlane of the Fox Playhouse. In addition, he has a marquee electric sign, "Come In Here. It's Cool."

Gries Sound Film Reproducer Ready

Gries Reproducer Co., now is marketing a portable sound-on-film reproducing system equipped with mechanical features and a special lens block. Provision has been made for addition of a turntable where desired. There are no illuminated or projected slits, the company states, pointing out that the image is obtained by an arrangement of lenses which results in a slit of .001 inches in width. The light source is the standard 32 watt exciter lamp.

The electrical system consists of an amplifier system giving a total amplification of 100-125 Db and is powered entirely from an A.C. 110 volt source. The output stage is capable of delivering 3 watts of power. An attenuator system controls the volume and changeover is accomplished by a switch, thereby eliminating readjustment of the fader. The changeover switch simultaneously controls the exciter lamps. A power unit delivers direct current to the various circuits including the excitor lamps and the photo electric cells, and is designed for either one or two projectors. The complete electrical system is housed in one metal container with plug connections placed to receive the house line and the speaker cables.

Sound is distributed by two exponential horns placed behind the sound screen. These speakers provide sound distribution for auditoriums with a seating capacity of 300 persons. The speakers are connected to the main system with a single cable. The screen is mounted on a collapsible stand suitable for a 7x9 picture. All these elements are packed in either one or two trunks depending on the number of projectors making a simple and compact unit and easily portable.

Anderson Offering New Sound-on-Film System

Anderson Electric Sound Research has developed a new sound-on-film unit. This follows introduction of a photolytic cell by the Arcturus Radio Tube Co. Simplicity of attachment and operation is a feature claimed for the new equipment. The device has no gears or shafts with low cost of operation claimed as an added feature.

While the performance of the unit is made possible by the photolytic cell, the cell also adds its own qualities, it is stated. This, it is claimed, eliminates background noises, has low coupling, impedance is shock proof and non-microphonic.

The new unit consists of two sound-on-film heads, photolytic cells, pre-amplification and exciting lamps. The attachment, it is claimed, can be hooked to any make projector and will be sold outright for $1,000.

Gets Westinghouse Post

C. E. Stephens now is serving as commercial vice-president of Westinghouse Electric and Manufacturing Co., in charge of the Atlantic division with headquarters in New York. His recent election to the post climaxes 30 years of association with the company. He formerly was a district manager. Stephens is a director of the American Institute of Electrical Engineers

Boosting Kids Helps the B.O.

(*Continued from page* 53)

students as well as talent to the theatre.

Where you do not have sewing classes or manual training classes, you can still have exhibits for children, and these might be something as outlined further on.

Doll and Toy Show

Here is a stunt which can be well employed in one of your houses even though you have a tie-up with the schools for the sewing and manual training exhibit. This can be in addition to the other, or even by itself will prove interesting.

Have a doll show with prizes offered for the dolls most effectively dressed. There can be a prize for the most beautiful doll, for the most comical doll, the largest doll, the smallest doll, and the most unusual doll, etc. This will interest young children, and the older ones as well as girls who are interested in showing, may enter dolls in the contest especially if you offer some prizes.

There should be a prize for little girls, such as a baby doll, and the prize for the more grown up girl—such as a toilet set or silk stockings, or a party bag, or some such gift.

These prizes might be promoted, or, of course, can be obtained quite inexpensively.

So that the exhibit would be interesting to boys as well as girls, you could have along with the doll show, a display of home-made toys or aeroplanes, or radios. Here again, you would offer prizes for the best home-made toy—perhaps a prize for the best radio, or the best aeroplane, etc. These, however, would have to be home-made because they have to show children's skill and the poor youngsters should have some chance at the prizes as much as the ones who can afford more expensive playthings.

At the close of the contest, the prize winning articles can be exhibited in one of the stores, either in the window, the toy department, or children's department, and thus advertise the theatre.

Special Children's Matinees

In connection with the children's activities outlined you can make these exhibits have a general appeal if you employ some stunts such as the following:

Harmonica contest, balloon blowing contest, aeroplane sailing contest, milk-drinking contest.

There are a number of other stunts along these lines which you can figure out.

In the milk-drinking contest, of course, the prize goes to the child who drinks the milk the quickest. The children are lined up on the stage and provided with straws.

With the balloon-blowing contest, the children blow up these ballons and the child that blows up the balloon the largest size, gets the prize.

A lot of fun is created if you have the children eat crackers and then see which one can whistle first after he has swallowed the cracker crumbs.

The aeroplane-sailing contest is staged as follows: Use little aeroplanes such as you received recently from the Sail-Me Company (in connection with "Young Eagles.") Train a couple of youngsters in advance to sail these planes cleverly. They can be made to loop the loop by putting a little weight on the tail (a very small paper clip will do), and they can be made to sail over the audience and back to the stage. Offer a prize to the youngster that can sail the planes best. I think two boys who know how to do it should start off the stunt and then ask for children to come up on the stage and try.

The harmonica contest, of course, you understand how to operate. You can have any number of these stunts worked out using some each Saturday, or at after-school matinees, employing them, of course, in the house where you have a picture suitable for children.

The Kiddies' Club

A very successful Kiddies' Club has been worked out in Bloomington by Manager Lawler. You might do the same thing in your town and employ as part of the club activities some of the stunts as outlined in this manual together with ideas submitted by Mr. Lawler. He has built his club around the organist, but where you do not have an organist, you can still have a club.

The club was started at a matinee which opened at one o'clock and the manager addressed the children telling them that it would be lots of fun for everyone and asked the children to submit their idea of a name for the club, and he offered a prize for the best name—the one that would be selected. This was a free show, but of course, you do not need to start with a free show unless you see fit.

The following week was a candy matinee with the manager obtaining the candy free of charge. Another week, the head of the Boy Scouts was sent to address the children on "Americanism" and each week some city official will appear at the matinee to talk to the children on "Safety." The children have been provided with club buttons.

You can work out something along these lines and have a local athletic coach to talk there one Saturday, and perhaps another day, someone from the library to tell stories and talk to the children about books and another Saturday have a singing contest.

Have the children send in cards telling when their birthday is, and then through the columns of the newspaper, list names of children who have birthdays, and are, therefore, entitled to get in free by identifying themselves at the door. They would have to bring in a birthday card which you would send them.

Along these lines, you can perhaps use a ticket which when used five or six consecutive times, entitles the child to see a seventh show free of charge. They might be used instead of buttons and they would be punched each Saturday.

If you start a Kiddies' Club, you will find some additional stunts on the following page

(*Continued on page* 74)

HUB

The Most Valuable Theatre Lighting Handbook—FREE

For many years The Hub Electric Company has been a leader in designing, building, and installing complete theatre lighting systems. Many of America's finest motion picture theatres—including those noted for their superb stage presentations—have been completely equipped by Hub.

The results of these years of experience—backed by unceasing research and extensive investigations—are to be found in this comprehensive manual. It is compiled in loose-leaf form so that new material can be added as needed—thus constantly keeping it up to date.

A copy will be sent without charge or obligation to everyone interested in this most important department of successful motion picture theatre operation.

HUB ELECTRIC COMPANY

Sound Reproduction Equipment
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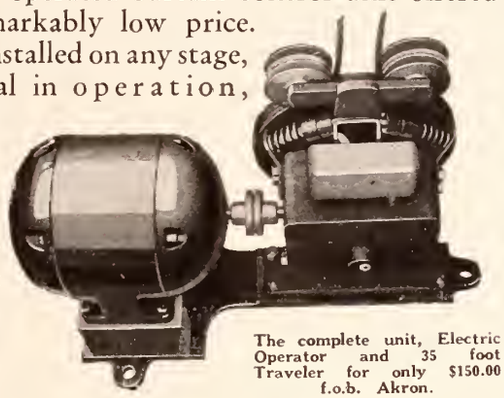
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The complete unit, Electric Operator and 35 foot Traveler for only $150.00 f.o.b. Akron.

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Pays For Itself
OVER AND OVER AGAIN

An exceptionally fine talking picture equipment (the choice of hundreds of theatres) because we guarantee full range of Sound throughout the area of your theatre and offer it at an inexpensive price.

Good Sound Is More Important Than Good Pictures. If you want good box office receipts you must have good sound equipment.



A MACY HORN IMPROVES ANY INSTALLATION 100%

It is a perfect sound reproducer and extremely easy to install. No loss of pitch, no drumming tone, withstands all climatic conditions because made of the finest acoustic properties.

Especially Recommended for THEATRES — ICE SKATING RINKS — LARGE AUDITORIUMS — DANCE HALLS — SWIMMING POOLS — CHURCHES, etc.



Macy 10 ft. Model S-120 concert type

NOTE — Our smaller model Horn, S-72 (suspension type) is designed especially for small capacity houses. Ask about it.

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"SILENT AS THE SPHINX"

"WILL Arctic Nu-Air cool my theatre to my complete satisfaction?" This is the question that has been asked by more than 4,000 theatre owners and operators—and successfully answered by this equipment.

Arctic Nu-Air fills the theatre with brisk cooling currents of fresh air. If you had an individual electric fan for every person in the audience you could not get better results. And in addition to cooling, Arctic Nu-Air completely changes the air every three minutes.

The new model embodies many valuable exclusive features, including a beautifully decorative grill that harmonizes with any surroundings.

Costs less to buy, less to install, less to operate. An all-year necessity. Write for this book and detailed information.

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Gentlemen: Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

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City.....State.....

Boosting Kids Helps the B.O.

(*Continued from page 72*)

which can be worked out in connection with the club or as individual activities which will appeal to children and will stimulate attendance.

Prize Matinees

You can obtain children's watches guaranteed for one year made in wrist watch style with a leather band, while gold filled case and otherwise very attractive at a nominal cost.

We gave some of these away in one of our towns and they made a big hit. They appealed to children up to 16 and 17 years of age and come in both boys' and girls' styles.

You can also purchase go-ponies each and those, of course, have a strong appeal for children up to 10 years of age.

You might, therefore, work out some prize matinees at which you would give away two watches and two go-ponies or more or less. Two of each would make your matinee cost you about $9, and if this is too much, you can give away fewer prizes.

This, I think, will stimulate attendance because they are prizes that children will want.

Where it is possible to use your stage, you can have go-pony races offering a prize such as a box of candy or a toy for the child winning the race.

To do this, you line the children up at the end of the stage, start them off and determine the winner and then let another group race, until you have three or four winners and then match these winners in a final race. You could give a go-pony perhaps to the winner, and you could give away candy prize to the other participants in the race.

Dancing School Tie-Ups

It always means extra money at the box-office if you can arrange for the local dancing schools to put on an exhibition in addition to your performance.

Teachers are always anxious to exhibit their pupils and especially at this time of year when all the dancing schools have their closing programs.

In the towns where we have this as an annual or semi-annual event, it never fails to stimulate business for the nights. Why not work this out as one of your tie-ups? It will not cost you anything but the stage hands as most dancing schools have to use their own pianist who is familiar with the work of accompanying the children.

By putting on the dancing revue once between shows, those who do not care to see it will not have to sit through it, and you can depend on it that the parents and friends of those participating will be on the job to see the show.

Watch Extinguishers

REFILLING of fire extinguishers containing soda and acid or foamite solution should be done at least once a year. Extinguishers containing tetra-chloride solution should be shaken well twice a year. Whenever a fire extinguisher is used, it should be drained of its contents and refilled. A label carrying the date of refilling and inspection is an aid.

Serials

If you are getting "King of the Congo" or "Hunting Tigers in India," do not let it open "cold" but play it up in advance.

Balloons with animal pictures are very cheap, and you can distribute these in advance as a means of advertising the opening of the picture.

It would be a good idea to open your serial by distributing tickets in advance to the children who would use them throughout the serial and if they attend all the performances up to the last one, and if their tickets are punched to indicate this, they may see the last performance free.

Some Reminders

Don't forget, if you use street ballyhoos such as cowboys on horseback to advertise "Lights of Western Stars," or "The Texan," or any other pictures of this kind, send the cowboy to the schools. By the same token, if you are using an aeroplane over the city to advertise "Young Eagles," or any kind of an outdoor ballyhoo at all to advertise the picture that has any appeal to the children, get this ballyhoo in the neighborhood of the schools at dismissal time.

Children will go home and talk about the ballyhoo as it will impress them more than it will adults.

Don't forget to use the information on pictures recommended by the Parent-Teachers.

Don't forget to bring your special children's attractions and activities to the attention of the P. T. A.

To get a notice on the literary bulletin board when you have a speaker from the city to talk on "Safety."

To get a notice on the library bulletin board when you have a librarian to talk about books and tell stories.

To get bulletins up in the schools and library, when you have children's exhibits in the lobby such as the doll show, and aeroplane show.

To mention your activities in your newspaper advertising.

To talk to the children yourself or even through the public address system in your theatre, impressing upon them your various children's activities.



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STANDS THEM UP!

Clear, Sweet, Life-like—that is Syncrodisk quality reproduction. It holds a steady patronage who tell their friends and thus build up your business.

SYNCRODISK SOUND - ON - FILM—People, many people, have stopped to tell the house managers it is by far the best they've ever heard. Over 20 sold and delivered.

SYNCRODISK TURNTABLE — The machine that built the Weber reputation. Beautifully designed and constructed for dependable, long, trouble-free service. Over 1,300 in use. Two Turntables with Pick-ups and Fader, **complete** $500.

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DECORATING OF ORCHESTRA PITS A SPECIALTY

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FRANK NETSCHERT, Inc.

61 BARCLAY STREET NEW YORK. N. Y.

August Rich With Opportunities To Stage Special Shows for Children

(Continued from page 52)

WM. CAREY, Aug. 17.
English missionary to India.
(a) Guest of honor: returned missionaries and world travelers.
(b) President of Missionary Society of local church to tell of experiences of missionaries in various countries, the hardships, etc.
(c) Display of stars and stripes and union jack.

PICTURES:
1. "Hunting Tigers in India" (Talking Pictures Epics, syn. 8 rls.)
2. "The Gorilla Hunt" (RKO 5 rls.)
3. "Chang" (Para. 8 rls.)
4. "The Missing Link" (African game hunt. Warner 7 rls.)

SHORTS:
1. Fitzpatrick Travel Talk on India (1 rl.)
2. "The Jungle Sluggard" (Three-toed sloth —Pathe 1 rl.)
3. "Jungle Bungles" (Felix cartoon. Educ. 1 rl.)
4. "Jungle Fool" (Fable—Pathe 1 rl.)
5. "The Golden Pagoda" (Travel east of Suez—Pathe 1 rl.)
6. "Jungle Drums" (Technicolor. Tiffffany 1 rl.)
7. "Jungle Rhythm" (Mickey Mouse cartoon. Columbia 1 rl.)
8. "The Lion's Roar" (Educ. 1 rl.)
9. "Mandalay" (British soldiers in India. Pathe 1 rl.)

Saturday, August 23

ORVILLE WRIGHT, Aug. 19. 1871.
Aviator and inventor.
(a) Guests of honor: local aviators.
(b) Representative from School of Aviation or Airway Transportation Company to tell of progress of aviation from the first Wright planes to the present de luxe planes.
(c) Representative of playground department to illustrate to children the various types of model planes.
(d) Display in foyer of model planes made by children—prizes awarded for best in each classification.
(e) If possible conduct model airplane tournament in morning.
(f) Librarian to suggest a list of stories on aviation.
(g) Doorman in aviation uniform.

PICTURES:
1. "Flight" (Columbia, silent, 10 rls. syn. 11 rls.)
2. "Flying Romeos" (Sidney-Murray. F.N. silent, 7 rls.)
3. "With Byrd at South Pole" (Para. 8 rls. syn.)
4. "Air Circus" (Fox, sil. and syn. 8 rls.)
5. "Flying Fleet" (Novarro. MGM. syn. 10 rls.)
6. "Young Eagles" (Para., sil. and syn., 7 rls.)
7. "Flying Fool" (Boyd. Pathe 7 rls., syn.)
8. "Flying Luck" (Pathe 7 rls., sil.)
9. "Air Legion" (Moreno. RKO, sil., 7 rls.)
10. "Amazing Vagabond" (Aviation-western. RKO, 6 rls., sil.)
11. "Cloud Dodger" (Aviation-western. Univ. 5 rls., sil.)
12. "Here for a Night" (Airplane comedy. Univ. 5 rls., silent)
13. "Sky Skidder" (Univ. 5 rls. sil.)
14. "Aviator" (Horton. Warner, sil. 6, syn. rls.)

SHORTS:
1. "Come Take a Trip in My Airship" (Aanimated song cartoon—Para. 1 rl.)
2. "Happy Landings" (Visugraphic, sil.)
3. "Sky Skippers" (Fable. Pathe, sound)
4. "The Take Off" (Comedy. Univ. 2 rls.)
5. "Winging West" (Pathe 2 rls.)
6. "Race to Paris" (Lindbergh. Educ. 1 rl.)
7. "Skyranger" (Educ. 2 rls.)
8. Skywayman" (Educ. 2 rls.)
9. "Air Derby" (Educ. 2 rls.)
10. Cloud Patrol" (Educ. 2 rls.)

THE YACHT "AMERICA" WON THE SQUADRON CUP AT THE INTERNATIONAL REGATTA, COWES, ENGLAND, Aug. 22, 1851.
(a) Guests of Honor:
1. Officers of yacht club.
2. Sea captain.
3. Naval officers.
b) Sea captain or naval officers, or local yacht owner to describe an international regatta.
c) Representative from Daughters of the British Empire to give history of activities of Sir Thomas Lipton in promoting yacht races.
(d) Doorman in sailor costume.
(e) Display of miniature yachts.
(f) If possible cooperate with local newspaper, yacht club, etc., in staging a miniature regatta, merchants to award prizes.

PICTURES:
1. "Cappy Ricks" (Thos. Meighan—Para. 8 rl.)
2. "Let It Rain" (comedy—Para. 7 rls.)

SHORTS:
1. "Ship Ahoy" (Fable—Pathe 1 rl.)
2. "Call of the Sea" (Colorart—Educ. 2 rls.)
3. "Salt Water Ballads" (Bruce—Para. 1 rl.)
4. "Dancing Gob" (Para. 2 rls.)
5. "Frolicking Fish" (Silly Symphony cartoon—Columbia 1 rl.)
6. "Newspaper Newsreel" (Univ., sound) (Relaunching of "Old Ironsides")
7. "Sounds of the Sea" (cartoon—Pathe 1 rl.)
8. "Spills and Thrills" (Pathe 1 rl.)
9. "Splashing Through" (swimming—Pathe 1 rl.)
10. "Voice of the Sea" (musical subject) Pathe 1 rl.)
11. "Wild Waves" (Mickey Mouse cartoon—Columbia 1 rl.)

OLIVER HAZARD PERRY, Aug. 23, 1769-1832.
Naval officer, hero of the battle of Lake Erie.
(a) Guests of honor: naval officers; captains.
(b) Representative of Chamber of Commerce or navigation company to tell of importance of Great Lakes as related to transportation and commerce.
(c) History teacher to relate experience of Capt. Perry in the battle of Lake Erie.
(d) Librarian to illustrate lake craft with pictures.

PICTURES:
1. "Old Ironsides" (Para. 8 rls.)
2. "Breed of the Sea" (adventure RKO 7 rls. silent)
3. "Clothes Make the Pirate" (costume—First Natl 8 rls)
4. "The Sea Hawk" (Sills—First Natl. 8 rls.)
5. "Shore Leave" (Barthelmess—First Natl. 7 rls. sil.)
6. "The Blue Eagle" (navy—Fox 6 rls.)
7. "The Midshipman" (M-G-M 7 rls.)
8. "Tell It to the Marines" (M-G-M 9 rls.)
9. "Cappy Ricks" (Meighan—Para. 8 rls.)
10. "Buttons" (sea drama with Jackie Coogan—M-G-M 6 rls. silent)

SHORTS:
1. "Salt Water Ballads" (Bruce—Para. 1 rl.)
2. "Call of the Sea" (colorart—Educ. 2 rls.)
3. "Shipmates" (Lane comedy—Educ. 2 rls.)
4. "Hello Sailor" (Lane comedy—Educ. 2 rls.)
5. "Ship Ahoy" (Fable—Pathe 1 rl.)

BRET HARTE, Aug. 25, 1839-1892.
Poet and novelist, writer of western life.
(a) Guests of honor: Native Sons and Daughters of the West.
(b) Librarian or member of Writers' Club—newspaper representative, etc.—to tell of the experiences of Bret Harte and other writers of western fiction in securing necessary information for their virile stories.
(c) Children encouraged to attend matinee in cowboy outfit.
(d) Doorman to impersonate some western hero.
(e) Stress attendance of Boy Scouts in uniform.
(f) Librarian suggest list of Bret Harte books.
(g) Cooperate with book store for window display of Bret Harte books and other western stories interesting to children.

PICTURES:
1. "The Covered Wagon (Para. 8 rls. sil.)
2. "Valley of the Giants" (Redwood forest —First Natl. 7 rls. sil.)
3. "Great K. and A. Train Robbery" (Tom Mix—Fox 5 rls. sil.)
4. "The Great Divide" (First Natl.)
5. "The Last Trail" (Tom Mix—Fox 5 rls.)
6. "The Frontiersman" (Tim McCoy—M-G-M 5 rls.)
7. "Wyoming" (Tim McCoy—M-G-M 5 rls.)
8. "Nevada" (Gary Cooper—Para. 7 rls.)
9. "North of 36" (frontier—Para. 8 rls.)
10. "Tundering Herd" (Dix—Para. 8 rls.)
11. "Vanishing American" (Dix—Para. 8 rls.)

SHORTS:
1. "Voices of Lonely Men" (Bruce Scenic—Life of American Pioneers—Para. 1 rl.)
2. "Book Lovers" (musical fantasy—Para. 1 rl.)
3. "Travellin' Alone" (singing scenic—Para. 1 rl.)
4. "Pining Pioneers" (Bruce scenic—Para. 1 rl.)
5. "Mountain Melodies" (Bruce scenic—Para. 1 rl.)
6. "The Wanderlust" (Bruce—Para. 1 rl.
7. "Wood Choppers" (Fable—Pathe 1 rl.)

Saturday, August 30

OLIVER WENDELL HOLMES, Aug. 29, 1809-1894.
Poet, essayist and physician.
(a) Guests of honor: members of Writers' Club.
(b) Cooperate with book store for window display of the works of Oliver Wendell Holmes.
(c) Librarian or English teacher to give interesting experiences in the life of Oliver Wendell Holmes.
(d) Member of Writers' Club to give reading of "The One Hoss Shay" or recitation of "The Trained Broomstick" or "The Boys" by pupil of elocution.
(e) Attendance prize: game of authors.
(f) Encourage children to bring sketch of their conception of "The One Hoss Shay"; judges, member of Writers' Club, newspaper and library.
(g) Encourage children to dress impersonating characters in Oliver Wendell Holmes poem. (English teacher to decide best impersonation.)

(Continued on page 76)

How An Indie Wins Battles

(Continued from page 51)

never a publicity stunt—but it does promote good will and helps sell "the patrons of tomorrow."

Charity "Sting" Removed

The big party is in reality camouflage for reaching the 1,000 poor children of Houston, and taking from their gifts the sting of "charity." Every child in Houston, rich and poor, is invited to the tree and party, held at 6 P. M. Christmas Eve, and each one receives a liberal bag of fruits, candy, and nuts, and receives a small gift from Santa Claus in person. In special sections in the very center of the big hall, but camouflaged by the other kids, are the 1,000 children of Houston whose Christmas would be slim indeed without the Horwitz party. To each of these go complete assortments of toys as well as the eats.

How many exhibitors, independent or otherwise, spend $5,000 for the children of their cities at one throw, "because they like to?" This is not the least of the reasons why Mr. Horwitz is a popular exhibitor, and a successful one, and why his chain can claim greater attendance than any subsequent run theatres in the state of Texas.

Let Milwaukee Contract

Milwaukee—George A. Fuller Co. has been awarded contract for construction of Warners' 2,400-seat theatre and office building here. The foundation already has been laid.

Credit on Billings

THE home office advertising department of Loew's is starting a new service aimed to prevent mistakes in billings of shows and to assist managers in checking up the main selling points of their pictures. Billing bulletins on all pictures are to be sent to all theatres, filed, and the information used in checking up posters, trailers, etc. Managers are to convey to the necessary employes the proper billing information so that those who answer phones or otherwise contact the public can give out correct data about the stars and pictures.

It will be up to the managers to see that the finished work conforms and the home office advertising department notified immediately if mistakes are made.

Stresses Need to Check On the Proper Voltages

(Continued from page 67)

has been put into the cells the gravity of the electrolyte drops to some extent, due to absorption by the plates. The gravity rises again as soon as the battery is again charged. The charge should be continued until the gravity test is nearly up to the value stated above. The cells of the battery are then ready for service.

Special Shows For Children

(Continued from page 75)

1. "The Magic Garden" (RKO 7 rls.)

SHORTS:

1. "Put on Your Old Grey Bonnet" (Screen song—Para. 1 rl.)
2. "Summer Time" (Fable—Pathe 1 rl.)
3. "Dear Old School Days" (Fable—Pathe 1 rl.)
4. "A Holiday in Storyland" (Warner syn.)

Fox Orders 12 Automatic Vallen Screen Modifiers

Akron, O.—Twelve automatic screen modifiers have been purchased from the Vallen Electrical Co., by Fox Theatres. The first is to be installed at the Fox, Philadelphia. The modifiers are for use with standard-size film, Widescope, Magnascope and Grandeur.

Record Sales Talk Is Advance Boost

Boston—Larry I. Bearg, manager of the Metropolitan, used a Speak-o-Phone record in place of the usual trailer on a forthcoming Publix unit. The record was hooked up with "Sarah and Son," the recorded woman's voice telling patrons about Ruth Chatterton's picture and also about the stage attraction which would accompany it. At the close of the record she introduced the sound trailer on "Sarah and Son."

"SOMETHING NEW FROM ALLENTOWN"

By the manufacturers of

STABILARC MOTOR-GENERATOR — SILENT STEEL CURTAIN TRACK

will be announced in an early issue of this publication.

Exhibitors, Equipment Dealers, and Drapery Houses will be vitally interested.

AUTOMATIC DEVICES CO.

739 HAMILTON ST. ALLENTOWN, PA.

Genuine "PYROLOID" Dresserware

WILL FILL YOUR EMPTY SEATS

IF GIVEN AWAY

TO YOUR LADY PATRONS

2 COLORS — JADE PEARL and ROSE PEARL



4 PLANS — 26 WEEKS 30 WEEKS 36 WEEKS — 11½ CENTS 12½ CENTS 13½ CENTS

Trailer—Heralds and Window Cards With Your Imprint and every possible help is furnished the exhibitor FREE

"DRESSERWARE-NIGHT" Will Build Permanent Business

PYROLOID SALES CO.

MANUFACTURERS FOR OVER 30 YEARS

NEW YORK AARON SACKS 200 - 5TH AVE. ROOM 538

FACTORY ATTLEBORO, MASS.

PHILADELPHIA JACK VON TILZER ELKS HOTEL

BOSTON JACK BULLWINKEL 28 PIEDMONT ST.

GAYOU SALES CO. 721 OLIVE ST. ST. LOUIS, MO.

CLEVELAND IMPORT FILM CO. FILM EXCHANGE BLDG.

THE Projectionists' Round Table

By John F. Rider

(*Continued from page 68*)

found at every point around that loop. If we can imagine a very small loop, it is possible to comprehend that the line of force at one point will join with the line of force at another point, thus increasing in strength.

Combined Magnetic Field Around Two Wires

If two wires are separated and the current flowing through both is in the same direction, the fields around these wires would assume the shape shown in Figure 28A, concentric lines around each wire. The plus signs show the direction of current flow away from the observer and that both carry current in one direction. If these two wires are now placed adjacent to each other the two fields combine as shown in Figure 28B, the field around the two wires becoming the combined field of the individual fields and more intense and stronger. An examination of this illustration will show that the combined field may be classed as being the field of a single wire through which are moving the same number of charges as through the two separate wires. In other words, the two wires become one and the resultant field is the combined field of both.

If a number of loops are placed adjacent, in which case the wires are adjacent, the total field is the combined field of the individual fields around each wire and the entire structure, then known as a solenoid, possesses a field of much greater strength. The field surrounding the entire bunch of loops, or the solenoid, can then be said to be that of the equivalent of a cylindrical whirl of charges. The usual representation of a number of loops formed into a solenoid is shown in Figure 29, where the loops represent the turns and the lines emanating from the inside of the loop and surrounding the turns are the flux lines. As a point of information, any electrical structure consisting of turns of wire is usually represented by a number of such joined loops. The flux lines are omitted.

Polarity of Solenoids

The magnetic line of force surrounding a moving charge displays polarity and the line force surrounding a coil of wire carrying current likewise displays polarity. If we refer to each line of force as a magnetic loop, each loop has a plus and a minus magnetic pole. Two such loops placed with their planes in parallel and their free electrons flowing in the same direction, that is, the charge moving in the same direction in each case, will attract each other, but the loops have their unlike poles facing each other. Refer to Figure 28A.

Each wire has its own lines of force. If we select two of these lines, one around each wire, we can say that the side of the loop to the right of each wire is positive and the side of the loop to the left of each wire is negative. At that rate the positive side of one loop will face the negative side of the other and we can say that unlike magnetic poles attract and like magnetic poles repel.

Such would be the case when the currents in the two wires shown in Figure 28A flow in opposite directions. If the wire on the right remained as shown, the direction of the flux lines would remain as shown, but if the current flow through the wire on the left were reversed the polarity of the loop to the right of that wire would be minus and to the left it would be plus.

Since each loop has its own magnetic poles, a solenoid, too, has its own magnetic poles because the entire magnetic field can be considered as one huge magnetic loop. In other words, the solenoid winding acts as if it had a south pole and a north pole. The *S* pole is where the current enters the coil and the *N* pole is where the current leaves the coil. If a bar of iron is placed into the hollow center of a solenoid it too becomes magnetized, providing, of course, that current is flowing through the wire.

The magnetic strength of the iron bar is several hundred times that of the solenoid. This strong magnet composed of the solenoid and the bar of iron is known as an electromagnet, i. e., a magnet produced by electrical means, due to the flow of electric current. If the current supply is cut off, the magnetic property of the iron bar ceases since the flux lines produced by the current also cease. The north pole of the magnetized piece of iron is at the north pole of the solenoid and the south pole of the iron magnet is at the south end of the solenoid. In other words, the polarity of the iron is the same as that of the solenoid.

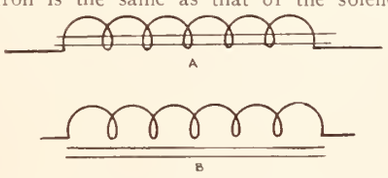


FIG 30

Since the magnetic property possessed by the iron depends upon the current flow and ceases when the current flow ceases, such a body is known as temporary magnets or form a temporary magnet. Other temporary magnets are soft steel and iron alloys. Hard steel magnetizes with difficulty, but once magnetized remain so and can be withdrawn from the solenoid without losing its magnetic properties. Such a body is known as a permanent magnet.

Reason for Magnetic Properties of Substances

The fact that substances can be caused to attract or repel other bodies is of importance in the electrical world and a great many electrical devices employ temporary or permanent magnets. When a magnetic material is utilized as the core for a coil of wire, that unit is shown in electrical circuits as a solenoid with an iron core and represented as illustrated in Figure 30 A and B.

The flux lines previously mentioned in connection with solenoids are not shown, but the core is designated by a series of horizontal lines running through the loops or by a series of horizontal lines located above or below the loops. In Figure 30B, these lines are below the loops. Such a structure would be designated as an iron core solenoid or inductance.

(*The term inductance will be dealt with later in this text, but reference is necessary at this time because it is the name applied to coils of wire.*)

Before we discuss the utility of the iron core it might be well to consider the assumed reasons for magnetic properties displayed by materials such as outlined. If a bar of steel which has been magnetized is cut into half, each half will constitute a magnet and have its *N* and *S* poles. If each half is again cut into two, the new halves will have their *S* and *N* poles. Thus, the finest division would produce permanent magnets, each with its own *S* and *N* poles. At least, such is the assumption. If the division of the magnet were so fine that the molecules could be separated each would be a magnet and would behave like a magnetic loop.

Reference to lesson 4 will bring to light some assumed reasons for magnetic and non-magnetic materials. If we consider magnetic loops present in the molecules, the arrangement of these loops in iron when not magnetized is such that the unlike poles face each other. When the iron is placed under a magnetic influence, within a field, the plus and minus poles of the loops are forced in opposite directions until all like poles face in the same direction and one end of the complete bar is minus and the other is plus, or one end is south and the other is north just as a series of magnetic loops cause a soleloid to act as a magnet.

Now if a magnet were cut into tiny pieces, each of those pieces would be a magnet and, as such, have a field of its own. When these pieces are again assembled into a bar, the entire bar is a magnet and, as such, to complete their circle, must find a path through the air. If we have a solenoid and cause current to flow through the turns, the lines of force must thread their way through the air in order to complete their circle. If we place an iron core within the solenoid, we provide a much easier path for the flux lines.

The iron need not be in actual contact with the solenoid. The inside of the turns may be separated by a quarter of an inch from the iron core without interfering with the magnetizing action. Such magnetization of a piece of iron without direct metallic contact is known as magnetization by induction. The magnetization is induced in the core. The degree of magnetization, or the force which induces the magnetism in the iron, depends upon the magnitude of current flowing through the turns of the solenoid and the number of turns. This force is known as the magnetomotive force.

As we understand it, the polarity of the solenoid is a function of the direction of the flux lines and the magnetic poles of the iron bar are likewise governed by the direction of the flux lines. If we reverse the current through the coil, the polarity of the solenoid will change and the polarity of the bar will change. This is an important item and finds extensive application in indicating instruments designed to show values of A. C. voltage and current as will be shown later.

Theatre Cleaning Plan Suggested by Manager

Baltimore—Emphasizing the importance of having theatres clean in summer time, A. H. Buehrig, Jr., manager of Loew's Century, submits the following cleaning plan found successful in the Century:

Each cleaner is given a section or a portion of the theatre to clean. This is given to the cleaner in writing and a copy is kept by the head cleaner, if you have one, and another copy is kept by the manager. Each day when the manager or assistant inspects theatre, he makes notes on what is found dirty. The manager places these notes where the head cleaner can get them each night. The head cleaner then determines what cleaner neglected his or her work and takes action accordingly.

In theatres where there is no head cleaner, the manager designates one cleaner to look on his desk each night and give addressed notes to the cleaners in whose section dirt was found.

Claim Way to Check Volume

(Continued from page 60)

sound track which it uses the name of "squeeze track" has come into use.

It is a well known fact that the sound volume resulting from a given variable density sound track record varies as the track width changes. This feature is used for volume control. Due to the width of the reproducing aperture, the effective normal track width is 0.080 inch. Reducing this width to 0.020 inch gives a reduction in volume of 12 db. Moreover, the surface noise to signal ratio reduces in practically the same ratio, that is, the effective surface noise is reduced in proportion to the sound on the record. If, then, we make our average volume track 0.040 inch wide by matting out half of the regular track, we may, by varying the width of the mat, get an increase or decrease of 6 db. by making the track 0.080 inch or 0.020 inch wide, respectively. This is the principle of the Metro-Goldwyn-Mayer "squeeze track."

In practice, recording is done as usual and the attempt made to keep the recorded level as nearly uniform as is consistent with the desired effects. If, through some error of judgment, or because of the nature of the scene, a change in fader setting becomes necessary, the mat width in the release print is changed in the proper direction to produce the desired result. Inasmuch as the normal track will produce but half the volume of an unsqueezed track it is of course necessary to run the theatre fader 6 db. higher than normal, but this imposes no hardship.

In operation each reel is handled as a separate unit, and the volume adjustments throughout the reel length are adjusted to keep within the limitations of recording volume range and squeeze mat range. Many reels require no squeeze mat because the range in them is such that the normal recording range is sufficient. In the theatre, then, if the operator adjusts any part of a given reel to the proper volume level the remainder of the reel is automatically right. In other words, if he sets the fader right

This type of volume control has been in use for several months wherever the volume requirements have been such as to require it. Comments from the field have been uniformly favorable, especially since the operation of the device has become better understood by operators. Fader cue sheets still accompany each picture, but disregard of the instructions which they contain has had a less deleterious effect than the past. If any part of a reel is set to give the right volume the rest is automatically correct. If the volume is set for dialogue the high spots are found to be colored as they were designed to be. The adoption of the device has enabled the producer to more nearly obtain in the theatre the result which he put into the picture, and his average of technical and artistic success has improved. The operator is relieved of the difficult problem of constantly watching the fader cues. The net result has been a very gratifying advance in the production of the much sought after illusion which the audience can enjoy and will appreciate.

THE SHOW MUST GO ON!

There must be no interruption in the Performance.

It's the first law of the stage and applies from the Manager down to the mechanics of operation, alike.

Are you safeguarded against a "Dark House"?

Have you a "reserve guard" against possible current interruption?

Can you throw in another switch and instantly shunt around the trouble?

A reserve Transverter means sure protection.

Permanently valuable . . . ever ready for the crisis.

One "Dark Night" will cost you in prestige and seat sales many times that extra Transverter.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY COAST-TO-COAST DISTRIBUTORS

Canadian Distributor
Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY
12694 ELMWOOD AVE. TransVerteR CLEVELAND, O., U. S. A.
Exclusive Manufacturers of the Transverter

"TONE-O-GRAPH"

Scores another triumph by securing LICENSE under Full Tone Reproduction Co. Patents which cover reproduction of Sound from Film.

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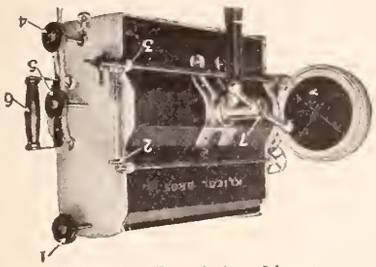
Glass to Exclude Sounds from Lobby

Des Moines.—Separation of the auditorium from the foyer by plate glass to shut out all outside sound is one of the features of the remodeling of the Des Moines, which is slated to reopen next Friday. Removal of practically all present hangings and wall shields, remodeling of the dome and covering of the houses with acoustical material, is planned. This, it is said, is to correct the reproduction, as it is claimed heavy velours absorb low notes emitted from the sound equipment.

Exterior improvements call for floodlighting of the two entrances, as well as for lights which will outline the terra cotta towers and rim of the building.

A. E. Fox, head of the interior decorating department of Publix, came to Des Moines to work out the color scheme and decorating motif.

Control of all operations at the REAR of This Spotlight



Write for Descriptive Literature

1. Curtain Shutter Control: Opens and closes the curtain shutter in front of the lens, from black-out or a mere slit to full opening.
2. Iris Shutter Control: A partial turn of the handle opens the iris shutter from a pin-point to full opening, or vice versa.
3. Color Frame Control: Separate lever for each color frame, and each lever keyed to correspond with the color frame it controls. A quarter turn of the lever throws the desired color in or out of position in front of the lens; and each color is visible to the operator as the color frame is moved into position.
4. Focusing Control: Positions are with respect to the lens; moves horizontally; thumb nut locks it in place.
5. Arc Control: Varies the distance between the carbons; permits accurate and smooth adjustments of the arc.
6. Handle: For control of direction of the light beam—hood is perfectly balanced, swings easily and "follows" readily.
7. Wing Lock: Holds hood securely at desired angle. Long leverage permits easy and speedy adjustments.

OTHER KLIEGL LIGHTING SPECIALTIES

Footlights	Aisle Lights	Music Stands	Color Mediums
Borderlights	Dimmers	Connectors	Color Caps
Spotlights	Color Wheels	Plugging Boxes	Lamp Coloring
Floodlights	Color Frames	Floor Pockets	Terminal Lugs
Sciopticons	Color Rolls	Scenic Effects	Resistances
Exit Signs	Color Boxes	Shutters	Stage Cable

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET

NEW YORK, N.Y.



CINEPHOR

« « LENSES » »



PERFECTLY ALIGNED IN THE LENS SYSTEM

THE meticulous care used in aligning Cinephor Lenses is typical of the precision of their manufacture. Experienced operators check each optical element on special machines. Each lens is right.

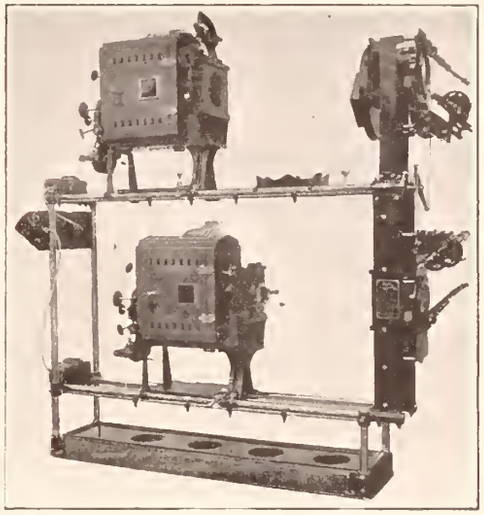
This extreme care is the reason why Cinephor Lenses are unexcelled in Flatness of Field, Maximum Illumination, Clear Definition and Maximum Contrast between black and white. Write

BAUSCH & LOMB OPTICAL CO.

678 St. Paul Street « » Rochester, N. Y.

Makers of Orthogon Eyeglass Lenses for Better Vision

BAUSCH & LOMB



SCENIC AND EFFECT LIGHTING

from the projection room with the

BRENKERT F-7

MASTER BRENOGRAPH

. . . adds dignity to your theater and charm to your program. The use of the Brenkert F-7 Master Brenograph is conceded by the most successful showmen as the best method of relieving the monotony of a sound picture program. This has been proven by hundreds of installations.

Your theater can have these advantages at a very nominal cost.

Write today for our latest catalogues No. 28 and No. 29, which are just off the press.

Brenkert

BRENKERT LIGHT PROJECTION COMPANY

Engineers & Manufacturers

St. Aubin at E. Grand Blvd.

DETROIT MICHIGAN

Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
(24) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
(24A) Theatre advertising signs, marquise designs illustrated

THEATRE POSTER AND DISPLAY DEVICES
(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(26) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
(27) AMPLIFIER UNITS
(28) HORNS AND SPEAKERS
(29) HORN TOWERS
(30) NON-SYNCHRONOUS DISC REPRODUCERS
(31) PICK-UPS
(32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
(33) RECORD CUEING SERVICES
(34) SYNCHRONOUS DISC REPRODUCING UNITS
(35) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS
(36) TRANSFORMERS AND VOLTAGE REGULATORS

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Motion Picture News
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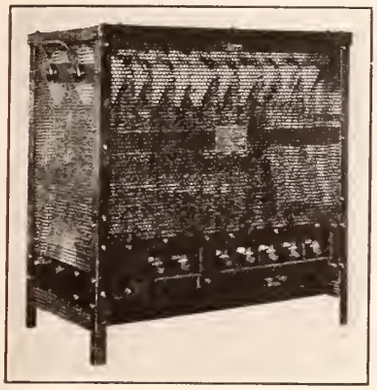
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Theatre .....

Street .....

PERFECTION
RHEOSTATS RHEOSTATS



Wherever you go—from famous theatres to the small suburban movies—from Broadway to Main Street—you will find Perfection Rheostats recognized as the highest standard in the motion picture world.

Leading managers, exhibitors, projectionists all unite in according first place to this Union-Made rheostat, and the only one so made—Perfection in name and performance.

HOFFMANN & SOONS
387 FIRST AVE. NEW YORK CITY
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

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Sources of Supply

An essential to Theatre Efficiency and Profitable Showmanship Operation

ADVERTISING messages of organizations whose products are featured in The Showman are of particular interest to every theatreman.

For Showman advertisers are the leaders in their field, who, through their association with the leading publication in its field, are performing a service to the industry by keeping theatre men in touch with proper sources of supply.

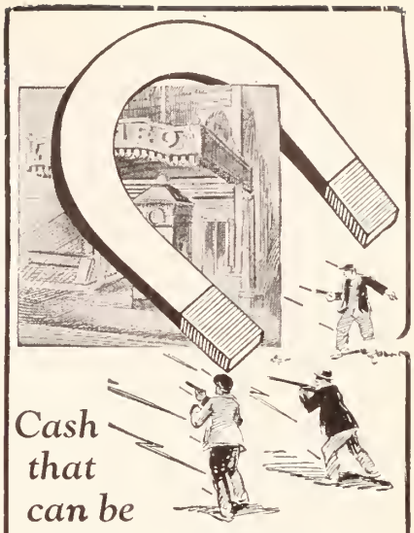
THE SHOWMAN
A Regular Monthly Feature of
MOTION PICTURE NEWS

Advertisers' Index for The Showman

Section for August 2

The following list of advertisers in The Showman Section has been prepared for the convenience of readers, and while care has been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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Weber Machine Corporation 74
Weyerhaeuser Forest Products 82
Wright-DeCoster, Inc. 66
York Safe and Lock Company 81



Cash that can be stolen is a magnet!

It draws the burglar and hold-up man just as irresistibly as the loadstone draws steel filings.
The York Burglary Chest—the result of nearly half a century in expert safe construction—will bring to your theatre the protection needed.



YORK SAFE and LOCK COMPANY
York, Pa.

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
NEW YORK
MR. EXHIBITOR—
During August
FORECAST YOUR FALL IMPROVEMENTS AND ANTICIPATIONS
by using
RADIO-MAT SLIDES
DAILY
Effective — Easily Made
Economical
IS THE STATIONERY OF THE SCREEN

Movie Star Rotogravures
Just Out. 25c Sellers. Ready for Framing



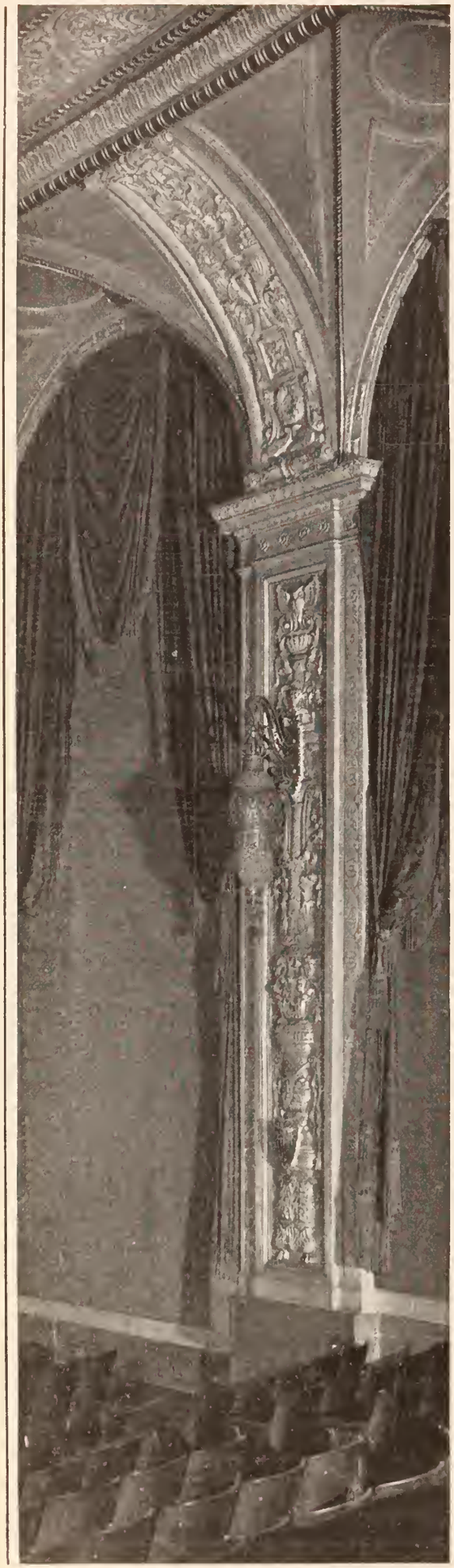
Actual Size 2½"x3¼" and 11x14"

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Before the "Mike" In N. Y. Studios

THE unit working on "Laughter," starring Nancy Carroll, communed with Mother Nature's great outdoors, when one of the scenes was shot in the Paramount exterior lot. It felt good to get out under the ultra-violet rays of Good Old Sol, that is, it would have felt good if the folks didn't all make a bee-line for the sheltering shade.

* * *

Frederic Mareh, who is playing opposite Nancy Carroll in "Laughter," under the direction of H. D'abbadie D'arrast, has a real woe in that newspapers invariably spell his first name wrong.

* * *

Stanley Smith, whose last appearance at the Paramount New York studios was opposite "Ginger" Rogers in "Queen High," has arrived in the big town where he will again work opposite Miss Rogers in "Manhattan Mary," starring Ed Wynn. Norman Taurog will direct.

* * *

Victor Schertzinger, who is preparing to work on "Skippy," has received hundreds of photographs of potential "skippies" from hopeful mothers. It's the opportunity of a life time for the fortunate youngster.

* * *

A one reel comedy, "Tons of Trouble," written by himself, will be the first directorial attempt of Walton Butterfield, staff writer at the Paramount New York studio. The cast will include Virginia Fairfax, Charles Halton, Rudy Muller and Rosie, a sacred white elephant.

* * *

Janet Currie, who is doubling for Nancy Carroll, says that "if sound doesn't show signs of improvement they're going to pay hush money to the sound men."

* * *

Burnet Hershey, staff writer at the eastern Vitaphone studio, ankled up the alter last week with Adele Allerhand, known as "The Colgate Girl." A honeymoon to Virginia and then back to Brooklyn to author some more varieties.

* * *

A burlesque of the melodrama of 30 years ago is the Vitaphone Variety "Curses," directed by Arthur Hurley. There is the inevitable villain with a hissina "in my power my proud beauty," the brave lover who saves his sweetheart from the railroad tracks in the nick of time and the sinister oriental who reforms and saves the hero. Burnet Hershey wrote this one which includes in the east Clay Clement, George Blackwood, William E. Morris and Erin O'Brien-Moore.

* * *

Lee Phillips, who has come East from the coast where he was associated with several companies, is now assistant director at the Warner Brooklyn studio.

* * *

Ray Foster, the pleasingly plump cameraman at the Eastern Vitaphone studio, says, "We make plenty of shorts here, but in these hot days we ought to wear 'em." And while on the subject of pantaloons, the writers and directors out there where the sea breezes from Coney Island fail to blow, have formed a "Flannel Brigade on Parade," every member sporting a gray, black-striped pair of flannel trousers.

* * *

With the public demand for prison stories still as great as ever, "Excuse The Pardon," another drama of enforced confinement has been completed at the Warner eastern plant under Arthur Hurley's direction. Ralph Morgan, Marjorie Gateson and Robert Middlemass have the leading roles.

THE STUDIO SLEUTH.

Canned Music Is Hit by Canadian Musician Union

Montreal—Campaign against mechanical music is being handled in Canada by the Canadian Musicians Benevolent and Educational Ass'n. The organization is handling employment of musicians displaced by mechanical music. J. J. Shea of Montreal is representative of musicians in the Trades and Labor Council.

Musicians, says Shea, are seeking work, not charity. He states that a fund is being raised for the establishment of an orchestra of 75 musicians in Montreal to offer concerts and other musical features. Similar work would be undertaken in other cities.

A. Mathieu, acting secretary of the Montreal Trades and Labor Council, says various local musicians are in a precarious state after having made sacrifices in order to learn their profession. He asserts that the theatres had lost 50 per cent. of their popular appeal through the discarding of orchestras.

Vice-President Curtis Opening Warner Party

Vice-President Charles Curtis, pinch hitting for President Hoover, Friday, will officially usher in Warner Bros. Silver Anniversary celebration, which is to be countrywide. The vice-president in his home in Topeka, Kan., will press a button which will cause the parting of the screen curtains in a number of theatres around the country and give the signal for the musical overture consisting of "In Memory of You," which was selected as the theme number for the anniversary.

Merger Bug Bites Film Insurance Broker Firms

Consolidation of Stebbins, Leterman & Gates and Herbert R. Ebenstein, Inc., insurance brokers specializing in film business, is effective Friday. The firm will operate as Stebbins, Leterman & Gates with Arthur Stebbins as president, Herbert Ebenstein as first vice-president, Elmer Leterman as vice-president, Arthur N. Gates, secretary-treasurer, and Arthur A. Ebenstein as assistant secretary. Staffs of both companies will be combined.

English and Spanish Versions Simultaneously

Hollywood—Utilizing the same sets but with different directors and casts, "The Cat Creeps" will be produced in English and Spanish versions by Universal, the English version by day and the Spanish version by night. Rupert Julian will direct the former, George Melford, the latter.

Sign Stage Player

Hollywood—Warners have brought Margaret Schilling from the New York stage to play the leading role in "Children Of Dreams" an original operetta by Sigmund Romberg and Oscar Hammerstein II.

High and Low On Music Row

ALTHOUGH conditions in music have been extremely bad during the past few months, the upward trend in music sales for the last fortnight, though slight, is enough to cheer publishers, who have held meeting after meeting to learn what had happened to the music business.

* * *

What they learned was that the market was flooded with synchronized songs that had no commercial sales value and that the ordinary popular song with human appeal showed favorable results. Also that a song, even if well spotted in a picture, would not sell if the song wasn't good. The result is less songs in pictures, those synchronized are chosen with greater care and a chance for a good popular song to see daylight.

* * *

For the first time in several months the DeSylva, Brown & Henderson catalogue includes picture songs, these latter being "When Love Comes in the Moonlight," "Highway To Heaven" and "Leave A Little Smile" from the new Warner production, "Oh, Sailor Behave."

* * *

If there is an outstanding event and it concerns Warner Bros., look for the inevitable theme song. "In Memory of You," a ballad fox-trot, written by Al Dubin and Joe Burke, has been selected as the Warner Bros. Silver Anniversary Song and will be played during the next month at every Warner theatre. Harms, Inc., are the publishers.

* * *

Looks like Donaldson, Douglas & Gumble are at last hitting on all eight with "Little White Lies" by Walter Donaldson and "Love's Melody," by Chet Frost and Howard Grode, starting to climb and "Lazy Lou'siana Moon" still keeping the stock clerks busy.

* * *

Last week we stated that Songs of The Day, Inc., will market a ten-cent seller. Although this firm was originally organized to sell popular music for ten cents, it now seems that the price will be 15 cents. Arthur Carter, who financed the company, is one of the live-wires of the music business.

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SALARITIS IS THE AFFECTION that currently has assumed the proportions of an epidemic around the Paramount lot. It's an old and chronic malady that breaks out among the stars of Paramount every so often and while some sort of cure is usually effected there are always scars.

Adolpe Menjou was suffering from salaritis last year when he fled from the presence of Ben Schulberg all the way to Paris. Schulberg, of course, is the prescriber who carries the cure for the worst cases of salaritis, that being the bulging pocketbook of Paramount.

The real trouble with Clara Bow now is diagnosed as nothing but an acute case of salaritis. The Paramount checkbook has been made to bulge most pleasantly as the result of Clara's cavortings in front of the camera. To be brutally frank, she demands more dough and, this being politely declined, she is making it as tough as possible for Schulberg.

Bill Powell caught the salaritis from Menjou. . . . Maurice Chevalier heard about Bill and he, too, sought out Mr. Schulberg. A serious case of salaritis, that one. Well, the story goes that Schulberg capitulated to the Frenchman's demands after a lot of argument, with Chevalier shrugging eloquently and murmuring; "There are other studios, Monsieur Schulberg."

The salaritis germ was growing deadlier. George Bancroft learned of Chevalier's amazing cure. . . . There are other Paramount stars who are close to the vicinity of the salaritis bug and it may bite them yet. Jack Oakie had a mild case which was cured by $1,500 a week.—*New York News.*

* * *

A Suppressed Desire!

A well known Hollywood leading man appeared at the studio with his foot bandaged. "What's the matter?" he was asked.

"I just kicked my agent in the heart," he exclaimed, passionately.—*Los Angeles Herald.*

* * *

And now Doug Jr. is playing on the same lot as his step-papa, Jack Whiting, who is only four years older than Doug. Mrs. Whiting lunches with the two of them frequently. It's an odd looking family group.—*Motion Picture.*

* * *

BULL-etin
(Interview)

"In the picture business one plays a dozen parts a year, each of them different."—Renee Adoree, film actress. —*New York American.*

* * *

They call Ivan Lebedeff the most perfectly groomed man in Hollywood. Rita LaRoy admits that it is impossible to "muss him up" in a love scene, though she tried hard enough. But when he came up from a ducking in the Pacific Ocean for a scene the other day with his trousers still creased and his hair as perfectly combed as when he went into the water, he cinched the title then and there.—*Motion Picture Magazine.*

Apropos

Hollywood—Sid Grauman walked through the entrance of the Roosevelt Hotel, and backed into a projecting corner of concrete to scratch his back. Moving along a few yards, he stopped again for the same maneuver. Spotting Sid's strange antics, a couple of the boys watched him with amusement.

Before the boys could deliver the wisecrack, Sid said, "I don't know, but I must have one of those Hell's angels on me," and made a swift exit.

Making 'Em Talk

Tampa, Fla.—Cutting in with a preview three days ahead of the regular opening of a picture is a novel way of starting 'em talking. Paul Short, manager of the Tampa, used this stunt on the first Lon Chaney talkie, "Unholy Three." It went over big.

WITH song and prance films flopping, talkified musical shows and operettas proving a box-office disappointment and many of the run of revamped stage plays failing to hit the ticket choppers for expected returns, a general shakeup in Hollywood studios is under way.

Scores of actors, writers, dialoguers, playwrights, songsmiths, singers and dancers, under contract arrangements of six months, one year and holding one and two picture agreements are being let out as their contracts expire.—*Inside Facts, Los Angeles.*

* * *

John P. Medbury, who writes about Hollywood and other places, remarked lugubriously: "Times are so tough that the beggars on Vine Street are giving credit."—Los Angeles Herald.

* * *

"The most romantic moment of my life came after I was married—and it was not with my wife."—*John Boles in Motion Picture Classic.*

* * *

Lya de Putti's hottotot said it with a brand new yacht last week. . . . Metro-Goldwyn, which swore it wouldn't loosen the purse strings for another stage production after "Great Days" flopped, has forgotten already.—*Sobol in New York Graphic.*

* * *

The public hears only of their extravagances, but many stars give generously of their time and money to worthy causes.—Screen Play Secrets.

* * *

A Toast to Warner Brothers!!!

To you, the three musketeers of the motion picture industry, we awarded the "distinguished service medal for pioneering work in sound pictures."

The failure of others before you, the spectre of financial ruin that stared you in the face in the event of your own failure, neither daunted nor stayed you. Courage to hazard all on a gallant and invincible dream was yours—and the reward, great as it is, can never be counted too munificent.—*New York Mirror.*

* * *

Gloria Swanson's entry for the production-cost stakes, it would appear, has been scratched. "Queen Kelly" is to be allowed to rest her weary old bones in peace and Joseph Kennedy will take the entire million-dollar loss with as brave a smile as he can summon up.—Motion Picture Classic.

RECENTLY a movie director and a movie star got married in Hollywood. They planned out a huge and elaborate wedding, got the biggest church, arranged for photographers, radio hookup, and so on, and issued a thousand invitations. Unfortunately, it turned out that on the same day there was a whippet race at Tia Juana or some other rival attraction of the kind movie people all go to—anyway, as the hour of the wedding approached, only about a hundred or so guests had appeared. Things looked pretty bad, but the bridegroom rose to the emergency. He called the studio, ordered a general roundup of all the extras in sight, and had them rushed over to the church. The wedding went off with great eclat.—*New Yorker.*

* * *

Whoopee parties, divorces and scandals are becoming a thing of the past in the film city, where it's now the fashion to be old-fashioned.—*Screen Play Secrets.*

* * *

Blame Malibooze for La Duncan's Black 'n' Blues!

That so regrettable occurrence at Malibu the other day which put Vivian Duncan in Hollywood hospital and Rex Lease in the calaboose happened in violation of all the rules of cinemaland. Frolicsome boys and girls out for a little good clean fun over the week-end aren't supposed to cavort in the presence of the high moguls of the Will Hays organization.

But that is apparently just what Miss Duncan and Mr. Lease and who else did. My Malibu operative informs me that none other than Fred W. Beetson, head vigilante of movie morals when Hays isn't about, was one of the guests at Charlie Farrell's house where the holiday festivities really started.

Vivian says Rex socked her because he loved her. Rex says "Aw, she must have fallen down." And what with one thing and another, the wags of cinemaland are calling it Malibooze.—*New York News.*

* * *

The only shady spot in the city is behind Paul Whiteman.—New York Graphic.

* * *

Not so long ago there was a very popular master of ceremonies whose name was Paul Ash. In fact, it still is. He conducted the stage bands in all the bigger Chicago movie theatres. The girls were crazy about him. Just mention his name to them and they swooned.

As a matter of fact, they were so much that way about him that the Paul Ash Fans' Club was formed, the membership consisting of little flappers, nearly all of whom wore their hats pushed way back on their silly little heads. The members of the P. A. F. C. would sit down front at the various theatres and their Paul could do no wrong. They thought he was swell.

But something has happened. Maybe the members of the organization have grown up; maybe some have married. Whatever it is, Paul doesn't seem to exercise the same old thrill as formerly. There are actually members of the club who can sit out front and yawn right in the middle of one of Paul's wisest cracks.

There was recently a gathering of the officers of the P. A. F. C. and it was decided to break up the organization. The constitution was burned, so 'tis said, and the flappers no more flip their foolish little ways to hurn idolatrous incense before the altar that held Paul and his mad band of musicmakers.—*Baltimore Sun.*

that — Quips Lifted and Sifted



SINCE sound films have gone vocal and since much of the old hurly-burly action of the silents has given way mainly to livid battles between impassioned gangsters, to the nimble graces of long-legged chorus girls and to the ambulations of a few characters in a drawing room, children haven't been so interested in movies.

Dialogue is too sophisticated for them. The laughter of the adults comes at odd, misunderstood places. The climaxes, often as not, are climaxes that occur in some one's mind; rushing trains seldom tumble off trestles any more and you can scarce tell the villain from the hero.

The number of children in neighborhood theatres has dropped accordingly; their attendance downtown is nil.—*Milwaukee Journal.*

* * *

If ever you've lived in Italy you would think yourself there again to walk through the streets in Hollywood these singing days. The tree-top tenors and the sidewalk sopranos me-me-me, ah-ah-ah, *and* dough-dough-dough *from sunrise to sunset.*—Screenland.

* * *

Cutting admissions may boost attendance and even bring a bigger gross, but we doubt if the increase will continue after the first few weeks. We base our opinion on the experience of exhibitors who increased their admission prices when they opened with sound and then, when they found the going below their expectations, dropped their prices. The drop increased attendance some, but the gross was about the same, and, later falling lower, without a proportionate cut in the overhead, this means to increase profits did the opposite.—*Associated Publications.*

* * *

Considering that the movie producers write and picture nothing else but the noble art of love and the stern business of romance, they seem to know singularly little about it.

For instance, Cecil B. De Mille—in "Dynamite"—tries to make us believe that a gently-bred girl moves down into the tenements, marries an ignorant, egotistical roughneck and lives happily forever. I'll bet Mr. De Mille a nickel that, in the whole range of his wide experience with life and his exceedingly acute observation thereof, he cannot recall one single such case.—*Harry Carr in Los Angeles Times.*

* * *

In the days of the silent films the director was about 90 per cent responsible for the worth of the picture, and I should say that the same ratio holds true even with the advent of the talkies. You can say what you like about the increased importance of the actor now that dialogue has been added to his lot, but it is being demonstrated time and again that the most telling factors in a good talkie are directly traceable to the skill of the director.—*N. Y. Post.*

A K.O. Punch

"The 'Ingagi' theme song," it appears to V. K. Richards, the *Toledo Blade's* dramatic critic, "ought to be 'Phoney That Way,' in the light of recent disclosures."

YOU can't go wrong doing the right or square thing.

Every distributing office knows its exhibitors, those with whom it has done business satisfactorily. Take care of these men; they are not suppliants, nor beggars they are your customers, and it is to your interests and the interests of the community in which they reside, to the interests of your nation that men be helped to remain in business, for an exhibitor's good fortune finds its way in increased patronage, and this increased patronage builds up better rentals as the ultimate result.—*Moving Picture Digest, Toronto.*

* * *

It's reported that Basil Rathbone will return to the stage in the fall, after having been given anything but a good break in the movies. On the stage he has had marvelous roles and played them marvelously. In the movies he was made just one more leading man, and when he played opposite one attractive young star it somehow happened that in most of their scenes together the top of his head was cut off—focusing more attention on her, of course, and she was the star, of course, and of course—but why go on with it?

Anyway, he's planning to return to the stage, where he enjoyed such outstanding success, unless something unexpected turns up to prove that the screen will do justice to his talents. And who can blame him?—"The Studio Cat" Column in N. Y. Evening World.

* * *

Walter Weems (Sennett scribe) asked Marjorie (Babe) Kane if it was difficult for a girl to succeed in pictures.

Babe says: "The first hundred YEARS are the hardest."—*Los Angeles Record.*

* * *

Clara Bow seems to have learned the wisdom of keeping quiet. After saying quite a lot of things of which Paramount Publix didn't approve—with reason—she now has nothing to say for publication. And that Bow-Richman romance is still hanging fire.

Movie fans are going to be shocked within a year or perhaps even less by the death of a famous and much-loved star.—*N. Y. Evening World.*

* * *

Some of the Hollywood stars have found royalties from phonograph records a profitable source of income.

Not all have fared so well, however. A certain comedian says that he wrote the company after six months, asking for a statement.

He received the following reply: "On receipt of 50 cents, we will send you the master record."—*Carroll in Los Angeles Record.*

IN less than a year's time, Charles Bickford has achieved a reputation as the Bad Boy of the movies, a rôle he thoroughly enjoys.

Around Bickford, the smoke of battle never clears—not if he can help it. He inspires the terms "difficult" and "incorrigible," and some others less academic.

And he cherishes those adjectives the way most actors take to "magnificent" or "notable."

"I was always squawking when I was on the stage," he said, "but theatrical producers, I find, are marvels of intelligence compared to the men who run the movies."

Charlie does have principles. It's true he often starts his riots to defend what he thinks is right. He has a cause, some of the time. But part of the time he just does it to annoy.

Bickford is as inconsistent a he-man as ever I saw.

He has the stature, the muscles, and the coiffure of a Samson.

But those muscles are encased in perfectly tailored garments. Those shaggy locks are carefully brushed, and tinted the exact shade of red that best sets off his blue eyes. And he talks with a Boston accent.

He has been a hobo and a coal-stoker, but his first job on the stage was as an effeminate man, and he's the first to admit he gave a swell performance. Biceps and bulk notwithstanding, he has fastidious tastes, and he loves vanilla ice cream.—*Motion Picture.*

* * *

Warner Brothers would give a lot to get something on Alice White, so they can squeeze out of their contract with her on the morality clause without its costing them anything. Warners have parted with a lot of ready dough in the last year buying up the contracts of disgruntled and unprofitable stars like Corinne Griffith and Monte Blue, to mention only two. They don't mind that, but they do hate to lose both their good jack and a box office favorite like Alice all in one fell swoop. So the grape vine carries tidings that Miss White is among the most discreetly watched and also watchful "IT" girls in Cinemaland. Being idle at the moment, she has hied away to Arrow Head, where a gal can have some privacy.—Florabel Muir in N. Y. Daily News.

* * *

As we move along in our travel of stage and screen entertainment, it appears to become more and more difficult to classify between the unwholesome and purely wholesome. Former movie fans have become moral fan-atics.

Those who are prone to raise their hands in holy horrer at the type of stage and screen entertainment of today should remember that this is an era of more or less abandon. Principally more.

There is quite as much nudity or undress today in our daily social life, athletic activity, vacation association and places of public assemblage as there ever was on the stage in its balmiest days of shapely coryphees in full flesh tights.—*Pacific Coast Exhibitor-Bulletin.*

The Cut-throats

A well known exchange man entered the elevator in 729 Seventh Avenue, one of New York's film centers, where he was warmly received by two old playmates working for another distributor. The pair were unusually friendly in acclaiming the chap as their "buddy" and "long lost pal" and insisted that they get together real soon to retrace their close association in the old days. They shook hands and departed, but the duo had scarcely left the building when one was heard to say, "Why, that dirty chiseling so-and-so still owes me eight bucks. He's a bum if there ever was one."

Nize fellows.

Opinions On Pictures

Cheer Up and Smile

(*Fox—All Talker*)

Light, But Pleasing

(*Reviewed by Sherwin S. Kane*)

"CHEER Up and Smile" is light program fare which, bolstered with good short subject support, should do nice business in split week houses. It offers mild but amusing entertainment for young and old, and should be perfectly acceptable as a hot weather offering anywhere. Minus an outstanding name draw to carry its inconsequential story, the picture's salvation lies in its lighthearted delivery.

At no time does it take itself seriously, nor does it invite the audience to do so. Credit for this happy result is due Director Sidney Lanfield, a Fox writer who, with this one, put away his typewriter for the megaphone for the first time. His object was solely to entertain, and how well he succeeded may be estimated from a clocking of 28 laughs from an average audience in the theatre where the picture was caught.

The story is that of the trials and misunderstandings which beset the juvenile love affair of Eddie Fripp, a college boy, and Margie, sales girl in the college town music store. As part of his fraternity initiation, Eddie is directed to kick the first male he meets and to kiss the first female. Franklin Pankborn, as a college professor, is the recipient of the kick, while a pretty, little co-ed gets the kiss—in Margie's view, unfortunately. After the resultant misunderstanding has been patched up, Eddie and Margie attend a school dance where, as they are about to step off the "sweethearts' dance" number, Eddie is summoned to the dean's office and suspended for his earlier abuse.

Margie, who had been left waiting without an explanation, later comes upon Eddie in the company of the co-ed she had witnessed him kiss earlier that day. Eddie is given the gate and, disconsolate, leaves for New York, where he lands a job with the orchestra at Pierre's cafe. Here he engages the wrath of the proprietor (Charles Judels) when the attentions of the latter's flirtatious wife center on Eddie with compromising but laughable results. On the eve of a holdup at the cabaret, "Whispering" Jack Smith (himself), an entertainer there, is knocked out by the bandits in the radio broadcasting room at the place. In order that the suspicions of patrons of the place may not be aroused, the bandits force Eddie to sing before the "mike." His quavering, frightened voice makes a hit and Pierre is deluged with requests for more by the same vocalist.

In the meantime, however, Eddie has been discharged by Pierre, who had discovered his wife in the former's dressing room. Faced with Eddie's new popularity, Pierre aboutfaces and seeks to retain the kid as a singer. Eddie has patched things with Margie by phone and insists on returning to her, and in order to keep him in New York Margie is brought to town. Their plans for a wedding, which Pierre fears will ruin Eddie's popularity with the women, are overheard, and, in order to upset them, Pierre plans a frameup which will discredit the lad before Margie.

It is arranged that Margie shall be taken to Eddie's apartment, while a woman, instructed to make love to him, is there. Pierre escorts Margie to the apartment. The woman found there is Pierre's wife. Margie flees in disgust to her hotel; is followed by Eddie, who learns of the frameup and gets the proof of it before her. Reconciliation follows.

The story progresses at a good clip, and although there is little action connected with the picture, the bids for laughs follow each other closely, which, with the brevity of the production, tend to maintain interest and speed things up.

Charles Judels garners most of the laughs, Yvonne, Pierre's wife, does well enough with assistance by Johnny Arthur. Baclanova is in a role that does not offer too much. Arthur Lake is too frankly a "juvenile," but turns in a few laughs now and then. Dixie Lee gives little to a role which demands less. Five songs, good enough in their place, feature in the production. "You May Not Like It, But It's a Great Idea" registers as the most easily remembered of the quintet.

Good novelty shorts and cartoons will balance this.

Produced and distributed by Fox. Directed by Sidney Lanfield. Story by Richard Connell. Adaptation and dialogue by Howard J. Green. Composer and lyricist, Raymond Klages and Jesse Greer. Photographed by Joe Valentine. Length, 5,600 feet. Running time, 62 minutes. Release date, July 26, 1930.

THE CAST

"Margie"	Dixie Lee
Eddie Fripp	Arthur Lake
Yvonne	Olga Baclanova
"Whispering" Jack Smith	Himself
Andy	Johnny Arthur
Pierre	Charles Judels
Tom	John Darrow
Paul	Sumner Getchell
Professor	Franklin Panghorn
Donald	Buddy Messinger

And 14 University of Southern California football stars.

The Sap from Syracuse

(*Paramount—All Talker*)

Oakie Scores

(*Reviewed by Charles F. Hynes*)

THE irrepressible Oakie again, this time as a prize sap, who gets all the breaks, but finally comes through in a big way. His fans will rave over it, and although the story probably will be kidded as flimsy, but it's a safe bet that audiences generally will vote this a laugh. Accordingly, it should be a box office card.

The picture starts out at a swift pace, sags somewhat in the middle and builds toward the end. It was made principally to exploit Oakie and does that in good fashion. Paramount has a great bet in the "Big chin and grin man" as he is billed. According to the press sheet, the story is one-half the picture, Oakie the other half, but about an 80 per cent division for Jack would be about right.

Ginger Rogers is a peppy and personable heroine, who does fine work in this. There are plenty of wisecracks, containing a number of good gags. The other members of the cast are uniformly good, with Granville Bates and George Barbier standing out by reason of strong parts capably handled.

Director Edward Sutherland has done a workmanlike job and gets the most out of the gags, although the picture slows up considerably in the middle.

Oakie is cast as a crane driver on a Syracuse canal project, who leaves for Europe after inheriting money. His co-workers frame a series of telegrams to the captain from prominent people and tip off reporters that he is the engineer who built the Erie Canal, but is traveling incognito. He is the center of attraction aboard ship, and when he tries to explain, his efforts are laughed off as modesty.

On board the ship he meets Ginger Rogers, who is traveling to Macedonia to try and save a diamond mine. Accompanying her is a rascally guardian trying to grab the mine by keeping it idle. The girl plays up to Jack as the engineer who can solve her problem, and falls in love with him. Efforts of the guardian to expose him as a fake are futile, and when they arrive at Macedonia Jack tells the girl the truth on the eve of a meeting of experts. With the girl admitting defeat, Jack, through a chance remark, hits upon a solution of the problem. Then the plot is unmasked by the famous engineer, for whom Jack had been unwillingly masquerading, but who himself had been traveling incog. aboard the same ship.

Novelty shorts with this as it has some singing by Oakie and Ginger.

Produced and distributed by Paramount. Directed by A. Edward Sutherland. From the play by John Fray, Jack O'Doonell and John Hayden. Screen play by Gertrude Purcell. Photographed by Larry Williams. Length, 6,108 feet. Running time, 68 minutes. Release date, July 26.

THE CAST

Littleton Looney	Jack Oakie
Ellen Saunders	Ginger Rogers
Hycross	Granville Bates
Senator Powell	George Barbier
Nick Pangolos	Sidney Riggs
Flo Goodrich	Betty Starbuck
Dolly Clark	Veree Teasdale
Captain Barker	J. Malcom Dunn
Bells	Bernard Jukes
Henderson	Walter Fenner
Hopkins	Jack Daley

Worldly Goods

(*Continental—All Talker*)

Just Fair Program

(*Reviewed by Charles F. Hynes*)

THE United States Army, this picture would have you believe, let its A. E. F. veterans disembark in New York after the war without any semblance of order, the men just walking down the gangplank as they chose. Even if that were done, on occasion, it is hardly conceivable that the Army would leave a blind veteran to his own devices, so that he might play dead, or that a story of his death at sea would be accepted by his sweetheart without War Department confirmation, or would not give the blind youth a chance of having his sight restored by a Veteran's Bureau exam, or would not pay him compensation insurance.

These are but a few of the implausibilities in this Enoch Arden yarn which is filled with inconsistencies and coincidences. Yet with all this, it maintains a fair amount of interest, and where fans are willing to accept hoke laid on thick without questioning absurdities, it will get by as program fare.

Director Phil Rosen has given it some good touches, despite its wild story, and these help to carry it. The cast is fairly good and James Kirkwood gets over a strong characterization despite what seems to be a voice handicap. This, however, may be the fault of recording or reproduction, but voices of the other players came through satisfactorily when this was caught. Merna Kennedy is a pretty and satisfactory heroine, and Ferdinand Schumann-Heinck good as is his buddy, Billy Featherston, and Shannon Day as the hardboiled chorus girl.

A young aviator is blinded in France when the faulty plane he is flying crashes. He swears vengeance on the profiteering manufacturer, who is a hard-hearted captain of industry. Arriving home, he has his pal tell his sweetheart that he died at sea. The buddies continue aviation work, one as a pilot, the blind youth as mechanic. When the profiteer comes to the airport, he learns the blind boy's story, and pays the cost of an operation to restore the boy's sight, keeping his identity secret meanwhile. The youth regains his eyesight, is persuaded that the profiteer has had a change of heart and become a humanitarian. He resolves to make the best of it when he learns his ex-sweetheart is the now-reformed profiteer's wife. The industrialist, however, solves the problem by leaping to his death from a plane, in which he is riding with the youth.

Use musical shorts with this.

Produced and distributed by Continental Pictures. Directed by Phil Rosen. Scenario and dialogue by Johnny Grey and Scott Littleton. Edited by Carl Himms. Photographed by Herbert J. Kirkpatrick. Length, 6,065 feet. Running time, 65 minutes. Release date, Aug. 1.

THE CAST

John C. Bullock	James Kirkwood
Mary	Merna Kennedy
Jeff	Ferdinand Schumann-Heinck
Jim	Billy Featherston
Cassie	Shannon-Day
Secretary	Thomas Curran

Opinions on Pictures

Romance

(M-G-M—All Talker)

Garbo Sends It In

(Reviewed by Don Ashbaugh)

IN the march of progress, the regulation slow-moving and leisurely Victorian form of drama has become a bit old-fashioned. Audiences of the present day rather require their drama hot and the action fast. Neither of these two qualities is incorporated in "Romance," Edward Sheldon's stage play in which Doris Keane appeared for several years.

But Greta Garbo plays the starring part, and carries the picture through by sheer force of her ability even though the story itself is limited as screen material.

"Romance" will go over on account of the tremendous popularity of Garbo but it does not begin to compare with several of her previous efforts. It's a good week run attraction and subsequent bookings will hit in accordance with the star's following in each community.

The picture is slow in tempo and without the dramatic climaxes that are generally the rule in Garbo stories. Doris Keane appeared in the original silent version about ten years ago and the same fault existed at that time.

The story is laid in the latter period of the nineteenth century, with Garbo appearing as the Italian prima donna who falls in love with a young preacher. The latter also gets rather interested in the singer and finally, decision is reached that the romance must be off for all time on account of the difference in their stations of life.

At times the tempo slows down to a walk, making long and uninteresting sequences rather boresome to everyone except those who enjoy the Victorian type of drama. Clarence Brown, despite the tough story assignment, delivered numerous deft touches for which he is noted and the combination of direction and Garbo will have to be depended upon to get the attraction over.

Gavin Gordon, as the young curate lover, demonstrates that he can turn in an excellent performance and will likely find a real spot in talkers. Lewis Stone, as the singer's older lover, delivers his usual sterling characterization.

Comedies, cartoons and musicals should be included here.

Produced and released by M-G-M. From play by Edward Sheldon. Dialogue and continuity by Bess Meredyth and Edwin Justis Mayer. Directed by Clarence Brown. Photographed by William Daniels. Edited by Hugh Wynn. Length, not set. Release date, July 26, 1930.

THE CAST

Rita Cavallini	Greta Garbo
Cornelius Van Tuyle	Lewis Stone
Tom Armstrong	Gavin Gordon
Harry	Elliott Nugent
Suzanne Van Tuyle	Florence Lake
Miss Armstrong	Clara Balndick
Betto	Henry Armetta

Such Is Fame

Hollywood—Harold Lloyd can wander out in public without any chance of recognition—and has done it innumerable times. Discarding the horn-rimmed glasses makes plenty of star-gazers and tourists pass him up continually.

But the pay-off happened last week when Harold visited the radio team of Amos 'n' Andy at the RKO studios. Lloyd asked a secretary the direction to the projection rooms, and she sweetly replied, "You can't go in—no one but people in the picture business are admitted to the projection rooms on the lot!"



"And then you shout, 'Don't You DARE Come in Here'!"

—Life.

Canyon of Missing Men

(Syndicate-Synchronized)

Stock Western

(Reviewed by J. P. Cunningham)

A LOT of cattle rustlin', fiestas and fights, kidnapping and the like all jumbled up into one great big healthy mess of ordinary stock Western program material, the kind that is best suited to a double feature bill in neighborhood theatres where the youngsters whistle and shout when the hero lands the heaviest blow.

It was made as a silent, which is one thing in its favor, because the sappy titles would just about ruin the piece completely if put into verbal form. On the other hand, synchronization is only one niche above the depths of amateurishness.

Direction is unconvincing, with an over-abundance of far-fetched situations made to follow the lines of least resistance. The continuity is sloppy and the story a rehash of everything that has gone before in Westerns. Photography is fair and the locale pleasing.

Sheila LeGay and Arden Ellis, both unknowns are poor as the female attractions, while the rest of the cast, including Tom Tyler, is only fair. The Misses LeGay and Ellis have a heap to learn before their performances can stack up even to Western standards.

The yarn involves the aged-old gag of cattle rustlers and the big he-man who goes straight for the girl, fighting hard throughout the five thousand feet to overthrow crookedness and his former partners in outdoor crime.

Use only with another feature and some comedy shorts.

Produced by Syndicate Pictures and distributed via state rights market. Directed by J. P. McGowan. Story by George H. Williams. Photographed by Hap Depew. Released, June 1. Running time, about 50 minutes. Length, 4,742 ft.

THE CAST

Dave Brandon	Tom Tyler
Inex Sepulveda	Sheila LeGay
Slug Sagel	Bud Osborne
Juan Sepulveda	Tom Foreman
Brill Lonergan	Cliff Lyons
Gimpy Lamb	Bobby Dunn
Peg Slagel	Arden Ellis

The Lone Horseman

(Syndicate—Synchronized)

Poor

(Reviewed by Robert Hage)

A QUICKIE, apparently shot from the cuff in a couple of days, and combining all the worst features of the western cycle. Three men sitting in the vicinity of this reviewer slept through most of it.

It looks as if they cut expenses on this one. J. P. McGowan, the producer and director, also has a fat role as the villain, and the assistant director is in the cast, too. McGowan's performance, like that of most of the cast, was ham to the 'nth degree.

The only humor in the production was unconscious. The villain was named Slicker and the titles were gems of illiteracy. The synchronized music, while well recorded, did not enhance the picture's appeal. It was repetitiously monotonous.

The story concerns a fake sale of Tom Tyler's ranch by the slicker to two women, while Tyler is in a hospital. They had bad boys discover gold on the ranch and try to scare off the dames, but they stick. Tyler, hearing of the sale and believing the purchaser to be a man, writes notes threatening to oust them when he recovers. Finding, on arriving, that the buyer is a girl, he grows romantic and the story wends its weary way through to the customary happy ending.

Only for those who take their western entertainment seriously. Give it a lot of good support.

Produced by J. P. McGowan Prod. Distributed by Syndicate Pictures. Story by Sally Winters. Directed by J. P. McGowan. Photographed by Hap Depew. Length, 4,739 feet. Running time, 53 minutes. Release date, November, 1929.

THE CAST

Jack Gardiner	Tom Tyler
Paul Slicker	J. P. McGowan
"Weary" Walker	Black Jack
Patricia Palmer	Mrs. B. Tanzey
Peggy, "Pat's" niece	Charlotte Winn
Jim Hawks	Tom Bay
Jim Bledsoe	Mack V. Wright

Kathleen Mavourneen

(Tiffany—Talker)

Only So-So

(Reviewed by J. P. Cunningham)

THERE'S plenty of exploitation possibilities in this Sally O'Neil opus, but don't go overboard in the plugging because your dear public may fail to appreciate the enthusiasm. The Irish-American ticket buyers will probably give it a hand, but those not from the "old sod" might hoist a hoof for a kick.

Sally's heavy "turk" brogue and Charlie Delaney's tuneful songs are the only commendable contributions of an unimpressive cast, which is made to spend half of its time doing Irish jigs and the other half singing "harp" melodies.

There are slight threads of a story trickling through, but they never make more than a ripple, due, chiefly to weak direction. Delaney, as a young and healthy Irish plumber working his way up in New York, is jealous of the attentions shown his newly arrived sweetheart, Sally, by Dan Moriarity, politician. They squeeze in a murder. Also a couple of parties as an excuse for the music. Robert Elliott, as Moriarity should wear a much lower dress collar. He appeared entirely too stiff and reserved.

Photography is not always of the best, being spotty and light in many sequences.

Plenty of support needed. Do not use more than one short comedy.

Produced and distributed by Tiffany. Directed by Albert Ray. Continuity and dialogue by Frances Hyland. From the stage play by Dion Boucicault. Photographed by Harry Jackson. Released, June 20. Length, 5,169 ft. Running time, about 56 minutes.

THE CAST

Kathleen	Sally O'Neil
Terry	Charles Delaney
Dan Moriarity	Robert Elliott
Aunt Nora Shannon	Aggie Herring
Uncle Mike Shannon	Walter Perry
Butler	Francis Ford

"Doug" Undecided

Hollywood—Whether to make a talker, silent or synchronized film as his next is a question being debated by Douglas Fairbanks. Meanwhile, "Doug" is to appear in "Reaching for the Moon" for Schenck, and will be on the payroll the same as the other players. After that, "Doug's" course is doubtful, but he is known for sudden decisions, so that it wouldn't prove surprising if "Doug" announced that his next picture may be released via television.

Opinions on Pictures

Raffles

(United Artists—All Talker)

Good Colman Vehicle

(Reviewed by Charles F. Hynes)

RONALD COLMAN'S fine characterization gives interest and kick to this new production of the Hornung story of the suave and intriguing amateur craftsman. It is done in humorous vein with Colman's personality carrying it. While not up to "Bulldog Drummond" and "Condemned," it should prove a good bet for the week stands. No doubt it will be helped by the Colman pictures which have gone before.

Kay Francis is outstanding as Colman's leading woman. Her work in the picture should advance her box office standing considerably, in fact the Rialto, New York, is giving her prominent position in the lights, probably in anticipation of just this.

Whether the censor-minded will take a sock at the fact that the thief, Colman, goes unpunished, and is presented as a highly attractive character is problematical, but it seems to have got by okeh in New York.

Raffles is a clever safe breaker, who successfully eludes Scotland Yard's best efforts. Falling in love, he decides to go straight, but decides on a final "job," to raise money to save a friend in danger of arrest for forgery. He sets out to steal the jewels of a noblewoman, but a vagrant burglar beats him to it. Raffles obtains the jewels and goes back to London, but is followed by the Inspector of detectives, but not before he has sealed his troth with the girl. After returning the jewels, he makes his getaway by hiding in a grandfather's clock and then appropriating the inspector's hat and coat, intending to keep a rendezvous with the girl in Paris.

David Torrence turns in a creditable performance as the Scotch detective, but the others featured are subordinated to the work of Colman, Miss Francis and Torrence. Allison Skipworth gets some laughs. This offers good exploitation angles from the high hat crook slants.

Musical shorts should be good balance.

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by Harry D'Arrast and George Fitzmaurice. Story adapted by Sidney Howard from E. W. Hornung's short stories and plays. Film editor, Stuart Heisler. Photographed by Gerald Grove and John Howell. Length 6,300 ft. Running time, 70 minutes. Release date, Sept. 1, 1930.

THE CAST

Raffles ..... Ronald Colman
Gwen ..... Kay Francis
Bunny ..... Brantwell Fletcher
Ethel ..... Frances Dade
McKenzie ..... David Torrence
Lady Melrose ..... Alison Skipworth
Lord Melrose ..... Frederick Kerr
Crawshaw ..... John Rogers
Barraclough ..... Wilson Benge

Romance of the West

(Hammond-Trop—All Talker)

Ordinary Western

(Reviewed by J. P. Cunningham)

ONE of those border Western yarns more suited for a spot on a double feature bill than as a lone attraction. As a matter of fact, we doubt if it could hold up alone in the most unsophisticated neighborhood theatre, but teamed with another, and stronger attraction, it eases by gently without causing much excitement.

The production was viewed under unfavorable mechanical circumstances. The film broke three times, and on two occasions, the dialogue ran at least three minutes ahead of the action, causing much unscheduled laughter in the audience. We assume, however, that this was due to a faulty print or machine trouble, which can be eliminated, and should be overlooked.

Robert and John Tansey directed. And even this double quota of directors contributed but little to pull the production from the depths of mediocrity. While the story is a weak affair, dragging constantly, you should be thankful, however, that nowhere is there a trace of cattle rustling, the sole excuse for most independent Western or outdoor features in the current release crop.

There's little hard riding and the gun play is insignificant, most of the action being taken up by Jack Perrin protecting a girl who had been betrayed by a former ham-and-egg fighter. The bad man is made a battler in this yarn to build up a ring fight with Perrin for the climax. And it's the most unconvincing fistic encounter we have seen in many years. It is just typical of the old swaying slugging matches shot on top of cliffs in the cinema's earlier days.

The comedy twists are a life saver, lightening the piece to the extent of making the picture bearable. The cast is only fair, with Jack Perrin, the star, doing no better than many of the unknowns with which the lineup is composed.

Sound and photoplay is passable.

Run only with a double feature bill; light comedy preferred.

Produced by Arthur Hammond. Distributed by Jack D. Trop, via State Rights market. Directed by Robert and John Tansey. Dialogue by Robert and John Tansey. No other credits available. Release date, June 15. Length, 5,494 feet. Running time, about 61 minutes.

THE CAST

Jack Walsh ..... Jack Perrin
Mary Winter ..... Edna Marion
K. O. Mooney ..... Tom London
"Slick" Graham ..... Henry Roquemore
Buck ..... Ben Corbett
Landlady ..... Fern Emmett
Parson ..... Dick Hatton
Chuck Anderson ..... Edwin August

To Build Second at Milton

Milton, Pa.—Milton Theatre Co. plan to rebuild the Bijou, with the new sound house to seat 1,200. A sound equipment is being installed at the Legionaire, which will continue operation after debut of the New Bijou.

Postpone "Blue" Action

Philadelphia—Action has been postponed until autumn upon the question of whether the city council will recommend modification of the state "blue" laws.

Zukor Praised

Adolph Zukor, an intelligent American business man, who retains his capacity to keep cool and think clearly even when business is not good says:

"For one thing, we had lost our heads. We began to think about a dollar as we ought to think about a twenty-five cent piece.

"After awhile we shall learn what money is, what thrift and commonsense mean. Then we shall be better off than we ever were.

"Nothing better than this so-called 'slump' could have happened to us.

"For my part, I was never more optimistic in my life."

Mr. Zukor speaks sincerely, and his optimism is justified.

This country needed a lesson and is having it.

How long it will last nobody knows.

—Arthur Brisbane in "Today," *New York American.*

Clubwomen Want Better Films, or They'll Sock B. O.

State or federal censorship is not the answer to "better" pictures, but the box-office is, and if producers renage in their delivery, the General Federation of Women's Clubs will "aim to influence that box-office in the right direction," states a report of the motion picture committee of the federation, which is actively engaged, through Mrs. Winter and thousands of committee members, in spreading its campaign to "better" films artistically and morally.

Being without the power to "force" producers to listen to reason, the association will continue the "persuasive" method, states the annual report. This calls for encouragement of attendance for good pictures and ignoring of others.

"Complete triumph of sound over silence" is admitted by the federation in the report, which accepts as a second epochal event in the industry the following by producers of "the dictates of the American people," and the establishment for themselves "certain guiding principles which, if rigorously adhered to, will do much to improve the quality of pictures, artistically and morally." The association is "hopeful that the decrease in the number of pictures will provide more working time for artistic and intelligent treatment."

Helped to Get the Code?

"We are quite convinced that our persistent demands and complaints to the producers have been a big factor in the recent action they (the producers) have taken to establish a code for production standards—and we know that our constant attention and insistent demands for decency in pictures gave us Mrs. Winter in the studios," it is stated.

The report indorses Mrs. Winter and her work, and rakes over the coals those "would-be reformers" who censored the Winter affiliation with the M.P.P.D.A.

Advertising on the Pan

"Probably it isn't unfair to say that 50 per cent of the objections made to motion pictures today arise out of the objectionable posters and other advertisements connected with the films," points out the report. "So marked has been this feeling of irritation because of advertising that the motion picture industry has taken cognizance of it" and formulated another code of ethics governing this branch "not only to rid the advertising of objectionable scenes and language but also to help the industry present a truthful and revealing story of what to expect in the picture itself. It is high time this was corrected and we hope some good results will be noticeable."

New Upstate Distributor

Buffalo—Standard Film Exchange has opened offices here and at Buffalo to handle independent films in those territories. The product will consist of ten all-talking dramas, 16 Syndicate all-talker westerns, eight melodramas, three Mascot serials and 18 Alice cartoons. Physical distribution is through First Graphic exchanges.

The Boss's Orders

(Pathe-Talker)

Fair Comedy

THERE'S not an honest-to-goodness laugh in the whole two thousand feet, although you might hear a light ripple of laughter in an audience which is not too discriminating.

The old, old gag of two timid gents partying a pair of female Parisian buyers, for the sake of landing a big order for the boss and being caught red-handed in a cabaret by their respective domestic "anchors," supplies the excuse. Of course, there's the usual musical setting found in most of this "Folly" series, but they won't mind it because it doesn't last long. The cast is only fair and Director Fred Guoil did the best he could under the circumstances. Settings are well conceived and the sound is without cause for complaint. Running time, 20 minutes.

Use a stronger two-reel running mate with this if your bill is in need of laughs.

Ginsberg of Newberg

(Vitaphone—Talker No. 4160)

A Riot!

A RARE treat in the current season's group of alleged comedy and stale gags offered in this by Eddie Lambert, who because of his hilarious Jewish accent and a line of lingo cleverly adapted to it, will make the most hard-boiled grouch go into a tonsil display from laughter.

The theme of the yarn is different from the run-o'-the-mill stuff. Eddie and Bill Irving, as real estate partners, sell the same house to hundreds. This gag is accomplished by means of a moveable structure piloted about on an automobile chassis. Nicely directed. Running time, 19 minutes.

Sufficient comedy in this one for the heaviest feature. Use a novelty on the bill and you're all set.

Love That Kills

(Pathe—Talker)

Another Terriss "Pip"

THERE'S only one fault to be found in Tom Terriss' newest, as compared with predecessors in the "Vagabond Adventure" series, and that is the brevity of the reel. Lasting only nine minutes, the thrilling camera trip in Malays comes too abruptly to an end. There should be more.

Fine as a novelty touch on a bill highlighting a comedy drama, preferably a light one.

Live and Learn

(Pathe-Talker—2 Reels)

Handled Very Nicely

THIS reel is the first Pathe comedy release for the new season, and the initial "Checker" subject. Clarity of sound recording aids considerably to a neat directing job done by Fred Guoil, but the gags are mostly of ancient vintage, plugging that old standby—domestic slapstick. The average fan, however, will accept it in good nature. Ed Dearing, Addie McPhail, Maurice Black, Gertrude Astor, George Towne Hall and David Durand are in the cast. Running time, 20 minutes.

Good stuff for a feature running along dramatic lines.

Audio Review No. 31

(Pathe—Sound)

Entertaining Novelty

PREDOMINATING in this new Review is a strong flavor of novelty. An impressive architectural oddity is the opener. The author of the thought, which sent Pathe's cameraman to the top of New York's skyscrapers in quest of material, rates a word of commendation. It's different, giving a close-up picture of the most grotesque and unusual stone "gargoyles and animals" found carved in the architect's heaven.

A group of sandpiper birds cavorting off the New Jersey coast is second; an interesting bit well done on night-stock, and followed by microphotographic close-ups of wood.

Shots of Africa's great Nyanza waterfalls, reputed to be twice the size of Niagara unreels is in the finish spot. This last is a scenic pip, having a greater kick than the other three units combined.

Stacks up as entertaining fare, well put to music and scenic beauties enhanced by the use of tinted stock. Running time, 9 minutes.

Suitable for use with almost any type of feature, except an outdoor yarn.

Short Subjects

Flinging Feet

(Castle-Sound)

Okay

DANCERS from a dozen countries, and a dozen different routines, splendidly synchronized to music and color tinted in a most natural manner. There's a song or two to boot, and colorful settings, so what more need you ask for in a novelty. Running time, about 14 minutes.

This one will go great with a dramatic feature, offering a nice light contrast.

Out for Game

(Vitaphone—Talker No. 4099)

Very Good

LUCIEN LITTLEFIELD leads "The Potters" gang through the paces in an intelligently handled comedy, chocked full of merriment. "Pa" takes the family on a duck hunting trip and his inexperienced, yet boastful caperings, provide plenty of laughs. Running time, 14 minutes.

Splendid reel to be used as comedy relief on a bill with a dramatic feature.

Hollywood Snapshots

(Columbia—Talker)

Good

ANDY CLYDE, as the m. c., injects his spontaneous humor into this "Snapshot," which gives the usual "inside" shots of picture making. Bessie Love is caught welcoming "Leo," back to Hollywood, a celebration which brought out Abe Lyman's band and a host of other celebs. Aileen Pringle, Grant Withers, Walt Disney (making Mickey, the Mouse cartoons), Eddie Cantor, also appear in this one, which stacks up as first rate entertainment. Running time, about 17 minutes.

Good with a heavy feature and a musical short.

Autumn

(Columbia—Sound Cartoon)

Entertaining

WELL done, but constructed along the same lines as most cartoons, the majority of which depend on fantastic stepping by the animal characters to put it over. The musical renditions are splendid. Running time, about 9 minutes.

Suitable for any bill.

Barnacle Bill

(Fleischer—Paramount)

Good Cartoon

THE producer utilized a good gag in this one which probably will be imitated as it opens up a big field. It is the building of the picture around the verses of the novelty song, fitting the action to the lyrics. It's a funny cartoon subject, showing "Barnacle Bill" on shore leave trying to court the skipper's wife. Running time, seven minutes.

These cartoons fit any bill.

Laurel and Hardy Murder Case

(M-G-M—Roach-Talker)

In the Bag

A THREE-REELER with the famous and funny comedy team. This is a burlesque on the mystery story against the background of which Stan Laurel and Babe Hardy give one of their inimitable performances. Babe thinks he has discovered the heir to a $3,000,000 estate left by Ebenezer Laurel, immediately sponsors the heir and off to the dead relative's house they go to claim the money. But Fred Kelsey, again playing the dumb dick, suspects murder, has all of the relatives corralled while he endeavors to unearth the crime

The whole flock, except Laurel and Hardy, are murdered under his nose, but it remains for the comics to discover the crime. They tussle with the murderer and finally wake up to find it all a dream. Went over emphatically with the audience at the Capitol in New York, although its length cut down the number of laughs considerably. Directed by James Parrott. Running time, 27 minutes.

Cartoons and musicals will go well with this. Fine to offset heavy feature. Worthy of billing in newspaper copy.

Horoscope for July

(FitzPatrick-Talker)

Like the Others

FITZPATRICK'S "Movie Horoscopes," monthly release, vary but little, each having a direct appeal to persons born in the respective month. Clearly and intelligently handled. "Zanzimar," introduced as a big man from the land of crystal gazers, does the honors. Synchronization by the Victor orchestra was tinny at this showing. Running time, about 11 minutes.

A novelty fit for almost any spot on any type of program.

Albany Would Place Ban On Amplifier "Racket"

Albany, N. Y.—Following closely on the footsteps of Troy, where the city fathers have declared against street radio broadcasting and the use of mechanical music in theatre lobbies, a resolution is now before the common council banning what is declared to have become a nuisance to the general public. It is understood that the resolution will be favored in Albany. While picture theatres have not been the chief offenders, they have contributed their share in connection with pictures either playing at the houses or booked for early appearance.

Earlier in the spring, when theatres were calling attention to canned music, through the song hits of the picture being played, it was figured that this was pretty good publicity. Then the radio stores stepped in, with the victrola houses a close second, and downtown Troy as well as Albany became a medley of blatant music, speeches of all sorts and descriptions, from morning until far into the night. There was an immediate public reaction to this and at least one theatre discontinued this type of advertising, believing that it was driving away patronage rather than increasing it.

New Color Lab on Coast Being Completed by Fox

Hollywood—Fox is completing its Nature Color laboratory at the Western Ave. studios and will open the new plant early in September, according to present plans. The addition to the New York laboratory also is slated to be in full operation within a month.



B. & K. Again Bows To M-G-M Film on 4th Loop Booking

Chicago—Obviously, Chicago likes M-G-M product. For the fourth time in almost as many weeks, Publix-B. & K. has seen fit to upset precedent and revise its Loop theatre bookings to accommodate the company's product with some well deserved extra time.

These procedures, rarely duplicated in the history of the circuit, began with "Caught Short," which was sent from the Chicago theatre, a one-week stand, to the Roosevelt for extra time. It was closely followed by "The Divorcee," which went from the Chicago to the Oriental, another one-week Loop stand. Then came "Our Blushing Brides" which approximated an all-time house record at the Oriental, and was held for a second week. This constituted only the second time in the history of the house a picture was so treated. Most recently, "Let Us Be Gay" was moved from the Chicago for a second week at the Oriental. In the meantime, "Love Among the Millionaires" (Paramount), originally scheduled to go into the Oriental after one week of "Our Blushing Brides," has been held up three weeks.

At McVickers, "The Big House" just finished four record weeks, during which it established a new house record. It was replaced in mid-week by "The Dawn Patrol" (F.N.), now current.

Fire Violation Case Put Over Until Next Week

Chicago — A second continuance was granted the Belpark and Cosmo theatres, charged with violations of city fire ordinances, when the cases were called here this week. The cases will go over to August 6, the date set for hearing of similar charges growing out of the type of acoustical materials in use in 24 additional Chicago theatres.

W. B. Houses Celebrate Jubilee

Chicago—A local observance of Warner Bros. silver jubilee will be the donation of Friday's receipts of five of the circuit's newly acquired houses here to a charity ice fund. The houses singled out for the donations are, the Stratford, Shore, Jeffery, Grove and Highland.

Wabash Ave.—South

HENRY HERBEL has recovered sufficiently from an attack of pneumonia to leave the hospital in which he has been confined for the past three weeks. After one week of rest at his home, Herbel will take a brief vacation at a nearby lake before returning to work.

* * *

Frank Flaherty, former city salesman for Paramount here, is managing his Melrose Park theatres, Maywood and Melrose Park.

* * *

Chicago Warner Club voted to pass plans for an August picnic. Interference of vacation plans of many club members decided the vote. The club's social program resumes early in the Fall, with several dances planned for the season, according to Harry Neil, president.

* * *

Lloyd Lewis, B. & K.'s literary advertising man, crashed the Midweek magazine of the "Chi" Daily News with an article entitled "Backstage with Will Rogers." The story was a keen estimate of the Rogers stage character, garnered during Will's recent week at the Chicago theatre.

* * *

Jacques Swaab, American World War "ace" and consultant on aviation matters for "Dawn Patrol," was feted at the Press Club here, during a stop-over. "Airplanes hazardous? Pooh, pooh," poohed Swaab, in the course of a conversation. "I have only ridden on trains six times in the past twelve years, and I was in an accident each time. For safe transportation give me a plane any time."

* * *

David Lee, the Warner "ain't he cute" kid, nearly missed a Pittsburgh train while in town recently, because he monkeyed too long with the toys in State street department stores (so a p. a. advises). Davie was bound for a vaudeville engagement in the Smoky City.

* * *

Charlie Loewenberg resurrected a 1903 one-cylinder Brush sport job to carry "All Quiet" advertising through the Loop on the occasion of the picture's third Loop opening at Warners' Orpheum.

* * *

Sam Halper and Abe Feder are taking over the Rose theatre. It has been leased to Joe Paley for the past 18 months.

* * *

Saul Goldman caught giving daybreak golf lessons to exchange femmes at one of the local public links.

* * *

Dan Roche of Pathe back from Kansas City where it was hotter than Chi, and from Detroit.

* * *

Louie Abramson, the newlywed, has purchased an office contraption by means of which he can do his work with one hand while taking care of the phone with the other. (The bride on the line, of course.)

* * *

Eddie Cantor, caught changing a train en route east, answered inquiries about whether or not he was through with pictures, by flashing a 5-year contract with Sam Goldwyn.

* * *

Harry Neil of Warner Bros. exchange is completing work on the largest theatre map of Chicago. This one gives not only exact location and name of every Chicago theatre but, what is particularly remarkable, it identifies the owner or lessor. A neat piece of detective work, considering the present state of things.

* * *

Billy Weinshenker reports that "What A Man" (Sono Art-World Wide) has hit a pretty business stride here. Bookings have been completed with Essaness, B. & K., Schoenstadt, Coston and RKO. "The Big Fight" is the runner up at the local Sono Art office, according to Billy.

* * *

James Ashcraft, p. a. for United Artists, is in town arranging for advance publicity on Gloria Swanson's new one "What a Widow."

* * *

Hank Peters, western representative for the Van Beuren Corp., visiting with Tom North and other pals at the Pathe exchange while in town.

* * *

L. McDaniels succeeded Harry Hilmes as manager of the Essaness Logan theatre.

* * *

Educational exchange proud of the record being hung up by "Goodbye Legs," a smart little comedy that did four weeks at the Woods recently and was given special advertising display space by the theatre.

KANE

Landlord Tilt May Result in Slashed Rents

Chicago—With prospects for completion of the proposed Film Exchange building at 13th and Wabash practically abandoned a half-dozen owners of buildings on Wabash and Michigan Avenues, from Ninth to Roosevelt Road, are considering remodelling their structures to accommodate the film exchanges that signed leases with the under-financed building concern last spring.

These property owners, in their anxiety to get new tenants, are becoming more reckless with promises from day to day, with the result that, in the event a certain one of them is the last survivor, several exchanges expect to make a profit on next year's rental.

Gregory Acquires House

Chicago—A. Gregory has taken over the Orpheum at Ottawa, Ill. His Gaiety Theatre there has been closed for remodelling and will be reopened early in the Fall.

Chi Exhibitors Fighting Off Labor Pains; Headache Powders In Demand

Picking a Rose

Chicago — Publix-B. & K. ended a two-months' search throughout its Chicago theatres for a new m. c. for the Oriental by drafting Harry Rose, New York comic, for the job. Tryouts of a number of successive local m. c.'s in the big loop theatre failed to establish the popularity of any of them and they were sent back to the outlying houses from which they were drawn. Rose assumed the Oriental post this week, and despite an unimpressive reception is expected to become a fixture at the house.

Exhib-Operator Confab Busts Up In a Deadlock

Chicago—Conferences between Jack Miller of the Chicago Exhibitors' Ass'n and Tom Reynolds, president of the Motion Picture Operators' Union ended Tuesday with little hope of any immediate adjustment of the labor situation here in sight. Miller was advised that the operators' union was unwilling to take any action on Chicago theatre owners' petition to reduce the number of operators in the sound booth from two to one in order to cut expenses which threaten to close a large number of the city's theatres. The union's stand, it was explained, is made necessary by the absence from the city of Tom Maloy, business manager, in whose province the negotiations for a change lie.

Fox Playing Film Hays Banned in 2 Chicago Theatres

Chicago—Although its production was banned by the Hays organization, "White Cargo" is playing at two Fox houses here, the Monroe in the Loop and the outlying Sheridan. And the picture is doing business.

This British picture did capacity business for five weeks at the Castle, Loop stand, last month. Its current draw is reported to be giving the two Fox houses the best business either has enjoyed in months.

Wiens In; Flaherty Out

Chicago—W. P. Wiens, former salesman, has been named city sales manager at the Paramount exchange here to replace Frank Flaherty, resigned.

Operators, Electricians and Overtime Some of the Troubles on Tap

Chicago—Confirmation of the existence of new labor difficulties here, as revealed exclusively in Motion Picture News last week, was had when it became known that union officials and exhibitors' associations are industriously seeking to settle a variety of complaints originating with the smaller theatres. These complaints, aggravated by slimmer box-office receipts during the hot months, range from disagreements on overtime wage scales to a near rebellion against the union's insistence on two men in the sound booth.

The smaller theatres which have not been forced to close down entirely during the hot season, have been pressed to the strictest economies in order to remain open. Even after the economies, any number of these have found it expedient to open only week-ends. Others, still on the full week schedule, have had to reduce admissions or resort to double featuring in order to make expenses. Against these revenue cuts, the high wage scales in effect here and the two men in a booth edict remain the same as ever.

Unions Face Scrap

The results of this situation began to be disquieting about two weeks ago. They brought a statement from Jack Miller, business representative of the Chicago Exhibitors' Ass'n to the effect that, unless an equitable adjustment is reached in the near future, eighty-five per cent of the city's theatres will be obliged to close. Also, in the offing, is the possibility of an inter-union conflict between the operators, musicians and electrical workers' locals.

The dominion of the sound booth, heretofore, has been exercised by the operators. Now, both the musicians and the electrical workers are laying claim to the extra post which has been created by sound. The musicians believe that operation of the discs, especially, should be theirs, while the electrical workers lay claim to the sound supervision, as well.

Immediate negotiations, both as to a revised understanding on overtime schedules and the demands for a reduction from two operators to one, are hampered by the absence from the city of Thomas E. Maloy, business manager of the operators' union. Maloy is in London as one of the American delegates to the International Trades Union Conference, and is not expected back until October. It is extremely doubtful whether any settlement can be reached prior to his return.

Two significant occurrences of the week have served to create considerable stir in Chicago labor and exhibitor circles. The first was the appearance in The Chicago *Sunday Tribune* of a prominent classified advertisement, bearing a "blind" address, and soliciting applications from operators for an open shop. The advertisement read:

WANTED

"Thoroughly experienced moving picture machine operators. Sound experience preferred but not essential.

OPEN SHOP

"Give full details of experience, references, age and phone number. State all in first letter. Executive positions for some who qualify. Address: L 349 Tribune."

A representative of Motion Picture News, seeking to learn the identity of the persons or organization inserting the advertisement, replied to the ad. No response had been made to date to this application.

The second occurrence was in the form of an anonymous appeal made to Chicago newspapers to warn Ralph O'Hara, of Maloy's office, not to accept invitations he might receive to play golf over the past week-end. The appeals charged a conspiracy to kill O'Hara at one of the golf clubs. O'Hara stated he had received four such invitations. All were cancelled.

No Come-Back

An unknown promoter, attempting to enlist the services of several stars for a radio program, made the mistake of calling Vivienne Segal.

Reaching her by telephone he said: "We have a feature program for you to sing on the radio."

"Yes," she answered. "When is it?"

"It's going to be a tremendous affair," he said, starting the sales talk. "At 9 o'clock, next Saturday night. Everyone of any importance will be there."

"Thanks a lot. I'll listen in," replied Vivienne, hanging up the receiver.

Ice Box Contest Goes to Eskimo Who Raises Hell

Chicago—A local theatre engaged in a tie-up with a refrigerator manufacturer, one of those "lucky-ticket-gets-the-ice-box" things. This particular manufacturer was a newcomer in the field and was more than anxious to have the drawing come off in an impressive, formal manner in order to get the maximum plug for his wares out of the donation.

After much fuss and fol de rol the winning ticket was produced. It proved to be the property of a gentleman from Halifax, Nova Scotia, a visitor in the city, who immediately made overtures to swap it for an oil burner.

"U" Reel Year Old in "Chi"

Chicago—The Chicago *Daily News*-Universal Newsreel observed its first anniversary here this week. The local popularity of the newsreel has increased tremendously in the initial 12 months period. Approximately 80 local theatres are regular subscribers at present.

Census Jump in Cities to Boost Show Business

Washington—Theatres in 25 cities will share in the benefit of the unusual upward leap of population which sent these spots above the 100,000 mark, making a total of 93 cities of this class, according to Associated Press.

These 93 cities have a total population of 36,393,221, more than one-fourth the nation's estimated population. Led by New York with nearly 7,000,000, five cities of the nation have more than 15,000,000 inhabitants. The others in the million class are: Chicago, Philadelphia, Detroit and Los Angeles. Following is the Associated Press tabulation of the first 93 cities in order of their size:

City	1930 Population	Per Cent Increase Since 1920	1920 Rating
New York	6,958,792	24.0	1
Chicago	3,373,753	24.8	2
Philadelphia	1,961,458	7.5	3
Detroit	1,564,397	57.4	4
Los Angeles	1,231,730	113.59	10
Cleveland	901,402	13.1	5
St. Louis	822,032	9.2	6
Baltimore	801,741	9.2	8
Boston	783,451	4.7	7
Pittsburgh	669,631	13.8	9
San Francisco	625,974	23.5	12
Buffalo	572,913	13.0	11
Milwaukee	568,962	24.4	13
Washington	485,716	11.0	14
Minneapolis	464,674	220.	18
New Orleans	455,792	17.7	17
Cincinnati	449,331	11.9	16
Newark	441,170	9.3	15
Kansas City, Mo.	392,640	21.3	19
Indianapolis	364,073	15.8	21
Seattle	363,134	15.1	20
Atlanta	347,991	73.4	33
Rochester, N. Y.	325,019	9.9	23
Jersey City, N. J.	316,914	6.4	22
Louisville	307,808	31.1	29
Portland, Ore.	229,122	15.8	24
Toledo, Ohio	290,787	19.5	26
Houston, Texas	289,428	109.3	45
Columbus, Ohio	289,056	22.0	28
Denver, Col.	287,644	12.0	25
Oakland, Cal.	284,213	31.4	31
St. Paul	270,883	15.4	30
Dallas, Texas	260,397	63.8	42
Birmingham, Ala.	257,657	44.1	36
Akron, Ohio	256,353	22.9	32
San Antonio, Texas	254,562	57.7	41
Memphis, Tenn.	252,049	55.2	40
Providence, R. I.	251,029	5.3	27
Omaha, Neb.	214,175	11.7	34
Syracuse, N. Y.	209,277	20.5	37
Dayton, Ohio	200,768	30.0	43
Worcester, Mass.	196,395	9.2	35
Richmond, Va.	182,083	6.5	38
Oklahoma City	182,845	100.3	80
Youngstown, O.	170,004	28.4	50
Grand Rapids, Mich.	168,234	22.3	48
Hartford, Conn.	163,849	18.7	46
New Haven, Conn.	162,650	00.7	39
Fort Worth, Tex.	160,892	51.2	65
Flint, Mich.	156,422	70.8	77
Nashville, Tenn.	153,153	29.4	56
Springfield, Mass.	153,153	15.5	51
San Diego, Cal.	147,897	88.4	93
Bridgeport, Conn.	147,206	2.5	44
Scranton, Pa.	143,428	4.1	47
Des Moines, Ia.	142,469	12.6	52
Long Beach, Cal.	141,390	154.3	128
Tulsa, Okla.	141,281	96.0	97
Salt Lake City	140,058	18.6	57
Paterson, N. J.	138,267	1.7	49
Yonkers, N. Y.	135,123	34.8	68
Jacksonville, Fla.	129,682	41.6	78
Norfolk, Va.	127,808	10.8	59
Albany, N. Y.	127,358	12.3	60
Trenton, N. J.	122,610	2.8	55
Kansas City, Kan.	122,327	12.4	67
Chattanooga, Tenn.	119,539	106.4	128
Camden, N. J.	117,172	0.07	58
Erie, Pa.	115,875	21.1	75
Spokane, Wash.	115,514	10.6	66
Fort Wayne, Ind.	115,121	33.1	83
Elizabeth, N. J.	114,551	19.6	72
Fall River, Mass.	114,348	*5.3	54
Cambridge, Mass.	113,650	3.6	63
New Bedford, Mass.	112,804	*6.9	53
Reading, Pa.	110,289	1.3	64
Miami, Fla.	110,025	272.1	255
Wichita, Kan.	109,832	53.4	96
Tacoma, Wash.	106,837	10.2	71
Knoxville, Tenn.	105,797	26.0	88
Canton, Ohio	105,524	21.1	82
Wilmington, Del.	105,191	4.5	62
Peoria, Ill.	105,155	38.1	91
South Bend, Ind.	103,694	64.0	100
Somerville, Mass.	103,604	11.3	76
Evansville, Ind.	103,151	200	84
Utica, N. Y.	102,633	9.0	74
Lynn, Mass.	102,327	3.2	69
El Paso, Tex.	101,975	21.5	89
Duluth, Minn.	101,231	2.5	70
Waterbury, Conn.	101,107	10.2	79
Tampa, Fla.	100,910	95.5	137
Lowell, Mass.	100,300	11.0	61

(At right) Bell & Howell master craftsman using measuring projector in which the greatly magnified contour of the teeth of a cutting tool is projected upon a large scale drawing of the tool for accurate measurement. (Below) Close-up of cutting tool in measuring projector.





BELL & HOWELL

PRECISION

CHALLENGES THE NAKED EYE

SO greatly magnified on the theater screen are the faults of defective films that the naked eye cannot be trusted to measure or test the machinery through which the film runs on its way from raw stock to projection booth. With Bell & Howell cinemachinery, hundreds of thousands of dollars are invested in optical measuring instruments which give readings down to the ten thousandth part of an inch so that the precision necessary for perfect moving pictures may be accomplished.

Just as this necessity for precision challenges the ability of the naked eye, so does the picture projected on the theater screen challenge the naked eye to detect flaws due to inaccurate preparation of the film. In perforating, photographing, printing, cutting and splicing the film is ever ready to reproduce the slightest defect transmitted by the machinery through which it runs. For more than 23 years, the major film producers and distributors of the world have been assured of perfect movies on the screen through the use of Bell & Howell Standard Cameras, Printers, Perforators and Splicers.

BELL & HOWELL

BELL & HOWELL COMPANY

Dept. T, 1852 Larchmont Avenue, Chicago, Illinois • New York, 11 West 42nd Street • Hollywood, 6324 Santa Monica Boulevard • London (B. & H. Co., Ltd.), 320 Regent Street

Established 1907

Paramount Adds Series Of Independent Comedies

Paramount is increasing its comedy schedule adding six two-reelers to star Chester Conklin. They will be made on the Coast by Phil Ryan, formerly with Metropolitan studio. The first, "Cleaning Up," has been completed.

CLASSIFIED ADS.

For Sale

SIMPLEX MOTION PICTURE MACHINE with Peerless Lamp and Rectifier. Half price. Used only three months. E. Hunt, Fourth Street, West Pittston, Penna.

Equipment

THEATRE LOBBY FRAMES—Manufacturer to you; low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Forget the Alibis!

HERE on the Pacific Coast I am learning a lesson which I don't hesitate passing along to every loyal follower of our Club section. That lesson is, "forget the alibis."

From back east my head was crammed full of stories from this, that and the other manager, telling me that business was rotten because such and such was the trouble. Hot weather, miniature golf courses, circuses and what not. They told me that it was no use plugging and spending money, the "breaks" were against them. They would just have to sit tight and wait for better weather and so on and so forth.

Here in Los Angeles, I was impressed with the more cheerful attitude of the boys running the theatres. If bad times, golf weather, etc., bothered them, they did not tell it to me. They were solely concerned with getting customers into their theatres and running their houses so as to make them comfortable after they got them in.

Which should be a mighty valuable lesson to every showman in the racket. Why waste all your energy worrying about stock-market conditions? I don't believe you should be mixed up in such stuff anyway. If you do, it's your hard luck. And if the weather is going to be hot, all your beefing about it won't make it one mite cooler. And if the little golf courses are getting the customers, sitting back in the privacy of your office and smoking a bad-smelling cigar won't help the b. o. either.

Why not attempt an entirely new piont of view? Forget all the alibis and devote your time from now on, to thinking up new ways of attracting patrons to your theatre Try spending an hour or two some morning going through your tickler file and back numbers of the Club section. See if, here and there, you can't find a gag, a stunt, an idea, something that will strike you as being effective, yet economical, and may result in bringing extra business to the theatre.

Get every one on the theatre payroll together for a half hour before the show, once a week, and ask for suggestions. Announce a five dollar gift for the one who can suggest or create some business getting slant.

Organization is what counts. Don't just look on your theatre as YOUR individual possession. Get every man on the payroll to be a booster. To think up ideas.

There must surely be many things possible to stimulate business. Forget the drawbacks, the opposition, the weather and above all the alibis. Such thoughts won't get you anything else but grief, and possibly your walking papers.

Pounding the pavements in search of a job has become a heart-breaking experience for hundreds of "alibi experts." Don't permit yourself to get into that class.

"Chick."

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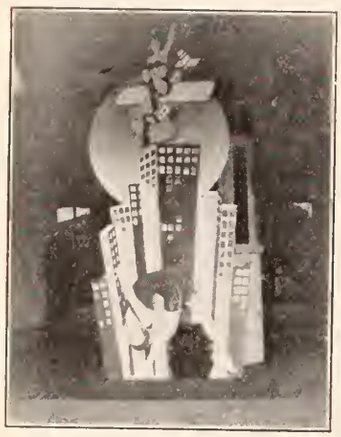
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MANAGERS' ROUND TABLE CLUB

Johnson Turns Out Some Fine Displays At Ritz In Texas

One thing that the town of Big Spring, Texas, can say with conviction is that the local Ritz Theatre displays are certainly up to anything that the bigger cities are featuring. Novelty and beauty seems to be the keynote of the work turned out by Heinie Johnson, the house artist and exploiteer and we are going to show you what we mean via photograph and story.

On "No, No, Nanette," he created the center piece that we are showing, which was built of compo board with the several designs of figures built out in relief. The background was painted in bright colors and tinsel and with special lights playing upon it proved to be an eye getter de luxe. Another display that caused a lot of comment was the special valance that was used on the same picture. This was painted in flashing colors and airbrushed. By using transparent material Heinie was enabled to put lights behind it and it stood out very well.



For his tie-ups with the local merchants, he made up a number of well built displays and placed them in the store windows. In the leading confectionery and drug stores he painted vivid water color announcements on the mirrors, in this manner keeping the picture always before the gaze of the patrons. These few stunts are regular weekly features at the Ritz and the patrons of the stores look forward with interest to see what new effects Heinie will devise for the next week.

We are also receipt of the photo showing the valance used, but unfortunately it did not "take" on the reproduction, so we were forced to abandon it. However, Heinie is always sending us in photos and we know the next bunch will be better.

Amos 'n' Andy Arrived Late For Al But He Managed It

When Amos 'n' Andy, those two gentlemen of cholocate complexion, first flashed across the horizon of the N. B. C. network and relayed the latest developments in the world of transportation to a palpitating, eager public, business started to drop noticeably at the theatres whenever the taxicab magnates commenced to drawl out their philosophical musings on the intricacies of high finance and the waywardness of a gentleman named King Fish. And so did another obstacle present itself to showmen.

For a while they were perplexed. But not for long. Somebody conceived the idea of putting a radio set on the stage, or relaying the evening dissertations of the tinted gentlemen, through the sound apparatus. This was found to be an excellent plan and business began to get back to normal, showmen began to breath easier and the circuit owners took to eating caviar again. All over the country this plan, originally set forth in the Managers' Round Table Club by some of its members, was put to use. In some cities though, due to change of time made necessary by zones, it was practically impossible to do as the eastern showmen did; put the broadcast on before opening time—for when it was 7 o'clock in New York, it was ten o'clock in California. When it was dinner time in Los Angeles, it was tea-time in Pittsburgh.

Al Fourmet, manager of the Rialto Theatre in San Antonio Texas, though, managed to get around the time obstacle. He, fortunately, had little trouble with the Amos 'n' Andy situation due to the fact that it was 9:30 P. M. in San Antonio when they went on. But he decided that he wanted to give the house some good-will and to that end he installed a radio set in the lobby and invited the residents to listen to it. Many persons unable to get home in time to tune in on the latest developments of the captains of industry took advantage of his offer. In order that early arrivals would not be bored with waiting he arranged to have some dancing dolls and a couple of Mexican jumping beans perform to the evident delight of the persons grouped about the lobby. The stunt met with considerable favor and as a result Fourmet found himself receiving a lot of good-will and free publicity.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Harry Greenberg Helped Town After Tornado Disaster

Showmen, as much as any men in the public limelight, have contributed their services to worthy causes whenever necessary. No matter what the occasion might be, whether it is flood, tornado, housing relief, family relief, you'll find the showmen willing and eager to lend a helping hand. They want to do it, not because they are trying to grab a lot of praise for themselves and their houses but because they, too, are human; and in order that we might bring this point home more forcibly we are going to let Cliff Gill, advertising manager for Publix of the district around Minneapolis, Minn., tell you about Harry Greenberg's recent experience along these lines.

In his story Cliff reports:

"When a first-rate Mid-Western tornado swept into Wisconsin recently and tore down electric wires in its wake, plunged the theatres into darkness, and brought injury and desolation to Eau Clair's populace and property, it was a signal for wide-awake Harry Greenberg, manager of the Wisconsin to do two things immediately.

One was to convert his University medical training into practical use in helping care for the injured. The other was to get together the leaders of the Red Cross and the Elks Club and to devise a means of hurrying up assistance for the needy, many of whom lost everything in the storm.

The result was a Benefit Morning Matinee in which all admissions were by donation of groceries and foodstuffs only. The film for the occasion was promoted gratis, and the operators and service staff likewise volunteered their services without pay.

Four hundred dollars in groceries was piled up at the door of the Wisconsin, through this benefit, as you will see from the photograph. Various merchants helped the event along further by contributing coal, clothing, etc.

From the columns and columns of newspaper publicity which was devoted to the occasion, one would gather that the paper was a close sponsor of the stunt too, yet the newspaper in this town has for many months been definitely opposed to theatre publicity. Because of this fact Greenberg's achievement is all the more noteworthy and his showmanship in combating such an opposition all the more significant.



Harry knows that no newspaper can refuse publicity to fraternal and charitable organizations, and time and again he has taken advantage of that fact, at the same time helping along some civic cause. He has gained much space on his various attractions merely by tying them up with some influential society or club.

Greenberg first crashed into the local press when he organized a Kittenball Team and called it the Publix Nine. The team went about winning every one of its games and the newspaper just had to give it plenty of mention. This young manager is a mighty good example of scholarly and persistent showmanship of the highest type.

"LOBBY LAFFS"

By Dick Kirschbaum



"For Once He's 'Button-Holed'!"

And all that we have to say at this time is that we sure do agree with Cliff and we hope that we are going to hear more about Greenberg, and George Irwin and the many other live-wires who are operating houses in Cliff's district.

Lourie Threw A Cuckoo Party For Kids That Clicked

It looked for a time as though they would have to call out the reserves, the militia, and the local asylum keepers when Albert B. Lourie, manager of the Morton Theatre in Dorchester, Mass., sprang his "cuckoo" party for kids, in conjunction with his showing of "The Cuckoos."

For a week previous to the "cuckoo matinee" Lourie advertised through the newspapers, heralds and on the radio. The children were told to be on hand Monday afternoon (second day of run of picture) and be dressed in as crazy a manner as possible. It was suggested to the boys that they wear skirts, different colored shoes, stockings, etc. And the girls were advised to wear their daddy's collars backwards, using ribbons as ties, etc. In fact, the queerer the costume, the better.

The kids became very much enthused over the idea since this was one chance they had of attending the theatre dressed any old way—when usually their parents make them doll up.

It was further advertised that a contest would be held on the stage for all the children dressed funny and that three cash prizes would be awarded to the winners.

The results of the stunt were almost unbelievable—the kids came dressed in the most unusual rags imaginable. One kid came as "half man, half woman," others came as Arabs, others as tramps and then there was an imitation of Amos and Andy, the Two Baby Tars, and what not.

In running the contest, Lourie put a slide on the screen before the trailers asking all children who were dressed funny to please report to the stage manager. Over 100 kids showed up. After the trailers, the house lights were put on while Lourie explained to the audience what was about to take place.

The house lights were then turned out and only the reds and blues were left on the stage. Each child was then paraded across the stage under a spotlight—and how the audience howled, the adults included, who seemed to enjoy it more than the kids.

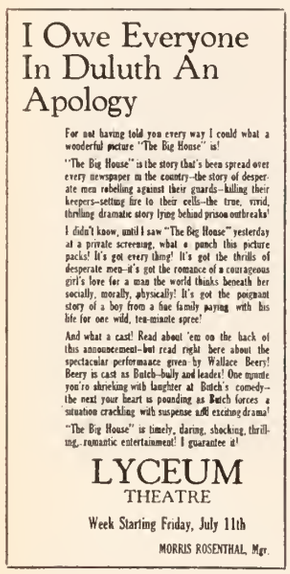
After all the kids were brought on the stage, the lights were again turned on and the three winners were selected by applause of the audience. The cost of the entire stunt was very small and the resultant word-of-mouth publicity on the picture more than made up for the expenditure.

MANAGERS' ROUND TABLE CLUB

Morris Rosenthal Still Bowling Them Over In Duluth

Banging them over the net with the speed of a Tilden, Morris Rosenthal has been ringing up a nice score along the merchandising line out at the Lyceum Theatre in Duluth, Minn.

Noted as one of those showman who can't stand still long enough to eat, it came as no surprise to us to learn that Morris turned out another fine campaign for "The Big House." Running true to form, he injected novelty into the work. And you can see the sort of novelty it was by looking at the cut showing the herald that was sent out in which Morris apologized for not being able to describe the quality of the picture. The heralds were made up in double page form. One side containing the apology and the other page, a plug on the picture and stars. The heralds were a sensation.



I Owe Everyone In Duluth An Apology

For not having told you every way I could what a wonderful picture "The Big House" is!

"The Big House" is the story that's been spread over every newspaper in the country—the story of desperate men rebelling against their guards—killing their keepers—setting fire to their cells—the true, vivid, thrilling dramatic story lying behind prison outbreaks!

I didn't know, until I saw "The Big House" yesterday at a private screening, what a punch this picture packs! It's got every thing! It's got the thrills of desperate men—it's got the romance of a courageous girl's love for a man the world thinks beneath her socially, morally, physically! It's got the poignant story of a boy from a fine family paying with his life for one wild, ten-minute spree!

And what a cast! Read about 'em on the back of this announcement—but read right here about the spectacular performance given by Wallace Beery! Beery is cast as Butch—bully and leader! One minute you're shrieking with laughter at Butch's comedy—the next your heart is pounding as Butch forces a situation crackling with suspense and exciting drama!

"The Big House" is timely, daring, shocking, thrilling, romantic entertainment! I guarantee it!

LYCEUM
THEATRE
Week Starting Friday, July 11th
MORRIS ROSENTHAL, Mgr.

Another stunt that created a good deal of talk was the invitation extended to 100 girls, selected at random from department and drug stores, factories, beauty parlors, etc., to attend a special preview of the film held two days in advance. This angle enabled Morris to get some valuable word-of-mouth publicity circulated about the various shops and places of employment of the various girls. The news spread like wild fire and "The Big House" went over in the same manner.

Whenever we get a sample or two of Morris's newspaper advertising, we are glad to pass it along, particularly so since we know that his fellow members are very much interested in learning what he is doing along these lines, since he left the big city, and, in the two full page lay-outs we are showing, you can see what he did on "Father's Day" and with "With Byrd At The South Pole."

In the South Pole ad, Morris injected his usual novelty by offering free tickets to the theatre to the person sending in the best answer to the question, "What, in your estimation, is Admiral Byrd's greatest feat." Incidentally, the replies that came in through this medium proved to Morris that plenty of attention was paid to the attractions at the theatre.



We would suggest that you put these two ads in your files, especially the "Father's Day" gag, as it will prove to be very handy the next time the occasion to use it rolls around. We won't attempt at this time to describe the little things that Morris did to pep up interest in the lay-outs, as we think they speak for themselves. And as long as Morris keeps speaking to us via Uncle Sam's mail, so that we can present his work, we are more than satisfied. Oke?

Tips And More Tips How to Beat Tom Thumb Courses

Rallying to the aid of his fellow-showmen who are having trouble with the miniature golf courses springing up all over the country, A. Eugene Wilson, manager of the Joie Theatre in Fort Smith, Arkansas, contributes a couple of ideas that have worked great for him and cut down a lot of competition.

Through a tie-up with the operators of one of the local courses, the nearest to his theatre, he arranged to have the theatre artists make up a hazard which was to be placed on one of the course holes. The hazard, as you will note from the photo, was a novel plug for "With Byrd at the South Pole." And the novelty of its make-up made it of double effectiveness.



Every one playing the course had to come to the hazard and they were bound to see the feature film attraction at the Joie. In order to keep interest keyed up, Wilson also placed an art panel, past the hole, which stated that any one making the hole in one would be entitled to a free pass to the theatre. He tells us that this stunt is one of the finest he has ever used and it has helped him immensely in keeping the course from wrecking any great amount of his business.



We want to thank him for passing along so timely a suggestion and we are sure that it will more than be appreciated by his fellow Club members.

Smith Gave Away A Bicycle In Order To Boost Kid Biz

With Lou Smith now handling the Windsor and the Stillwell Theatres in Brooklyn, N. Y., it appears that some more accounts of his work will be presented on these pages because he is bound to have a couple of showman angles to work with while he tries to keep both houses filled.

He has already pepped up the Stillwell to a considerable extent and all through a special tie-up made with a local sporting goods dealer. Having learned from his study of the neighborhood that they would flock in when he gave away radios or offered any special inducement, Lou decided that he would try the same plan at the new house. He persuaded the sporting goods dealer to co-operate with him on a bicycle to be given away to a boy or girl holding a ticket corresponding with a number he intended to draw from a box on the stage of the theatre at the final day.

What a vast crowd of kids swarmed about the doors of the theatre on the day of the award! The bicycle was given away on a Saturday afternoon so as not to conflict with school dates and the affair went off with great success. Through the stunt Lou was enabled to secure for himself, and the dealer, a very large mailing list, as the coupon entitling the bearer to participate in the drawing carried a space for name and address and in addition a line devoted to a question asking whether the signer had a radio. The reason for this is obvious.

Lou informs us that since the first plan proved so successful he plans, in the near future, to give away baseballs, tennis rackets, roller skates, ball gloves and boxing gloves, and promises to keep us posted on how the affair turns out.

MANAGERS' ROUND TABLE CLUB

Kiddie Business Went Way Up High On Rosenberg's Gag

What to do in order to boost up kid trade seems to be the question that is always confronting showmen. Slant after slant, angle after angle, gag after gag, and stunt after stunt have been offered, tried, and proven by live-wire showmen throughout the country. Mickey Mouse Clubs, Ken Maynard Clubs, Joy Clubs and nearly every sort of club imaginable have sprung into being. We have passed all of them along. Here's another from M. E. Rosenberg, manager of the Diamond Theatre in Oakland, Calif., that we think merits a plug on these pages.

The card that we are reproducing is handed out at the theatre and at the stores of the local dealers represented. The dealers sponsor the Kiddie Klub Matinee. Whenever a kid makes a purchase (or an adult for the kid) the amount of the purchase is punched on the card. When the card is punched up, it entitles the youngster to free admission to the theatre on any Saturday Matinee. A different merchant sponsors the contest each Saturday and the sponsor usually donates a lot of merchandise to be given away to some lucky kids. In return for the donation Rosenberg runs a slide on the screen for one week previous and a plug from the stage.



The merchants formed a general fund to pay for all the advertising and in this manner Rosenberg procured slides, mats, window cards and printing at no cost to the house. The only expense that the theatre is put to is in the booking of a Mickey Mouse in addition to the regular program. The stunt is going over big and we are informed that the merchants are clamoring to get in on it. Here's an idea that may mean a lot to your business too, and even if you have a kiddie klub now, we believe it would pay you to look over this stunt.

In order that you may see what else Rosenberg is doing in the line of merchandising we are presenting a photo of a display he designed for "Ingagi," and placed in the foyer as an advance plug. The lobby was also dressed up in like manner



during playdate. Palms and tule (a long jungle-like grass) formed most of the display with cut-outs and stills being grouped about it. Stuffed animals were placed among the palms and grasses and the lion that you see in the photo was equipped with flasher lights so that his eyes would blink on and off.

The display caused a great deal of comment and proved to be a great help towards boosting up business when play date rolled around and need we say that business is always being boosted because when a live-wire like this showman starts out to boost it, it is going to jump way up high.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

AUGUST

Aug. 11th	Fulton's First Voyage in America —1807.
Aug. 13th	Occupation Day (Philippines).
Aug. 15th	Panama Canal Opened (1914).
Aug. 16th	Bennington Battle Day (Vermont).
Aug. 17th	First Atlantic Cable Message (1858).
	Discovery Day (Yukon Territory).
Aug. 18th	Virginia Dare's Birthday.
Aug. 23rd	First Steamer to Cross Atlantic Launched (1818).
Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

SEPTEMBER

Sept. 1st	Labor Day
Sept. 4th	Hendrick Hudson Sails up Hudson.
Sept. 6th	Pres. McKinley Assassinated — 1901—Lafayette Day.
Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland) — Pershing begins successful drive on St. Mihiel salient—1918.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

THIS ONE SPEAKS FOR ITSELF!

HEAT RELIEF OFFERED

(Lima, Ohio, Newspaper)

If the thundershower of last night do not bring relief from the torrid weather tonight, Schine's Ohio theatre in West North Street will be thrown open all night for the purpose of affording relief from the heat in the artificially cooled theatre. The innovation was planned for last night, but the cooling showers caused a change in schedule, it was announced by C. F. Laurence, manager of the theatre. The general public is invited to take advantage of the offer. The playhouse will be lighted so that reading will be possible, Laurence declared. Doors will be thrown open immediately after the last show and no admission will be charged.

GOOD WORK, "SID"!

Here's Dope On 'Dixiana' Campaign Executed By Landy

Setting out to beat his past performances for turning out great exploitation campaigns, George Landy, publicity director for R.K.O. out on the West Coast, certainly handed Los Angeles a treat with his whirlwind merchandising of "Dixiana."

As this was the world premiere of the picture it will pay you to read this article carefully and hang onto it so that you can use it as a guide for your own merchandising campaign should you decide to play the film, or in the event that you have it already booked.

Effective and attention arresting tie-ups were effected with a score of local merchants who plugged, in their windows, anything that the picture tied-in with their product. In addition to the local tie-ups Landy also arranged for several other angles that were semi-national in character, one of which was a Postal Telegraph tie-up for the delivery of flowers and telegrams to Bebe Daniels, star of the flicker, from all the Governors of the States south of the Mason-Dixon Line.



Then Landy handed the city another surprise! He dispatched carrier pigeons from Los Angeles to the Mayors of every city on the Pacific Coast, inviting them to the premiere. This stunt caused widespread comment and was doubtless the subject of an editorial in many of the local papers.

With so many theme songs to plug it as easy for Landy to contact the music stores, and the Victor and Brunswick companies co-operated on the window displays, besides distributing heralds through their mailing lists. Every book store of pute in the city was tie-up through the novelization of the picture. Those lovers of the better music were reached through the So. California Music Trades Association by the linking of Everett Marshall's name (Metropolitan Opera star who makes his debut in "Dixiana").

Now here's a tie-up that you, too, might find a good box-office builder. Several of the local radio stations were persuaded to present special "Dixiana Mardi Gras Festivals." Talent was furnished and songs of the old South and a score of the picture were featured. If you decided to work along these lines, providing you have a radio station in your town, you can arrange to present local talent over the air. Or, if you choose, as a prologue for your trailer (this would be a real novel touch and could be changed around later to work with the picture itself when it plays your house). We believe that if you can round up some local talent and present them in this manner, the unique trailer plug would pep up interest considerably.

But to get back to Landy. Since Wheeler and Woolsey are featured in the film also, a natural tie-up could be seen in the famous cigar that Bobby Woolsey clenches between his teeth all through his pictures, and Landy took advantage of it by tying up a chain of tobacco stores. Then he contacted the coffee stores, following this with tie-ups in drug stores for the featuring of a Dixiana mint julep, candy stores with New Orleans pralines, Mission Dry drinks, plugged by Dorothy Lee, 25,000 napkins distributed through the fountains of a local drug chain, as well as lining up six hundred other stores to feature Bebe Daniels in connection with a popular make toiletry. All of these tie-ups aided Landy in driving home the premiere to the people of Los Angeles and its surrounding territory.

In conjunction with this story we are showing a photo of the front of the Orpheum Theatre and we want to point out to you the catchline that Landy uses: "Mighty Mardi Gras," which might be well for you to hang onto and use in your newspaper copy together with any other slogans packing a wallop which you think of. The front, turned out for the run of the film, was a classic. It was arrayed in serpentine, balloons and confetti and with lights blazing away it resembled a typical mardi gras festival. There's lots of possibilities for you, too, to display originality in your front display on this picture, particularly since you have a Mardi Gras locale. But the main point to this little story is the fact that since Landy had the whole town talking about his campaign there's no reason why you can't do it too. We believe that if you give a little thought to the merchandising of this film you will turn out some good stuff. There's plenty of opportunity to interest the kids in this film, too. Then look at the possibilities you have in a Midnite Preview—when you can arrange to throw a real Mardi Gras party. It won't cost very much to get a supply of novelties, such as paper hats, etc., that will have your patrons talking for a week, or possibly two weeks after the premiere. You don't mind horns blowing on New Year's Eve—so why not hand out a lot of them and let them make what the columnists call "whoopee" for two hours. Of course, if you think blowing the horns will interfere with the showing of the picture (since some wise youths think it funny to interrupt) you can run a little announcement, or better still, make a personal announcement before the start of the picture to the effect that its value merits respect, etc. We could go on for a couple of hours and hand you tip after tip, but since you are located right on the field, you know better than we do what will click with your patrons. So, getting down to brass tacks, it's up to you. Every picture, no matter what its value, must be sold. And when it's sold right—records are usually broken.

We want to thank Landy for letting us see what he did on the premiere and we are sure that the Club members are going to make use of many of his angles which will fit their special case.

Street Parade Was Aid To Ashton In Selling Attraction

We don't know where H. B. Ashton, manager of the Sterling Theatre in Greeley, Colo., gets all the "pull" he has in his town but it seems that every time he wants to put an added touch to his exploiting he calls in some local organization and always manages to engineer a corking campaign. This time he tied in a local boys' band to plug "Mammy," by means of a street parade.

The boys' band staged their parade on opening day of picture. Preceding the band were two ushers in blackface carrying a large banner reading, "Al Jolson in MAMMY—Now Showing at Sterling." Another usher in blackface also acted as drum major to further create the minstrel effect. In return for their services, the 35 members of the band were permitted to see the picture at the conclusion of their march through the principal streets of the city.

Ashton also had his organist play different numbers containing the word 'Mother' or 'Mammy' in the title of song. These selections were played for a week in advance and those identifying the correct titles of the songs played were given a pass.

MANAGERS' ROUND TABLE CLUB

AN EXHIBITOR IN HOLLYWOOD

They Give 'Em Plenty

HEARING a lot about the great stage show they were giving at the Warner Hollywood Theatre we made it a point to look in there last night. Reports were absolutely on the level and what a show they handed out! A flock of girls, troupes doing acrobatic work, others doing toe work, singing teams, dancing teams, comedians and plenty of smart production work surrounding the whole affair. The finale would make George White green with envy. But sufficient, at this time, to say that the cash customers are getting a lot for their money at this house and business, surprisingly rotten elsewhere, is doggoned good.

Had our dinner at the Brown Derby again and the place was pretty well crowded with lots of folks from the studios as well as the usual heavy quota of sight-seeing, curious tourists. And how they still stare. I think I've been mistaken twice for Rin Tin Tin, so hereafter I'm going to bark whenever someone gives me the once over. The crowd must not be disappointed by any means.

And talking about high-powered ballyhoos. Holy-smoke, we passed a dancing studio near the Warner lot and in each of the front display windows they had a girl and boy going through their practice routines. However, no one seemed interested enough to stop and gaze at the sight and all I could think of was that the two exhibits looked kind of hot and tired. But it all comes under the heading of art, believe it or not.

No matter what part of this city you go to, you will find that some high-powered press agents have been at work and you can't look in a drug store window without noticing that the books most prominently featured are those plugging films. It's the same way with every other form of commercial merchandising. The dress shops feature special screen celebrity frocks, the men shops featuring what the correctly attired movie hero is wearing, and so on.

There's no question about it. The showmen out here on the Coast are real wide-awake men. Another funny angle that we noticed, which we think might interest you, is that a sure-fire drawing card at any of the local theatres is the personal appearance of a movie star. You would think that when you can see so many on the streets that the natives would be tired of looking. But they're not. To them a star is a star, and homage must be paid.

Silent Stars Clicking

Among other interesting things, Pete Smith pointed out that the biggest bets in silent pictures on the M-G-M lot are today the biggest bets in talkies. Which disproves the foolish theory that the studios had to drop their old favorites for stage stars in order to keep up with the change from silents to talkies. Many of their stars are even greater today than in the past. As witness Norma Shearer and a host of others. And furthermore, as far as M-G-M is concerned, Stars and Personalities will continue to be a big factor in their production activities as in the old days. Many of the studios claim that it is best to "kill" the so-called star system. But there it is just the reverse and I'm for it a hundred percent.

The Stars Still Shine—!

BACK to the Brown Derby for dinner last night and at last I can lay me down and die in peace. When I entered the "beanery" the usual quota of head waiters and bosses were all conspicuous by their absence, so, not being a celebrity, I strolled around and selected my own table, sat myself down and prepared to put on the well-known feed bag, when my attention was attracted to all of the missing "moguls" of the Brown Derby gathered about one of the booth tables. At first I thought that some one was shot (or half shot) but a willing (???) waiter supplied the valuable information (at no extra cost) that the party in that particular booth included none other than the one and only (foot on the brass) Charlie Chaplin. So like all the other gazers, I gave him the once over, remarking to the waiter that he looked quite young, etcetra, only to be informed, with much disgust, that I was staring at the wrong member in the party.

Hollywood Highlights

LOOKING over the projection booths in the Wesco "Ace" houses and then going backstage to marvel at the stage layouts—what a thrill!

Talking to Frank Whitbeck, and willing to listen to him for hours.

And talk about ushers, these boys who escort you to your seat out here are certainly trained to a "t". Real service with a capital S.

The fronts of some of these houses are certainly eye arresting, and some of them are really original, especially those created by George Landy of R-K-O.

New Pantages Theatre a Beaut.

AFTER a large portion of Chaplin and the Brown Derby, I strolled into the new Pantages Theatre, but before I take you inside, I must let you in on the laugh it handed me when I presented my "special guest card" given to me by Harold Franklin. The doorman told me to take it to the cashier and she told me to take it back to the doorman. After two trips back and forth, they called a meeting of all the employees standing around the front entrance (about six I should judge) and went into a huddle. While this was in progress I passed into the theatre with the remark to the "mass meeting" that I was only going to look the place over and should be finished by the time they all came out of their huddle.

But, what I wanted to tell you, was that this is SOME house. I've lamped (if you'll pardon the slang) some nifty looking movie palaces, but this just about tops them all and that even goes for the Chinese, although that is built along somewhat different lines. But from the viewpoint of theatre construction and beauty, this will leave you gasping for breath. If I'm not mistaken the last Showman issue of Motion Picture News carried pictures and stories about this house.

And say, talk about ushers! They are girls, and what girls! All beauties and dolled up in the cutest (shortest) costumes you can think of. It's worth the price of admission (to the cash customers) to sit out in the entrance foyer and look 'em over. I've paid money and seen much worse on the stage.

Then, surprising as it may sound, I caught part of one of those Fanchon-Marco "Ideas." They are sure staged on an elaborate scale but it left me wondering whether the audiences do not tire of them. I'll probably be able to answer that one myself after I've seen a few more. But, the portion of the show that I caught seemed nice enough entertainment.

It struck me rather funny to see "Slim" Martin (I hope I've got his name right) standing up with enough motions to direct a Roxy Symphony Orchestra, and wasting all that energy on a small combination of not more than about 16 men. But, again, the audience seemed to take it as O. K., so why should I complain? The feature was a Clara Bow affair but time did not permit my seeing the whole show, so I satisfied my hunger for beautiful theatres by walking around this one for a while and enjoyed every moment I was in there. And, leave it to Hollywood weather conditions, they even have a carpet spread over the entire front under the marquee. How's that for an idea? The moment you step on it you know that you are in a different place.

United Artists' Studio Quiet

RAN over to this studio after lunch today and although they have a marvelous layout, there was no activity at all. Won't be any production going on until the latter part of next month. Took advantage of Doug Fairbank's absence to stroll through his private dressing room and office. *What a place!* They tell me that there is nothing to equal it in this town, with the possible exception of Jack Warner's private office suite on the Warner lot. I'll have to see that before I'm convinced that it's so. Doug's layout consists of a large, elaborate dressing room, a sunken pool, steam room, exercise room with complete paraphanelia and what have you. His place is fixed up in the modern manner. Furniture, knic-knacs, etc. And it was a revelation to look it over.

This studio is certainly individual in many respects. The different stars have their own private bungalows for dressing and lounge rooms and each one is prettier than the other. Strolled in and met Harry Brand, whose chief occupation, according to "dope," is Publicity, Exploitation and Advertising Director for Joe Schenck. Have to see more of him as I may be able to get him to say something interesting for our Club pages. He ought to be in a good position to do so. He's had enough experience and background in the business.

Then was introduced to Hank Arnold, Press Agent for Sam Goldwyn, and a mighty fine chap too. (We put it that way because there are many of them who don't deserve that "too".) He's busy doping out some new gags to open the Cantor picture "Whoopie," and since we were told something he had in mind confidentially, we can't tell you what the gag is, but if he puts it over you can tell the cockeyed world it WILL be different. And, of course, he did want us to meet Sam Goldwyn, but Sam must have had a tough day doing nothing, for he was fast asleep in his private office. Wotalife, sez we. Must be something to this Hollywood racket after all if a busy executive can steal time out for an afternoon nap. But napping after lunch is bad for the health, so we think Sam should have walked around the studio a couple of times. Then he would have been too tired to sleep.

We'll be telling you more about this town in our next message to Club headquarters, and from present indications, there are plenty of things in the wind, not forgetting the party Hank is going to throw out at the U.A. lot next week.

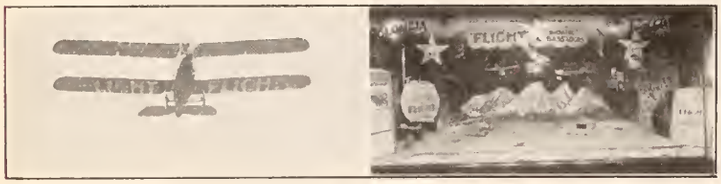
Heigh-Ho. Oh for the life of a Hollywood correspondent.

MANAGERS' ROUND TABLE CLUB

Here's Australia! Presenting Some Novel Slants Again

Rivaling the world in its fast march towards showmanship supremacy, Australia again offers us some examples of the work her showmen turn out. We use "some examples" conservatively, because we have so many stunts and gags on hand that it would take an entire edition to show them all. With this in view, we have endeavored to present only the highlights of their work that we believe will have special significance to the international group of showmen listed on the rolls of the Round Table Club.

Let's start, first of all, with Cecil Shannon, manager of the Ambassadors Theatre in Kerth. When he played "Flight," he arranged to have a plane, its undercarriage lettered with the title, "Flight," fly about the various towns and get in a plug for his picture. The plane flew as low as regulation would permit and, fortunately, it happened to be low enough to insure the title being discernible. The other photo that we are showing along with the airplane stunt is a special window display arranged in one of the town's leading stores. Nothing like it had ever been seen before. A miniature landing field complete in every detail. Baby planes, strung on wires, whizzed about the



windows. On the landing field, other planes taxied about. A special background, showing snow-capped peaks, was arranged. Altogether it was one whale of a fine lay-out and the window was crowded from morning to night with appreciative lookers-on.

And now Jack Smith of the Crown Theatre in Wolongong. He pays plenty of attention to his short subjects and this is evidenced by the cut we are showing of the "Mickey Mouse" ballyhoo he turned out to plug the showings. A man dressed in a comic cat costume was hired to drive a truck about town. A large sign on back of the truck announced the Mickey would give away free sweets on the next Saturday matinee show to the kids attending. The sweets were promoted by Smith from a local manufacturer. This stunt caused a great deal of comment and let the house in for more than the usual amount of publicity and good-will. Another angle that also proved of great benefit was the special ballyhoo used on "The Black Watch." A couple of men and three children were drafted into service.



They wore the costumes of Scotch Highlanders and cruised about the town in a truck carrying a novel cut-out of a black-faced watch. The man also played bagpipes and this served to draw more attention to the display.

When he showed "Paris," Ernie Pelling, manager of the Winter Garden Theatre in Brisbane decided to treat his public to a real live exploitation stunt. To that end he erected a special sign on the top of his marquee. Girls were placed in the various loops of the letters and the living billboard proved to be the subject of much comment on the picture, which ultimately reacted toward larger box-office receipts. Ernie also had a couple of more stunts to work on the film and they, too, clicked.

Roy Nelson of the Capitol Theatre in Melbourne had his city talking with the campaign he engineered for "Disraeli." Tie-ups with schools and heads of various civic departments were productive of much business as well as good-will. Being one of Melbourne's most wide-awake showmen, he was quick to capitalize on the idea (which, incidentally, can be taken up by all reading this story) and place a banner where a building was being constructed. By studying the photo you will realize the vast potentialities of a stunt of this sort. Every showman knows that it is human nature to stop and watch some one tearing down or constructing a building. Perhaps there's a situation like it where you are now. If so, hop to it and stick up some form of advertising. And if you can get a banner like Nelson's, so much the better.



"Gold Diggers of Broadway" must have meant more to Bill Cornell, manager of the Theatre Royal in Newcastle, than just another picture. For, judging by what these photos offer in the way of conclusive evidence as to his work on the film, he must have done some tall hustling. On one of the billboards on the main road to the town a group of girls pasted up a 24-sheet. Being unskilled in the use of the paste pot and brush, it was only natural that it took several hours for them to put it up, not accounting for the clowning they indulged in while



doing the work. A crowd of persons and passing autoists stopped to view the process and the stunt more than paid for itself in publicity.

And now C. G. Bouzard, the live-wire manager of the Crown Theatre in Greytown, has found another use for the exchange heralds. Six different heralds at a time are used. The back of them is imprinted in calendar form and the dates of the new openings are imprinted in the space provided thereon. The bottom of the herald carries midget mats plugging the short subjects. The space on top of the herald carries copy reading: "Use the Following Space for Your Engagements." The six heralds are then attached to a card, suitable for hanging, and about calendar size, which announces that it is given with the compliments of the Crown Theatre in Greytown and used to an-



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nounce the Super Six attractions for the coming month. The stunt clicked very well and the vast amount of calendars distributed showed that it was going to be productive of bigger box-office. In order that you may see for yourself what the finished product looks like, we are reproducing it here.

Take it from Jimmie Punch, manager of the Princess Theatre in Fremantle, there's nothing like a good old laugh ballyhoo once in a while. And Jimmie knows what he's talking about, particularly because he used one to plug "Smiling Irish Eyes." In the photos we are showing you can get an idea or two on the success of the stunt, as the left photo (though a bit small)

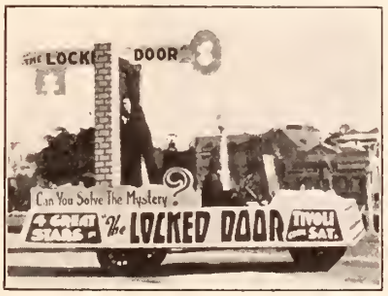


shows the finish of the gag. He dressed up a number of men in outlandish costumes and dispatched them about the town and the surrounding territory in a motor bus trolley. Wherever the car stopped it was the signal for much hilarity and when it reached its destination in front of a large hotel a big crowd was waiting for it.

Of course, this story would not be complete unless we showed some of Mel Lawton's advertising skill and we are presenting here a few samples of the ads he turned out in his campaign on "The Vagabond King." Since his work covered so many varied details we are unable to present it with this story, but you can bank on it that all of his ads were the sort that would sell a show any time. We want especially to call your attention to the special ad he ran in which he had the title standing out like a beacon light. This ad created a great deal of comment when it appeared in the local papers. Another one that helped sell the picture was a personal endorsement written by the managing directors of the theatre.



And now, last but by no means least, we present this picture of the novel street ballyhoo, constructed by Ted Lane, manager of the Tivoli Theatre in Brisbane for his showing of "The Locked Door." The truck was driven about the main streets of the city and whenever it stopped at a crowded section the man listening at the door would sit down and talk through the dummy phone. His chatter concerned the picture and he told about the plot and announced playdates. As the truck would cruise about the suburbs the driver would sound his horn in the more thickly populated sections. By the time it had finished its trip almost every one in Brisbane knew that the Tivoli was featuring a special picture as its next attraction.



Well, we've lots more news of Australia, but as we seem always to be cramped for space we will have to hold it over until our next edition of "Australian Activities," where you can be sure to pick up a new angle or two on merchandising as it is done on the other side of the world. We want to thank Mell Lawton and the many showmen, whose contributions have kept us informed as to what is being done in their part of the country and we are sure that the future holds a lot more showmanlike surprises.

Ben Sperber Wowed Them With Latest Showmanlike Work

The original idea man, Ben Sperber, had another. It seems that no matter where Ben goes he can find a spot to advertise theatre attractions. Just a little while ago we showed you how he tied up the Brooklyn Dodgers for some free publicity and then we gave you an example of what he did with an ice cake to plug a cooling plant. His latest is herewith presented.

As you will note from the photo, his eagle eye espied a sign board, right in the heart of the shopping center of Brooklyn, N. Y., that, judging from its battered and rusty appearance, wasn't doing anybody much good. So it was up to Ben to make a paying proposition out of that sign. And how he did it! He persuaded the dealer to take down the old one and let him hang a picture of Will Osborn that plugged the show at a local theatre. The dealer readily consented and the picture went up. Right across the street from competition, and directly in front of a subway entrance where thousands of persons pass by daily. A million dollars worth of publicity for almost nothing.



Meeting with success with this venture, Ben next set out to cover the rest of the shopping section and by the time he had finished every available piece of signboard was plugging the theatre. This stunt ought to be a natural for you, too. You can scout around your town and see whether there are any old signs that look as though they are passe. Put some new life in them with your showmanship. If the dealer wants a credit line in your copy so that it will be of mutual advantage give it to him. At any rate, here's an idea that is certainly worth something and if you'll follow it up we are sure that it will more than pay for itself in box office revenue.

Ed. Reid Introduced New Parking Law As Picture Plug

All of Mobile was laughing at the gag that Eddie Reid manager of the Crown Theatre in the Alabama city introduced them to when he handed out gag cards on "A New Parking Law" in order to plug his current feature, "The Night Parade."

The card rectangular in shape, devoted one third of its space to "New Parking Law." The remainder of the space was devoted to, "Section 618, Article 22—Made necessary by the sudden change in weather. On Friday and Saturday, May 16th and 17th, young ladies, men and all classes should change their parking places from street corners, country roads, parlor chairs, etc., to the cool Crown Theatre to see and hear the million volt, all-talking thriller, with Ann Pennington and Dorothy Gulliver, THE NIGHT PARADE."

The cards were given an effective distribution—mainly in parked cars and especially to people owning or driving cars, and the stunt created an unusual amount of interest.

MANAGERS' ROUND TABLE CLUB

Waugh Made Good Use Of New Austin To Sell Bow Film

Whenever anything new makes its appearance on the market there is sure to be a showman somewhere who will cash in on it. As an example, we can take the new Ford when it first came out. Showmen capitalized on it from the moment it made its appearance. There are many more stunts of like nature that they have cashed in on, too. The Cord car is another instance. So it was only natural when the new auto called the "American Austin" was put on the market, that the showmen who were within reaching distance of a dealer, would realize the vast potentialities of a car so small and unique and use it to put their shows across.

Howard Waugh, manager of the Palace Theatre in Meridan, Conn., had read about the new car. When he heard that the local dealer was featuring one, he decided that it was high time the public knew more about his house, as well as new cars. His first move was to proposition the dealer and promote one of the cars. He then tied up with the Lifesavers Corp. and secured thousands of samples, which he placed in large sized pay envelopes and used them to plug "True to the Navy." One of his ushers was pressed into service, as the photo shows, dressed in nautical costume and sent around to the main streets, the highways and by-ways of Meridan. Copy on the car read, "Your Life-saver is the Austin Car," and also carried playdates and pictures.



This being the first time the natives had been introduced to the latest novelty car, they paid plenty of attention to it and in this manner, Howard was enabled to sell the picture without difficulty. Oh yes! he did have a little trouble—it seems that during the days he had the midget car, a place had to be found to park. Accordingly it was planted on Howard's desk and, quite unwittingly, he took it home for an ash tray. Of course, he found out his mistake later and returned the car to the dealer who asked him for another good method to exploit the automobile. Howard thought a moment and then replied "Get another one and send the pair of them to Primo Carnera for roller skates."

But all kidding aside, he really deserves a lot of credit for grabbing on to this angle as soon as he did and there is no question but that it helped business considerably at the Palace. But then, building business is a habit with Howard—right!

Levey Landed Story On Front Page Of Local Newspaper

We'll tell the world that that fellow Bill Levey, manager of the Beacon Theatre in Port Washington, Long Island, N. Y., isn't letting any opportunities slip to get in a plug for his house. No matter what he is doing he's never too busy to cram in one more touch.

Having the wholeheatred co-operation of his local newspapers, Bill was enabled to establish a precedent recently by landing a serialization of "Lummox," one of his coming attractions, in the columns of the staid Port Washington News. This was the first time that the sheet had ever permitted its pages to be used for plugging a theatre, in this manner. And Bill's "pull" is seen in the front page box he was given which called attention to the story and at the same time told that the film was coming to the local playhouse. Front page advertising at no cost.

When a showman can get breaks of the sort that Bill is landing out in Port Washington, it must certainly feel great to count the patrons as they walk up to the box-office and slap down the required shekels. Incidentally, we'd like to tell you about another clever angle that he is using to plug his current shows. He secured a bunch of gilded frames, placed inserts in them and planted them in the windows of the leading stores in town, crashing Schumaker's one of the biggest stores, visited by nearly everyone in the town, with a special insert. From what we can see this has helped business.

Lewis Cashed In At Box-Office With Special Turtle Gag

When he played "Mamba" at the Old Mill Theatre in Dallas, Texas, William W. Lewis decided to make use of the old turtle gag originated by Jack Fuld a while back. He certainly picked a corker to get interest with and here's how he did it.

The lobby stunt consisted of five small turtles in a tank, each turtle with a letter on his back—using the letters in the title of picture. A sign on the display explained that a free ticket would be given to anyone who discovered all five turtles in a row spelling out MAMBA—and who called the attention of one of the house staff to this. Needless to say, no one found the turtles in the 'correct' position and consequently no tickets were given out. However, the stunt attracted lots of attention and proved an excellent medium in advertising the picture.

And there's no question as to what the residents of the town thought of the stunt either. In fact, Lewis observed a number of them standing around the display for almost an hour at a time and once in a while he would catch some wily youngster giving the turtles a sly dig with his shoe to put them into position. Let's have some more of your work Bill, because we are sure that your fellow managers on the circuit as well as the Club members would like to be kept posted on your merchandising.

Duncan Campbell Of Wallaceburg Ontario Joins Club

Another Canadian showman, in the person of Duncan Campbell, manager of the Capitol Theatre in Wallaceburg, Ont., jumps on the band wagon and joins the fast-growing rolls of the Managers' Round Table Club, and we're glad to welcome him.

Mr. Campbell, as you might perhaps note from his photo, is one of the youngest showmen in his district; but that doesn't mean a thing when it comes time for him to sell his shows. He tells us that he gets a great deal of help out of the Club pages (and who doesn't?) and promises to be a very active contributor. Just to show us that he means what he says he tells us about a little stunt he engineered recently that brought a few more dollars into the box-office.



A local druggist was featuring a special brand of perfume and Campbell decided that a tie-up would be of mutual benefit. Accordingly he put his proposition before the druggist and the local dealer agreed to spray the theatre on one of the evening shows with his special perfume. In addition to this, he also agreed to present every lady who attended the show, with a free sample. The stunt was advertised in the newspapers as "Sample Night." It went over with a bang and both merchandisers received plenty of publicity as well as good-will. To say nothing of the additional business.

We want to extend a cordial welcome to this showman and we feel that if he continues the activity he is displaying he will more than be represented among the leaders of our Canadian membership. Give our regards to Jack Allan, Duncan, and remember to keep us posted on your future work.

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Ed. Landsborough Engineered Great Opening Campaign

The opening of the new Capitol Theatre in Galt, Ontario, Canada, meant that Ed Landsborough, the manager, would have to step out and secure a lot of additional publicity for his house, especially since he had been chosen to run it, in view of the fine record he made for himself at the old Regent Theatre.

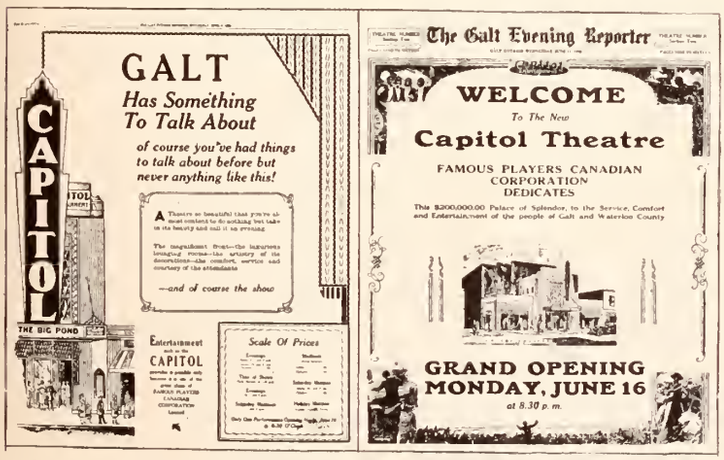
Five hundred tack cards carrying the opening announcement were placed about the most advantageous sections of the city, and throughout the rural districts. At the main intersection of the city a thirty-foot banner was strung across the streets. The banner carried the opening announcement and also plugged the "Capitol Entertainment." A 12-foot balloon, painted in silver and blue, was floated from the top of the theatre with a line play of two hundred feet. The sides of the balloon were painted with announcements regarding the opening. The display caused a great deal of comment as it could be seen for miles around, and as this was the first time it had been used, interest in it was doubled, and in the 10 days that it was floated a great deal of talk resulted.



Another angle that meant plenty of publicity for the house may be seen in the photo we are showing of the enlarged telegram that was sent to the Mayor of the city. The telegram was mounted on beaverboard and carried about town by four Western Union messengers. The Mayor may be seen standing alongside, holding the original telegram in his hand. This picture hit the front page of the local newspapers, giving Landsborough a bit more publicity.



In order that he do the job up proper he felt that a special newspaper would be necessary, and to this end he promoted a 16-page section in the Evening Reporter. So that you may see how well he did his work, we are reproducing a couple of pages of the section, which contained stories, ads, and special pictures. Nearly every dealer in the town was represented and they all expressed their appreciation toward Famous Players for building the new house. The section also carried stories on the various men who participated in making the theatre the amusement palace it looked to be.



Still another angle that Landsborough covered was the mailing of a monthly Amusement Guide which carried the programs of the theatre for the coming month. This was sent to thousands of people in and out of the city. It was made up in the form of an attractively colored card, with a space left on the top for hanging.

ROAD STANDS!

A suggestion recently advanced by a Club member is that of tying in with the various road stands which dot the highways all over the country at this time of the year.

Here's an opportunity for wide-awake showmen to cash in on a medium that can be of great help, just by donating a bunch of paper bags, imprinted with the week's program and any especial institutional plug.

Of course you know your own town and you can tell whether the stunt would mean anything to you. The paper bags and the printing are small expenditures if you happen to be located anywhere near a popular lake or mountain resort. It is a known fact that many people, visiting for the summer would drop into the local theatre in the evenings if they knew the attraction at the theatre. At any rate we are passing along the suggestion because we feel that it has merit and doubly so since the Club member who so thoughtfully passed it on to his fellow showman has used it for the first time this year and declares that it is clicking well for him.

With practically every angle taken care of by Landsborough, it is small wonder that the opening night found crowds storming the doors, and during the rest of the week capacity houses were the order of the day and night. Well, Ed, now that you have more of an opportunity than ever before to display showmanship it seems to us that you should be very active. So we look forward to hearing from you again in the very near future and we hope that it will be soon.

Sumpter Found An Autographed Ball Boosted Interest

Want to pep up the kids' interest in your Saturday matinee shows? Get yourself a baseball autographed by Babe Ruth or some other well known ball player. George Sumpter, manager of the St. George Theatre in Framingham, Mass., tried this angle and it went over great for him. He secured a baseball autographed by none other than the famous "Babe."

The ball was placed on display in the window of the local sporting goods store for one week in advance. A collection of drawings of past and present baseball players was secured and placed in the window with the ball in the center and a sign stating that the ball would be given to the lucky boy at the theatre on Saturday. The stubs were collected at the kids' matinee and then drawn from a basket on the stage. The stunt was found in the columns of the newspaper before and another story appearing afterwards naming the prize winner, etc.

In addition to securing the ball and the drawings, the sporting goods merchant was also induced to give away a Dazzy Vance glove in return for the advertising value of the ball in his window. The glove went to the boy whose 'stub' was drawn second—out of the box.

From the time the baseball first went on display until it was given away, every kid in the town was talking about it. No matter where you went you could hear them say, wistfully "Hope I get that base-ball." And with so much comment rife it was only natural that the parents' attention would be drawn to the stunt and in this manner the house secured some additional publicity. Judging from this one stunt, we feel that Sumpter must be displaying some corking merchandising up there in his neighborhood. Right, George?

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

CIVIC CONTACTS

(From Fox West Coast "*Now*")
By A. C. RALEIGH
Manager Olympia (Wash.) Theatres

Perhaps the first requisite of a theatre manager in attaining a place in the public life of his city is cleanliness. By this I mean he must first of all have his theatre and its employees morally clean and free from gossip. This same rule applies in greater proportion to the manager himself. Then, in his city he must take care of his outside billing and see that dead and sniped paper is removed or blanked out. If he uses tack cards these should be removed or replaced and all old torn cards or paper picked up. In case he is pasting any of his own boards, such as one or three sheets, he should keep these boards nicely painted and all rubbish cleaned up around them. In short, the manager should be a clean and respectable citizen of his community.

In Olympia the Chamber of Commerce has one active unit which is called the Retail Board. This Board, composed of twelve members, meets weekly and handles all civic events. I was elected a member of this Board shortly after my arrival in Olympia and recently was re-elected a member of this Board for a two-year period. I worked consistently with the Board, giving time and effort to their stunts and in turn have invariably had their help upon call. The main benefit, outside of goodwill for the theatres that I have derived, is that there has not been a single carnival here in Olympia since I became a member of the Board.

With school tie-ups I do not go to the principals and teachers unless I know that I have something that is absolutely all right.

In a city of this size, Women's Clubs are not individually large organizations but they invariably respond and we always have their goodwill. In summing up: Play square with your school, clubs, etc., and do not over-exploit them but always make them feel that they are getting ample returns for their efforts.

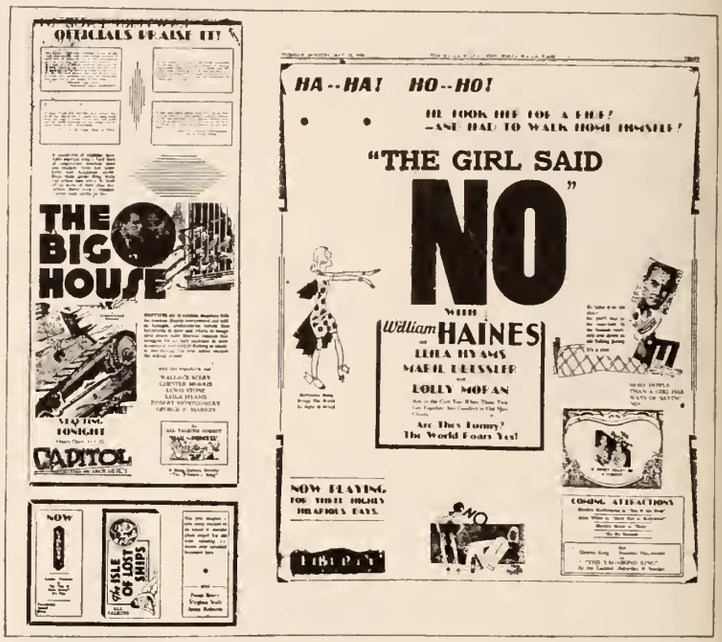
Here's A Few Of Frank Hill's Ads; Look Them Over

Another showman who is an ace when it comes to laying out newspaper ads is Frank B. Hill of the Liberty Theatre in Walla Walla, Washington. He has been represented on our pages many times and we know that his layouts have always been sources of interest to the Club members.

This latest batch that we have received will give you some idea of what Frank is doing to sell them via the newspapers and if you'll study the ads perhaps you can find one or two angles that you might want to use in your own layouts. He put plenty of pep in his ad for "The Big House" by running personal endorsements from the Chief of Police, the City Commissioner and the Warden of the State Penitentiary. In the ad in the next column you can see what he did to get them looking at "The Isle of Lost Ships." The ad mat was inserted upside down and this caused the readers to turn the paper around and look the ad over.



Now we come to the big one. The full page ad that he inserted to plug "The Girl Said No." Many times we have commented upon Frank's use of copy and the lot of white space in which he sets it off, and we feel that you will agree with us that he has again turned out a simple but powerfully effective ad, one which no movie going patron could resist reading. And others, too, for that matter. In all his work Frank tries to inject novelty, and in another ad he ran a special box under a heading: "Forward With Walla Walla," in which he stressed the point that there needn't be any business depression in his city if the patrons of the various businesses were treated right. The Rotary Club thought so much of his slant that they called a pep meeting and the result of it was a special aditorial in the paper the next day.



We are also in receipt of one of Frank's novelty herald. Due to its unusual make-up it created a lot of talk. It was used to plug "Show Girl In Hollywood" and was printed in blue and red on white paper measuring 10½ by 11 in. One side only was used. A mat figure of the star was placed on each side of the boxed in layout, with the copy being used the same way. We are showing this herald in the event that you might want to use it for some future attractions if you want to put a little novelty to it. The copy in the center of the page read, "Look Any Way You Please—Still, You Will See Alice White, The Girl With The Hot Stare and Cold Shoulder in 'Show Girl In Hollywood'."

We are glad to note that Frank is keeping up his live-wire work and we hope to pass along some more of his corking layouts and merchandising in the near future. Give our regards to the boys in your district Frank, and tell them we hope to meet them all personally in a little while.

Allen And Finley Received Publicity On Special Week

That there's more than one way of securing institutional plugs for his corporation has been proven many times by Wally Allen, publicity chief for Publix, down around Jacksonville, Tampa and the other nearby Florida cities. So read what he did this time.

When he stopped in at O. G. Finley's house, the Franklin Theatre in Tampa, Finley advanced an idea to put across a special week to plug his theatre. His cashier, Stella Lopez, was celebrating her tenth year on the job and Finley decided that it would be a good break to the theatre if he used the gag as an instrument for securing publicity. Accordingly, a Stella Lopez week was inaugurated. A special trailer, with the cashier's picture on it and filled with compliments was used. The daily newspaper ran a big story on the event and the Spanish paper came through with a front page picture.

Plenty of good-will was created by this stunt and business for the week was boosted up due to the fact that the live-wire showmen told the public that, in honor of Miss Lopez, special shows had been booked at the Franklin Theatre.

We want to thank Wally for passing this along to us and we hope that Finley and himself will keep us posted on their next stunts.

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MacLevey Is Still Keeping Patrons Interested In Shows

Four airplane pictures booked in, one each week for a month, was the one thing Monty MacLevey, former manager of the Lefferts, needed to promote an "Aviation Month." When he got the pictures he set to work to sell them in his well known showmanlike style and he certainly received plenty of results for his labors.

Through a tie-up with three of the leading toy stores in his neighborhood he arranged to run a Model Plane Show. The show was sponsored by the toy dealers and the Curtiss-Wright Flying Service. The sponsors paid for thousands of heralds containing entry coupons which were distributed about the neighborhood. They also paid for the cups which were awarded the builders of the best planes.

In the photos we are reproducing you can note the many planes that were entered. Nearly every kid in the neighborhood was represented and the word-of-mouth publicity that they created boosted interest considerably. The show ran for a period of a month, starting when the first air picture was shown and finishing with the last one. A number of store windows were used for displays of the planes and plugs on the picture.

In order to know how Monty keeps interest in his coming attractions pepped up, it is only necessary to look at the corking lobby flash he made up for "The Sky Hawk." He took one of the stock twenty-four sheets on the film and cut the crowd scenes out. This was placed in front of the rest of the 23 which was used as a background. A zeppelin, bought at a toy shop, was placed above the crowd and in front of the sheet. In order to give the display more of a wallop, a coat of shellac was added to the 24 sheet and this brought out a gloss that took the colors from red and blue spots in great shape. The strength of the display was proven in the many persons who crowded around it all the time it was there.

Here's one that you, too, can use any time you want to,



providing, of course, you have a spot in your lobby or foyer, and though Monty found it necessary to shell out a few shekels to procure the zep that's only a rare exception (especially when it's Monty). There's a number of good angles that you should be able to work in connection with a stunt of this sort and we feel that if you take a look about the house, you'll find a lot of spots there in which this gag would fit pretty. At any rate, there's the suggestion and if you can use it, take it with Monty's compliments. Oke?

David M. Brotman Started A Kid Club To Sell New Serial

Though David M. Brotman, managing director of the Avaloe Theatre in Chicago, Illinois, does not expect to be in show business much longer, due to his entering the medical profession, as announced a while ago in the "Chicago Film Row" page of MOTION PICTURE NEWS, he is certainly making good use of his time now and turning out some mighty fine ideas to put his kiddie business across.

As a plug for his new serial, "The Jade Box," he made up a number of special cards, two by three inches, and passed them out as heralds. Each card carried a letter and the entire set spelled out "The Jade Box." Children were supposed to complete the set and present them at the box office, in return for which they were entitled to free admission to the theatre it witness the first chapter of the serial.

SUGGESTIONS WANTED!!!

Fred B. Pickrel, manager of the Bogan theatres in Ponca City, Okla., offers advice and asks suggestions in regards to the troublesome and expensive vandalism practised by some of the rougher element in theatres.

They suffered down his way from a regular epidemic of such vandalism in the form of slashed theatre seats and this reached such proportions that the vandals were even ripping the covers completely off the chairs. From our own experience we know what such a condition means and how hard it is to catch the skunks that do things of this kind.

Fred, however, tried everything under the sun, even to the point of spotting detectives in the house in an effort to catch the vandals, but without success, until he hit on the idea of running a slide or trailer offering one hundred dollars reward, paid immediately at the box office, for any information or the detection of the guilty party. Did this have the desired effect? We'll say it did.

Now, we know from our vast correspondence that many of our members and readers have suffered from this same form of vandalism and we therefore hasten to pass along this successful solution of Fred Pickrel.

Incidentally, if any of you other boys have some suggestion to make, Fred will be delighted to read about it on the Club pages. Here is a marvelous opportunity of helping others and helping ourselves; go to it and let us all benefit by the experiences of each other.

M.R.T.C.

The stunt went over exceptionally well with the kids and they were all hustling about town trying to match up the sets. We would like to point out again that it is not necessary for you to have a serial to use a stunt of this sort as it will be found to be a very effective medium for plugging any special kiddie show that you may want to merchandise more than regularly. Thanks, David, for shooting this along and let's hear some more about your work before you go out of show business in the fall.

Frank Boucher Put Family Month Over In Great Fashion

With his well deserved promotion to district manager of the state of Maryland under his belt, Frank Boucher of Hagerstown, Maryland, still continues to turn out some excellent showmanship.

As his many friends in the Club are aware, Frank is active from morning until night figuring out new schemes and stunts to bring in business to the houses under his wing. The work that he did for "Family Month" showed us again that he knows his public. Though he has been in Hagerstown only a year, he is well spoken of by every resident and his many stunts are also talked about. An angle that put him in solid with the town was the interest he took in their kids by inaugurating a special kiddie club.

On "Family Month," he arranged special weeks. One week should be "Mothers' Week" in which all mothers over fifty would be permitted to see the show as the guests of the house. This was followed by "Fathers' Week" in which all fathers were admitted provided they were accompanied by another member of the family. The next two weeks were devoted to "Graduates' and Boys' Weeks." The month, from a financial as well as a good-will and publicity standpoint, was a huge success.

We want to congratulate Frank on his new position and we know he will continue the same brand of showmanship.

MANAGERS' ROUND TABLE CLUB

Matt Press Steps To The Front With Golf Suggestion

With Tom Thumb golf courses springing up all over the country, all showmen who have had them near their theatre know well what a detriment they can be to the early show business in the way of chiselling the theatre out of a few bucks extra. So something had to be done, and, like the Amos 'n' Andy menace, which showmen successfully overcame, they jumped right over the golf course competition by offering free tickets to persons making the course in a certain number of strokes. For this the showmen received free publicity on the courses, and this in a measure served to alleviate the loss.

As we have received a number of requests regarding this golf



course situation, it affords us great pleasure to present an account of the way Matt Press, manager of the Saenger Theatre in Hope, Arkansas, surmounted the handicap by inaugurating a scheme of his own.

A study of the hazards on the course showed him that the average score for men was around 58 and the ladies 62. With this in view he inaugurated the Saenger handicap, which is explained in the folder we are showing. These folders were attractively printed in green on Manila cardboard and contained the theatre program as well as notice of the handicap. The back of the folder contained an ad plugging the local Retail Merchants' Association. The cost of printing the folder was borne by the golf course operator and the Merchants' Association, with four thousand folders being printed.

The theatre's attractions were also placed on display at each hole on the course. A special guest ticket was made up and presented to those who made the handicap. The tickets were good only during the supper show and were redeemed later by the course for 10 cents each. This angle proved to be a highly beneficial arrangement for all concerned and we think that if you, too, are troubled by having these courses spring up all around you, it will pay you to give Matt's idea a play. We want to thank him for passing this along to us and we know that it will be well appreciated.

O. Fred Glass Found That This Stunt Clicks Well

Stunts galore are pulled by O. Fred Glass, manager of the Fox Theatre in McCook, Nebraska, and there are so many of them that come from his district that we often wonder how it is he finds time to dope them all out. In the past we have presented many novel gags which he used and found to be winners and being an active contributor to the Club pages he has always passed them along in the event that any of his fellow members should care to use them.

His latest idea was a Program Contest in which he tied up with the local newspaper and received several front page stories due to the novelty of the stunt. He inserted a half page ad in the local newspaper that contained the monthly programs for the two Fox Theatres located in the town. In order to plug his RKO Stage shows which he had just inaugurated for Saturday nights he headed the ads with a notice to the effect that any person correcting the errors, purposely made in the copy, was entitled to participate in a plan to procure free tickets to the theatre. The contestants were supposed to see how many words they could make out of the three words "Radio Keith Orpheum."

The response to the stunt was tremendous. The day after the ad was placed in the paper, replies began to pour in and so many of them were received that it was pretty hard to judge the winner but when one lady made up seven hundred and twelve words, that was sufficient. She copped the grand award. Here's another idea that you, too, can put over to good results, providing of course local conditions warrant it. At any rate, if you can't use it now put it away for future use because you can never tell when it will come in handy. We want to thank Fred for passing this along to us and also for keeping us posted on what he is doing out in McCook.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Conery Introduced Living Billboard In Mobile, Alabama

A trio of "bricklayers," not the sort who build houses and buildings, but another kind of bricklayers, were used by Mitchell Conery, manager of the Lyric Theatre in Mobile, Ala., as one of his recent merchandising stunts. And by looking at the photo and reading this article you'll get what we mean when we say that they are "bricklayers," but not bricklayers.

The ballyhoo team consisted of two grown men and one boy—all dressed in overalls. The three played "leap frog" on the main street of town and when the little fellow tried to leap over the bigger ones, he drew the attention of most everybody.



Another advantage of the little fellow was that he worked for almost nothing and had more pep than the others as it was play and not work to him.

Every time a crowd gathered to watch the antics of the ballyhoo team, they would lay brick that they carried upside down on the sidewalk and then would turn them over (bricklaying?). Each brick carried copy and when placed together read, "ON THE LEVEL—With Victor McLaglen—LYRIC NOW."

Another stunt that created some comment for the picture was the placing of a scale in a prominent location on the main street. A card alongside the scale announced that any person having the exact weight as Fifi Dorsay, who appeared in the picture, would be given a free ticket to see the picture. A man was in attendance to see that the proper weights were recorded.



As it so happened, very few passes were issued, but many had the privilege of checking up their weight as well as learning about the picture.

And to give Mobile a treat and a glimpse of some real high-powered showmanship, Conery decided to use the "living billboard" stunt to plug his showing of "Showing Girl in Hollywood."

The billboard stunt consisted of a background of compoboard about the size of a 24-sheet—just above the marquee. Poster cut-outs of Alice White in a bathing suit were used on the "board," together with copy announcing the picture, theatre and play dates.

Around noon time, a drape was placed over the board and four girls in bathing suits were placed behind it. Then the drape was drawn and the girls remained in a posing position while a portable victrola played several selections.

With Conery turning out work like this in Mobile, it would pay you to pick up a couple of these gags and use them.

John J. Dunnigan Is Displaying Showmanship In Town

Giving his town some real live-wire showmanship has long been the policy of John J. Dunnigan, manager of the Greenwich Theatre in East Greenwich, R. I., and it has been largely due to that policy that his house has rated right along with the best in the section.

Though Mr. Dunningan has been a member of the Club for some time we have never shown his picture and we do so now in order that you may see what he looks like. Located in a busy little town, he has plenty of opportunity to display some excellent merchandising and he certainly takes advantage of it. One of his recent gags was to print up a bunch of novelty heralds in the form of court summonses in which he listed all of the shows of the week in a legal form.



As East Greenwich had not seen a stunt like this before, they displayed plenty of interest when the heralds were passed out and as a result found themselves trudging up to the box-office and laying their dough on the line. Dunningan tells us that he has a lot more ideas to pass along to us, so we look forward to seeing them. Keep us posted on your work, John, so that we can pass it along to your fellow members. We note that you speak of J. Fred Lovett, of Olneyville and we hope that if you see him you'll convey our regards.

Bakery Tie-Up Was Feature Of Theresa Nibler's Selling

Our latest lady manager in the Club seems to be determined to show us that she is going to be very active. Of course, we're referring to Theresa Nibler, who handles the Electric Theatre in Springfield, Missouri, and a darn good showwoman too.

Just as an idea of what she is doing, read the tie-up she made for "Honey." For two days in advance of the showing, the largest bakery in town agreed to wrap a herald plugging the picture in every loaf of bread sold. Each herald had a letter from the title of the picture on it and the ones getting the full set to complete the title were entitled to a free ticket to the theatre.

A hundred full combinations were used in the thousands of heralds distributed and the theatre got a lucky break in the fact that only a couple of the completed sets were turned in. The publicity derived from this stunt proved of mutual benefit to the bakery as well as the theatre. At this point, we'd like to ask you again to keep in mind the fact that this stunt can be worked on almost any picture. Besides this one, she secured tie-ups with every soda fountain and restaurant in town and persuaded them to feature special "Honey" dishes and drinks.

So with this to her credit, you can see that Miss Nibler certainly knows how to get them in and it's a sure thing that as she passes along her activities on these pages you'll see some more examples of live-wire work that will make you sit up and take notice. Keep it up, Miss Nibler, and above all, keep us posted as to the methods you display.

LAFF-O-THE-WEEK

A great many showmen who are doing so much unnecessary worrying over the supposed menace of the Tom Thumb golf courses should take a lesson from H. W. whose optimism over any competition is beyond comprehension.

They are saying that when H. was approached on the subject of the midget courses offering competition to his house, he gagged, "Me worry about those. Why, they won't hear about them up in my neck of the woods until five years from now!"

MANAGERS' ROUND TABLE CLUB

SHOWMEN WHO JUST JOINED!

C. GILPIN-HOLMES manages the Capitol Theatre in Brampton, Ont., Can. Mr. Holmes has been on this side of the big pond but a short while, most of his show experience being gained over there. But in the time he has been here he has certainly done some good work and we know that the future issues of the Club are going to bear some nice examples of what he is doing to merchandise shows in Brampton. Oke, Mr. Holmes, and remember—you promised us a photo of yourself.

———*Wear Your Club Pin! ! !*———

MORRIS KAUFMAN is the manager of the American Theatre in Bridgeport, Conn., With a thriving city like Bridgeport to operate in Mr. Kaufman is undoubtedly turning out some ace work and we'd like to hear some more from him regarding the way he keeps them coming up to the box-office window. Drop us a line, Morris, and give us a little light on the subject.

———*Wear Your Club Pin! ! !*———

"CHET" McLEAN is the assistant manager of the Paramount Theatre in Providence, Rhode Island. He is proposed for membership by "Bunny" Bryan, the well known publicity director for Publix around the district. With a man like Eddie Reed for a house manager, "Chet" should pick up some more knowledge that will enable him to step out and handle a house of his own in a little while. Keep us posted on what you are doing, "Chet," so that we can note your progress.

———*Wear Your Club Pin! ! !*———

H. W. RICE manages the Saenger Temple Theatre in Meridian, Miss. Though we have never been through his city we feel that so long as he rates pretty high with the showmen out around his district he must be displaying ample merchandising skill. We hope that he will sit down and give us a line or two as to his activities so that we can present them, along with his photo, on the Club pages.

———*Wear Your Club Pin! ! !*———

GEORGE S. OTTE is the General Manager of the Capitol Theatre Enterprises and when the showman who proposed him sent us a little dope on Mr. Otte's work we knew immediately that the Club had acquired another member who was going to be very active. However, Mr. Otte, before we start to pass along your work, why not send us in a photo of yourself and a little dope on your career so that we can give you a real send-off on our pages.

———*Wear Your Club Pin! ! !*———

MILTON HARMAN manages the Garfield Theatre in Milwaukee, Wis. With Louie Orlove and so many other good showmen located in his city, we are inclined to think that Milton, too, rates up with the leaders, and we are sure that his merchandising must be A1 to keep his house patronage up to the notch he has set for it. Let us in on your secrets, Milton, and tell us what you are doing to bring them up to the box-office.

———*Wear Your Club Pin! ! !*———

LEON STERNBERGER comes recommended to us by Paul Binstock, who, as you all know, is now handling the Astoria Grand in Astoria, L. I. Leon is his assistant, and when Paul starts going into raptures over his showmanship we have to feel that there's something there. Give us a little dope on yourself, Leon, and at the same time include your photo, so that we can let the rest of the Club meet you.

THE SHOWMAN'S MEETING PLACE FOR PROGRESS!

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

ALBERT B. LOURIE is the manager of the Morton Theatre in Dorchester, Mass. Live-wire showmen have long been operating up in the New England district where Albert works, and we want to say now that he is no slouch when it comes to selling them on his shows, because the way he merchandises them is alone worth the price of admission. We will show some of his work in future issues of the Club pages and then you can judge for yourself.

———*Wear Your Club Pin! ! !*———

H. T. SUMRALL is the Assistant manager of the Saenger Theatre in Mobile, Ala. While we have not been down in Mr. Sumrall's city in recent years, we recall that our stay some time back was a very pleasant and profitable one, because we witnessed some corking showmanship during our brief visit. As a good many showmen from down around Sumrall's way are listed on our rolls, we believe that as he has been doing some fine exploitation work for his house he will become a very active Club member. Are we right "H. T"?

———*Wear Your Club Pin! ! !*———

WALLACE J. BUTLER manages the Ritz Theatre in San Bernardino, Calif., and since we already know something about his work we are going to keep it to ourselves, because we believe Albert is going to be so active a member that by the time we get set to spring an account of it he will have enclosed us some more dope, as well as his photograph. And when he does that then we're set. Okay, Albert?

———*Wear Your Club Pin! ! !*———

DUNCAN CAMPBELL, the manager of the Capitol Theatre in Wallaceburg, Ont., is the latest Canadian showman to join the fast growing rolls of the Managers' Round Table Club. To show us that he is going to be a regular contributor to our pages, Duncan has already sent us in some dope on himself and his work, and we are going to present it to you in the near future. But, you know, everyone must be represented here, too, Duncan, and now that you have been "initiated" we want to hear more about your merchandising.

———*Wear Your Club Pin! ! !*———

MERRILL CHASE is the Assistant Manager of the Fox Theatre in Marinett, Wis. As he hails from a State whose showman are well represented on our rolls, we feel that Merrill's jumping on the band wagon is going to be productive of a promotion. Be cause you know Merrill, all of the stunts on our pages are contributed by real wide-awake showmen. And if you're wide-awake we know you'll be handling your own house before long.

———*Wear Your Club Pin! ! !*———

BEN COHN is the General Manager of the Senate, Crystal and Olympic Theatres in Detroit, Mich. and according to the dope we have on him, he is certainly listed as a regular guy. Listen Ben, why don't you send us in a photo and a little dope on yourself?

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	F. Gail-N. Simonov	June	6....7000	78...	June 14
Children of the New Day	Gilladova-Litkin				
Crime Express	Special Cast	Mar.	8....5631	65...	Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18....6800	75...	
Fragment of an Empire	Nikitin-Semenoca	Jan.	25....7000	78...	Feb.
Man from the Restaurant	Tchekhov-Malinevska	Jan.	4....6000	67...	Jan. 18
Old and New	Martha Lapkina	May	2....6921	76...	May 10
Roof of the World					
Turksib	Educational	May	24....4900	60...	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Soil	S. Svazhenke
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26....6356	71...	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10....6500	72...	May 31
*†§Guilty? (A. T.)	Holland-Vaill	Mar.	3....6371	71...	Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July	16....7462	67...	July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5....9277	103...	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	9....5432	59...	July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25....6386	71...	Feb. 15
*†§Murder on the Reef (A. T.)	Revier-Livingston	Jan.	19....5400	60...	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18....6304	70...	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26....6383	71...	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17....6359	83...	May 31
*†§Sisters (A. T.)	O'Day-O'Neil	June	15...8284	70...	June 28
*†§Soldiers and Women (A. T.)	Pringle-Wilbers	Apr.	30....6671	70...	May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	6....8279	70...	June 28
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22....8160	68...	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
*†§Paris Nights (A. T.)	Barbara Stanwyck				
†§Miracle Woman, The (A.T.)					
*†§Rain or Shine (A. T.)	Joe Cook				July 26
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Tol'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†§Barnyard Concert	Mickey Mouse		1 reel	July 5
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 20	1 reel	
*†§Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†§Firefighters	Mickey Mouse	June 11	1 reel	
*†Galloping Fish	Disney Cartoon	May 8		
*†Hawaiians		Apr. 9	1 reel	
*§†Jazz Rhythm	Krazy Kat		1 reel	July 26
*†Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27....1609	18...	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23....1480	16...	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2....1838	20...	Feb. 22
*†§Bully Beef	Terry-toon	July	13....1 reel		July 12
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9....1480	16...	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15...1929	21...	June 28
*†Caviar	Terry-Toons	Feb.	23....659	7...	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6....1888	21...	July 12
*†§Codfish Balls	Terrytoon	June	15....578		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30....1840	20...	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26....1600	18...	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25....1980	22...	May 31
*†§Fellow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27....1686	19...	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15....1694	19...	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27....1961	22...	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25....1735	19...	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May	11....1573	17...	
*†Hawaiian Pineapples	Terrytoon	1 reel			May 24
*†He Trumped Her Ace (A.T.)	Burke-Reebe	Mar.	23....1895	21...	Apr. 12
*†§Hello Television	Clyde-Christy	Aug.	17...		
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13....1976	22...	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29....1716	19...	June 28
*†§Hot and Haw (A.T.)	Goodwin-Crane	Jan.	12....1528	17...	Jan. 11
*†Hot Turkey	Terry-Toon	May	4....604		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail			1667...	19...
*†§Hungarian Goulash	Terry-Toons	June	29...		
*†Indian Puddine	Terry-Toon	Apr.	6....576	6...	Apr. 26
*†§Kangaroo Steak	Terry-Toon	July	27...	1 reel	
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16....2002	22...	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug.	10...		
*Museum of Art, A	Hodge-Podge	Feb.		1 reel	
*†§Oh Darling (A.T.)	Dever-McPhail-Peck	Feb.	16....1565	17...	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18....1660	18...	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16....1642	18...	Mar. 29
*†Rebels	Terry-Toons	Mar.	49....623	6...	Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug.	3...		
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4....1891	21...	June 14
*†Roman Punch	Terry-Toon	Apr.	20....560	6...	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19....1961	22...	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23....637		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16....1932	21...	Feb. 1
*†§Swiss Cheese	Terrytown	June	1....517		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9....1527	17...	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20....1661	20...	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53...	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82...	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74...	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	18	6608	73...	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	28	6336	70...	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67...	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68...	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69...	Apr. 19
*†§Ne, Ne, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101...	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69...	May 3
*†§Numbered Men (A.T.)	Nagel-Claire	Sept.	7		72...	June 7
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	84...	Jan. 4
*†§Playing Around (A.T.)	White-Merris	Jan.	19	6003	88...	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	66...	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103...	Dec. 28
*†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80...	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92...	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72...	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71...	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63...	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77...	June 7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55...	July 19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	24			June 21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	70...	July 26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			July 5
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Yeung-Withers			
*†§Call of the West				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Yeung-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			75... June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mother's Cry (A. T.)				
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Deve-Rathbona-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon			
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillie-Gerrick	Aug. 31			
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§†*Camee Kirby (A.T.)	Terris-Murray	Jan. 12	6120	68	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall	Aug. 17	7961	88	June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June 29	6340	70	June 14
*†§Golden Call (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Heppy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6395	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar.
*†§Last of the Duanes, The (A.T.)	D'Brien-Loy-Browne	Aug. 31			July 12
*†§Let's Go Places (A.T.)	Wegstaff-Lane	Feb. 2	6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Trouble (A.T.)	Sills-Mackaill	Aug. 24			
*†§Men Without Women (A. T.)	McKenna-MacOmald	Feb. 9	7216	81	Jan. 4
*†§Not Dameged (A.T.)	Moran-Byron-Ames	May 25	6500	72	June 14
*†§One Mad Kiss (A.T.)	Don Jose Mojica	July 13	5766	64	July 26
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	June 14
*†§On Your Back (A.T.)	Rich-Werner-Hackett	Sept. 14	6600	70	July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June 15	4800	60	June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6925	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June 8	8300	92	May 31
*†§Song D' My Heart (A.T.)	John McCormeek	Sept. 7	8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Dwen	Mer. 9	7586	82	Feb. 1
*†§Temple Tower (A.T.)	McKenna-Dey	Apr. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 28
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July 5	7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Gerrick			
*†§Barcelone (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broedminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Leke-Beclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yenkee, A (A.T.)	Will Rogers			
*†§Devil With Women (A.T.)	Farrell-Teylor			
*†§Fair Werning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (A.T.)	D'Brien-Moran			
*†§Girls Demand Exeltement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay	Not Set	Not Set	July 26
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-MacKenna			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-D'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegedes, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsey-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels.	Mins.	Reviewed
*†After the Verdict	Olga Tschechowe	Jan.	7	76	
*†§Crimson Circle, The	Stewart Reme	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Aliez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	18	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	18

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anne Christie (A.T.)	Grete Gerbo	Feb. 21	6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June 21	7901	88	June 28
*†§Big Shot, The (A.T.)	Keaton-Eilers	Aug. 30		75	July 26
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Pege	May 10	6873	75	May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 12	6400		
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mer. 22	8413	93	Feb. 22
*†§Floredora Girl, The (A.T.)	Davies-Grey	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyems	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80	Apr. 12
*†§In Gey Medrid (A.T.)	Ramon Noverro	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mer. 8	8142	90	Feb. 8
*†§Let Us Be Gey (A.T.)	Shearer-La Roque	Aug. 9		70	May 3
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan. 28	7200	80	Jen. 25
*†§Montane Moon (A.T.)	Joan Crawford	Mer. 29	7917	88	Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Devies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Our Blushing Brides (A.T.)	Crewford-Pege-Sebestian	July 11	9138	102	July 19
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Sea Bet, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Singer of Seville The (A.T.)	Navarro-Jordan-Adoree	Aug. 24	9179	100	July 12
*†§Sins of the Children (A.T.) (Reviewed under the title of "Richest Men" in the World in July 5 issue	Mann-Nugent	June 27	7775	86	July 5
*†§Strictly Unconventional (A.T.)	Stone-Cavenagh-Owen	May 3	4970	55	Feb. 22
*†§This Med World (A.T.) (Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Rethbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Cheney-Lee-Linow	Aug. 2		70	May 24
*†§Woman Recket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bellyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Meck Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Merle Dressler			
*†§Daybreek (A.T.)	Ramon Noverro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five D'Clock Girl, The (A.T.)	Merion Davies			
*†§Greet Day, The (A.T.)	Joan Crawford			
*†§Greet Meedow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moren			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Goran			
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Romance (A.T.)	Greta Garbo	July 26		July 26
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	1895	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr. 12		
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr. 28	1889	
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Biltmore Trio		Jan. 25	853	
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	1928	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Rameas	Biltmore Trio	Jan. 25	853	
*†§Doerr, Clyde		Jan. 18	572	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	1843	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan 11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May 31	1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kiddies Revue (A. T.)		Mar. 15		
*†§King, The	Harry Langdon	June 14	1787	
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Old Man Trouble (A. T.)	Davidson-Nichels		2 reels	
*†§Real McCoy (A. T.)	Chese	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	1880	Mar. 29
*†§Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blews	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Meck	Aug.	2	6750	75	Apr. 5
*†§Appleseauce (A.T.)	Helen Morgan	Jan.	4	7068	78	Dec. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 28
*†§Benson Murder Case The (A.T.)	Powell-Paliette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevelier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28

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*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb.	22		
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May	17		
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May	24		
*†§For the Defense (A.T.)	William Powell	July	26	5670	63	July	12		
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	66	July	12		
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb.	22		
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug.	31		
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr.	19		
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560	63	May	31		
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May	31		
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July	12		
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	1006	111	Oct.	19		
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July	12		
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9			July	26		
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov.	23		
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar.	15		
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr.	5		
*†§Return of Fu Manchu (A.T.)	Diand-Arthur	May	17	6586	73	May	10		
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6700	74	Dec.	28		
Reviewed as "River Inn" In Dec. 28, 1929 Issue									
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June	7		
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26			Aug.	2		
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar.	22		
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	8100	68	Nov.	23		
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue									
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June	7		
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May	17		
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan.	25		
*†§Social Lion, The (A.T.)	Dakle-Brian	June	7	5403	60	June	21		
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec.	28		
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May	17		
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May	17		
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan.	11		
*With Byrd at the South Pole		June	28	7411	82	June	28		
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar.	22		
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr.	26		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook	Aug. 30		
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The(A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§General, The (A. T.)	Huston-Francis			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Love Waltz, The (A.T.)	Harvey-Batten			
*†§Man From Wyoming	Gary Cooper	July 12	6120	68 July 12
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Melinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug. 23		July 26
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*§§Youth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug. 2	2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	May 3	1 reel	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Ballet Class, The (A.T.)	De Mille-Albertieri	May 31	1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A	Miller-Dova	July 5	1 reel	May 24
*†§Chords of Memory		May 10	1 reel	
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May 24	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug. 9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Dresden Dolls (A. T.)	Gamby	July 26	1 reel	
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug. 2	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May 17	1 reel	June 28
*†§Getting e Ticket	Eddie Cantor	Mar. 22	948	no
*†§Glow Worm, The (A.T.)	Screen Song	Aug. 23	564	July 19
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	July 5
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time In the Old Town Tonight, A (A.T.)	Screen Song	Aug. 2	1 reel	July 5
*†§I Came First	Herman Timberg	Apr 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Hsme In the Dark	Screen Song	Feb 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June 7	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)	Bruce Novelty	Aug. 9	1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug. 16	2 reels	
*†§New Rhythm	Azpiazer & Band			July 26
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	July 26
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*§†Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House	Aug. 30	2 reels	
*†§Rube, The	Jimmy Barry	June 21	1 reel	
*†§Salt Water Ballads		Mar. 8	967	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§Schipa, Tito		May 24	1 reel	
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Sunset Hunter, The		June 24	1 reel	
*†§Tide Rises, The		June 14	1 reel	
*†§Toys	Ormonde Sisters	June 28	1 reel	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Wise Flies (A.T.)	Talkarton	July 19	1 reel	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

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FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale			
*†§Beyond Victory (A.T.)	Boyd-Collyer	July 13		
*†§Big Shot, The (A. T.) (F)				
*†§Clothes (A. T.) (F)	Constance Bennett	May 4		
*†§Crashing Through (A. T.)(F)	Wm. Boyd	June 8		
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2	7607	84 Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24		
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb. 15	6740	73 Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†§Painted Desert (A. T.) (F)	William Boyd			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Pardon My Gun (A.T.)	Starr-Duryea	June 29	5654	63 July 5
*†§Play Boy (A. T.) (F)	Eddie Quillan			
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5		
*†§Swing High (A.T.)	Twelvetrees-Scott	June 18	7500	75 May 3
*†§Treasure Girl (A. T.) (F)		Aug. 3		

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870	97 June 14
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	20 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon		2 reels	June 28
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Pugville Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Campus Favorites (A. T.)			1 reel	July 5
*†§Carnival Revue (A. T.)	Hiatt-Hughes		2 reels	July 19
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Child Life of India (A.T.)	Vagabond Adv. Series		1 reel	July 12
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*§†Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	June 28
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil e Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Drums of Fear (A.T.)	Vagabond Adv. Series		1 reel	June 28
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
†Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Jungle Jazz (A.T.)	Aseop Fable		1 reel	July 19

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series				2 reels	June	7
*†§Love's Memories (A.T.)	Seng Sketch	Feb.	16		1 reel		
*†§Mind Your Own Business (A. T.)					2 reels	July	12
†§Musical Beauty Shop (A.T.)					2 reels	June	7
†§Noah Knew His Ark (A.T.)					1 reel	June	7
*†§On the Air (A.T.)	Topics of the Day	Jan.	12		1 reel	Jan.	11
*†§Oom Pah Peh (A.T.)	Aesop Fable	May	11		1 reel	June	7
*†§Pathe Audio Review (A.T.)	Released Every Week				1 reel		
*†§Pathe Sound News	Released Twice Every Week				1 reel		
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr.	8		2 reels	Apr.	5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4		2 reels	May	10
*†§Ranchhouse Blues (A.T.)		May	17				
*†§Red Heads (A.T.)	Net Carr				2 reels	May	24
*†§Rich Uncles (A.T.)	Richard Carle	May	11		1 reel	May	3
*†§Ride 'Em Cowboy	White-Carney	April	13		2 reels	Apr.	5
*†§Romeo Robin, A					1 reel	June	28
*†§Royal Flush, A (A.T.)					2 reels		
*†§Rubeville Night Club (A.T.)	H. B. Watsee	Jan.	26		2 reels	Nov.	18
*†§Sacred Fires (A.T.)	Vagebend Adv. Series						
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5		2 reel	Jan.	11
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2		1 reel	Feb.	8
*†§Sixteen Sweetles (A.T.)	White-McNaughten	Apr.	20		2 reels	Apr.	19
*†§Sky Skinners (A.T.)	Aesop Fables	Feb.	16		1 reel	Feb.	15
*†§Snow Time	Aesop Fable				1 reel	July	26
*†§Songs of Mother	Seng Sketch	Feb.	2		1 reel	May	10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6		1 reel	Apr.	12
*†§Spleshing Through (A.T.)	Sportlight	Feb.	23		1 reel	Feb.	15
*†§Sporting Brothers (A.T.)					1 reel	June	7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2		1 reel	May	3
*†§Swell People (A.T.)	Marcie Menning					July	19
*†§Temple of Silence (A.T.)	Vagabond Ad. Series				1 reel	July	19
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2		2 reels	Nov.	23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19		1 reel		
*†§Tryine Them Out (A.T.)					2 reels	June	7
*†§Twe Fresh Eggs (A.T.)	St. John-Aubrey				2 reels	July	5
*†§Twe Plus Fours	Cerr-Hill				2 reels	July	26
*†§Voice of the Sea (A.T.)	Song Sketch	May	4		1 reel	May	3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13		1 reel	Apr.	19
*†§What, No Bath! (A.T.)	Topics of the Day	Mar.	9		1 reel		

RKO

FEATURES

Title	Star			Length Feet	Mins.	Reviewed	
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	65	Apr.	19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar.	2	6169	69	June	21
*†§Case of Sergeant Grischo	Merris-Compsen-Hersheit	Feb.	23	8191	92	Mar.	8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	8100	90	Apr.	5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	15	6175	65	May	31
*†§Fremed (A.T.)	Brent-Thomey	Mar.	16	6136	68	Feb.	15
*†§Girl of Part (A.T.)	O'Neil-Sherland	Feb.	2	6174	69	Jan.	4
*†§He Knew Women (A.T.)	Sherman-Peyce	May	18	6319	70	Apr.	26
*†§Hit the Deck (A.T.)	Dale Walker	Feb	2	9327	85	Dec.	21
*†§Inside the Lines (A.T.)	Compsen-Forbes	July	20			July	12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec.	21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb.	22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June	1	6463	72	May	31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	24	6234	69	May	24
*†§Second Wife (A.T.)	Nagel-Lee	Feb.	9	6058	80	Feb.	15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan.	12	6579	70	Jan.	4
*†§She's My Weakness (A.T.)	Carel-Lake-Bunce	Aug.	24	not set		June	28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July	20	5800	65	July	12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trever-Sparks				
*†§Dixiana	Bebe Daniels	Aug. 30	Not set		
*†§Escape (A. T.)					
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6379	67	July 19
*†§Leathernecking (A. T.)	Fey, Jr.-Rubin				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthern				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Welheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innecence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargaat	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Lend of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Remee (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warriar	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernande Orch.		1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Peep on the Deep, A	Clark & McCulleugh		2 reels	July 5
*†§Setting Sen, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec.
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Who's Get the Body (A.T.)	Nick & Teny	Aug. 3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed	
*†§Big Fight, The (A.T.)	Williams-Lene	Sept.	1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Ley	May	15	7200	80	Apr. 19
*†§Dude Wrangler, The (A.T.)	Duryea-Basquette	June		6200	68	May 24
*†§Fighting For the Fetherland		Apr.				
*†§Hello Sister (A. T.)	Hughes-Borden	Feb.		9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.				June 21
*†§Rene (A.T.)	Reland-Thomson-Leve					
*†§Sombres de Glorie (Spanish)	Special Cast	Feb.		9500	100	Feb 22
*†§What e Man (A.T.)	Denny-Segar	Apr.	1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewee	
*†§Aeress the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Net set	8860	98	Jen. 25
*†§Alter the Verdict (A.T.)	Tschechewa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Asphalt	Froelich-Amann	Allied Film.	Mar. 15	8 reels	85	May 10
†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
*†§Bettem of the World		Talk. Pic Epics	Sept. 1	3800	42	
*†§Bridge 68 (F.D.)	Verdi-Brink	Amer. Angle	Amer. 8		100	Apr 19
*†§Bright Eyes	Balfour-Trever	New Era	July	10.6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May	10 8572	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusuel Plct.				
*†Civilization	Hickman-Markey	Amer. Trad. Assn				
*†§Clancy in Well Street (A.T.)	Murrey-Littlefield	Aristocrat	Mer. 15	7127		Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Men, The (P.T.)	Chas. Hutchinson	Cesmos	May 2	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentweed-MacDonald	Biltmore Prod.	Jen.	5400	60	Dec. 14
Decks of Hamburg	Jugo-Fritsch	Ufa				
*†§Drifters		Harold Auten			40	July 5
*†§Escaped from Dartmoor	Bering-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jerden	Lane Chandler	Big 4	June 23	5400	60	July 26
Figaro		France-American Net Set		6360	71	Dec. 7
*†§Heeri's Meledy (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jen. 10	7609	85	Jen. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagebond (A.T.)	Heid-Froelich	Ute Film				
In the South Seas with Mr. and Mrs. Pinchet		Talk. Pict. Epics.	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Conge Plct. Ltd.	Apr. 13	7778	86	Apr. 28
Jade Casket, The	French Cast	Cesmos		5800	64	
*†§Juno and the Paycock (A.T.)	Sera Allgood Herold Auten		June 27	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Roberds	Audible	Mar. 8	5825	65	Mar. 29
*†§Lest Geds (A.T.)		Talk Pic. Epics	Sept. 1	4800	53	July 12
Lost Patrol		Pro Patria	Not Set	5100	57	Oct. 24
*†§Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100	mins.
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Dimsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Port	Special Cast	Ufa Films				
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	Mev	12 5600	62	July 5
Sea Fury	Mildred Harris	Tom White	Net Set	5200	58	Dec. 7
*†§Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 20	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Herton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18	6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mesjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Grelle	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
Worldly Goods		Continental				Aug. 2
*†§Would You Believe It?	Walter Ferde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewee
*†§Ape, The (A.T.)		Liberty Pred.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Seul and Dress				
†§Burned Evidence (F)		Cantinental		
Buying a Wife	Special Cast	Aff. Europeen	7 reels	
*†§Clewn, The (F)		Continental		
*§†Comebaok, The (A.T.)		Majestlo		
*†§Dancing Fathers (A.T.)				
†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Pred.		
*†§Diverce Questlen, The (A.T.)		Majestle		
Duty to be Silent	Marla Albana	Aff. Eureoean	6 reels	
*†§East Lynne (A.T.)		Liberty Pred.		
*†§East of Asia (A.T.)		Liberty Pred.		
*†§Everybody's Girl (A.T.)		Liberty Pred.		
Exedus to the New World, The	Lyon-Prevost	Pleneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Speciel Cast	Aff. European	7 reels	
Great Unknown, The	John Leder	Aff Eoropean	8 reels	
*§†Hall the Women (A.T.)		Majestlo		
Her Viennese Lover	Asther-Nelan	Aff. European	6 reels	
*†§In Oklahema (A.T.)				
*†§Lady of the Lake, The	Percy Marment	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mether's Millions (A.T.)		Liberty Pred.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nelan	Aff. Europeen	7 reels	
*†§Prlee Mark, The (A.T.)		Majestlo		
*†§Red Kisses (A.T.)				
*†§Remantic Sceundrel, The (A.T.)				
*†§Second Honeymeoa, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestlo		
*†§Smart Women (A.T.)		Majestlo		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Teday (A.T.)	Nagel-Owen	Majestle		
*†§Trap, The (A.T.)		Majestle		
*†§Unforbidden Sin, The (F)		Continentel		
Unholy Love	Wegener-Petrovitch	Aff. Europeae		
When Duty Calls	Soecial Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)	Kirkweed-Kennedy	Continental		
*†§Werst Weman in Paris (A.T.)		Liberty Prod.		

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visugraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Horry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov.
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chela Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to Indie	Travelogue	Fitzpatrick		
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12. 350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lowmer	Advence Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style end Class (A.T.)	Marty Barretz	Judee Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 8
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5971	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar. 25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Leese-Day	June 15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May 23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July 14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June 20	5169		Aug. 2
*†§Mamba (A.T.)	Hershelt-Boardman-Forbes	Mar. 10	6183	69	Mar 1
*†§Medicine Man, The (A.T.)	Benny-Bronson	June 15	6211	69	June 21
*†§Neer Rainbow's End (A.T.)	Steele-Lorraine	June 10	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6994	78	May 24
*†§Swellhead (A. T.)	Gleeson-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Lasco				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Mareea-Marie				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Pacer Profits				
*†§Paradise Island (A.T.)	Harlan-Dey	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
*†§Rattle Straps				
*†§So This Is Mexico (A. T.)	Armida			
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Torrent, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cosseck's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drum	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain Kino, The	Color Symphony		1 reel	
*†§On the Plantation	Forbes Rondolph Singers		2 reels	May 10
*†§Pharoeh's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Tought Me	Color Symphony		1 reel	
*†§Tales of Areby	Color Symphony		1 reel	
*†§Temole Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Ster	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mor. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mer. 8
*†§Lummox (A.T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Glsh-Nagel-La Rocque	Aor. 12	6592	72	Mar. 26
*†§Puttin' on tha Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6509		Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§Bat Whispers, The (A.T.)	Chester Morris	Dec. 20			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Berry, Women of Passion (A. T.)	Norma Talmadge	Nov. 8			
*§†Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Reeching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson				
†§Whoopee (A. T.)	Eddie Cantor	Sept. 7	8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Dete	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		July 19
*§†Wizard's Apprentice		Aor. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	Le Plante-Boles	Aor. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 26	5[illegible]	65	Mer. 29
*†§Cohens and the Kellys In Scotland.	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratio' Kid (A.T.)	Hoot Gibson	July 20			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Oames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5773	66	Feb. 8
*†§Ovil's Pit, The	Speciol Cest	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 Issue			
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Meynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murroy-Crawford	Mer. 30	5299	50	Aor 19
*†Lucky Lorkin	Ken Meynord	Mar. 2	5785	64	Mer. 22
†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountoin Justice	Ken Maynard	May 4	6748	75	Mer. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec. 25
*§†Parade of the West	Ken Maynard	Jen. 19	5900	65	Feb. 1
*†§Roering Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 11			
*†§Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Storm, The (A. T.)	Speciel Cest				
*†§Trailing Trouble	Hoot Gibson	Mer. 23	5198	67	Mer. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	[illegible]	5025	56	Jen. 4
*†§What Men Went	All Ster	July 13	6041	67	
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4511		
*†§Young Desire (A.T.)	Mary Nolen	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 28
*†§Boudoir Diplomat (A.T.)				
*†§Bullet Proof (A.T.)				
*†§Cohens & Kelleys In Ireland (A.T.)				
*†§East is West (A.T.)	Lupe Velez			
*†§Flirt, The (A.T.)	Glenn Tryon			
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff			
*§†Hunchback of Notre Dame (A.T.)				
*†§King of Jazz Revue, The (A.T.)	Whitemen's Band & Special Cest		8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan				
*†§Lady Surrenders, The (A.T.)					
*†§Little Accident (A.T.)	Fairbenks, Jr., Page	Sept. 1			July 12
*†§Love Cevalier, The (A.T.)	Boles-Loff				
*§†Merry-Go-Round (A.T.)	Loff-Boles				
*†§Oregon Trail (A.T.)					
*†§Ourang					
*§†Outside the Law (A.T.)	Nolan-Robinson				
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
*†§Scrub Dak (A.T.)	Hoot Gibson				
*†§Serenade (A.T)	John Boles				
*†§Signal Tower (A.T.)					
*†§Singing Caballero (A.T.)	John Boles				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stambeul (A.T.)					
*†§Week-End Girl	Laura La Plante				

SHORT SUBJECTS

Title	Star	Rel. Dote	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Porade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mer. 29
Crimson Courage	Ted Carson	Mer. 8	2 reels	Feb. 1
Danger Cleim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leove	Sid Saylor	Mer. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Aor. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Beshful Beau	Arthur Lake	June 11	2 reels	Mev 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Feir	Oswald Cartoon	Jan. 8	1 reel	Dee. 7
Last Stend	Bobbie Nelson	Jen. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Aor. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Cerson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snepov	Sid Saylor	Feb 12	2 reels	Jan 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Policy	Edwords	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10.	1 reel	
Omar Khayam (Reissue)		July 21	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	Mey 21	2 reels	Apr. 26
Pony Exoress Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 4		
Pronto Kid, The (Reissue)	Edmund Cobb	Aor. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jen. 18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Morry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Sitting Pretty	Arthur Lake	Jan.	15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr.	2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July	12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7	1 reel	
Trail of the Peek	Ted Carson	Jan.	7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May	12	1 reel	
Wey of the West (Reissue)	Neely Edwerds	Feb.	1	2 reels	
Why Walt	Slim Summerville	Feb.	10	1 reel	
Whip Hend, The (Reissue)	Billy Sullven	Mar.	15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May	24	2 reels	
William Tell		Jan.	27	1 reel	
Wolf's Fangs	Ted Carson	May	31	2 reels	May 18

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar.	3	2 reels
*†§Big Circus, The (Serial)	Bushmen, Jr.-Vaughan			
*†§Bowery Bimboes	Oswald Cartoon	Mar.	17	1 reel Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3	1 reel Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June	25	2 reels Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31	2 reels Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3	2 reels Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb.	3	1 reel Jan. 11
*†§Cold Feet	Oswald Cartoon	July	28	1 reel
Fenny the Mule Cartoons				1 reel
*†§Fellow Students	Sid Seylor	Apr.	9	2 reels Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent			2 reels
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3	2 reels
*†§Halowe'en	Sporting Youth	Apr.	14	2 reels Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr.	14	1 reel Apr. 12
*†§Hell's Heels	Oswald Cartoon	June	2	1 reel June 7
*†Henpecked	Oswald Cartoon	Aug.	11	1 reel
*†§His Bachelor Deddy	Sunny Jim	May	14	2 reels Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19	1 reel May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20	1 reel Nov. 30
*†§Indians Are Coming (A.T.)	McCey-Roy			12 Episodes
*†§Jade Box, The	Lorraine-Perrin	Mar.	24	10 episodes Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17	1 reel Jan. 25
*†§Leather Pushers Series				2 reels
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2	10 episodes April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20	2 reels Jan. 11
*†§Mush Again	Sunny Jim	Apr.	23	2 reels Mar. 29
*†§My Pal Paul	Oswald Cartoon	June	18	1 reel June 28
*†§Neighbors	Sunny Jim	Mar.	26	2 reels Mar.
*†§Not So Quiet	Oswald Carteon	July	7	1 reel July 26
*†§Oswald Cartoons				1 reel
*†§Outdoor Sports	Sid Saylor			2 reels Dec 14
*†Prison Panic	Oswald Cartoon	Apr.	28	1 reel May 10
*†§Royal Feurflush	Sporting Youth	Feb.	17	2 reels Jan. 25
*†§Schoolmates	Sporting Youth	Apr.	28	2 reels Apr. 26
*†§Seeing Stars	Sporting Youth	Mar.	17	2 reels Mar. 8
*†§She's a He (A.T.)	Sunny Jim			2 reels May 10
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels Jan. 25
*†Snappy Salesmen	Oswald Cartoon	Aug.	25	1 reel
*†§Spooks	Oswald Cartoon	July	14	1 reel
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels Dec. 14
*†§Stop That Noise	Sunny Jim	July	18	2 reels June 14
*†§Strange As It Seems Novelties				1 reel
*†§Talking Newsreel				1 reel
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec	9	10 episodes
*†§Terry of the Times (Serial)	Howes-Thompson	Aug.	11	10 episodes June 21
*†§Traffic Troubles		Mar.	12	2 reels Feb. 15
*†§Trampling Tramps	Oswald Cartoon	Mar.	31	1 reel Mar. 29
*†§Up and Downstairs		Jan.	25	2 reels
*†§Vernen's Aunt	Dent-Archer	Feb.	19	2 reels Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79	Dec. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segel	June	14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1	5814	85	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31	7570	84	Mar. 29
*†§Men frem Blankley's, The (A.T.)	John Barrymere	May	24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3	4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Delroy-King	Aug.	16	5850	65	July 12
*†§On the Berder	Rin-Tin-Tin	Mar.	15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7	4280	68	July 26
*†§Royal Box (A.T.) (German)	Moissi-Horn			8000	89	Dec. 28
*†§Second Chelce (A. T.)	Dolores Costello	Jan.	4	8150	91	Jan. 11
*†§Seeend Floer Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6878	76	July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson	Not Set	Not Set	July 26
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	75 June 14
*†§Danube Leve Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lichtner			
*†§Recaptured Leve (A.T.)	Bennett-Halliday		6094	68 June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Letti Loder			
*†§Steel Highway, The (A.T.)	Hell-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*†§Viennese Nights (A.T.)	Grey-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Alda, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Devis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Lendis-Halligen-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestre	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Body Slam, The	Lembert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriem		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitephone Kiddies	688	8
Cave Club, The	Leech, Mermen-Pierlot	793	9
Celeste Aide	Giovanni Martinelli		9 June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Loncy Tunes No. 2		
Contrary Mery	Bobby Wetson	839	9 June 7
Cry Beby	Mery Louise Treen		
Danger	Litel-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bertlett	725	8 July 26
Devil's Parade, The	Speciel Cest	888	10 June 14
Done in Dil	The Potters	1539	17 June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teesdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10 June 21
Evolution of the Dance		1071	12 Feb. 22
Faust	Le Ist Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Gregan	519	6 Apr. 19
For Sale	Gregory Rotoff	523	6 June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
Glee Quartette, The	Jack Buehanan	552	6 Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayer	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15
Heidt and His Californians			June 7
Her Relatives	Noely Edward		
Holland		733	8 June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Loreh-Graham	2 reels	June 14
Japanese Bowl, The		694	8 June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Lobo, Dog of Dogs	Lebo	590	7 Mar. 8
Lonely Gigle	Lottl Loder	922	9
Lost and Found	Irene Shirley		
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Matinee Idle	Henry Hull	685	8 June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Reberto Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
New Rythm	Havana Casine Orch.		
Nile Green	Broderick-Crawferd	740	8 June 7
No-Aecount, The	Special Cast	777	9
Office Steps		874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9 Feb. 8
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
Pay Off, The	H. B. Walthall	1076	12 Mar. 8
People Versus, The	Campeau-O'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Oaks	537	6
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavenaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Royal Fourflusher, The	Eddie Buzzell	1556	17 June 14
Russian Rhapsody, A	Kazneteoff & Nicolina	704	8
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slepped	Tom Dugan		June 7
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisce	1390	16 June 7
Sound Effects	Buddy Traps	653	7 May 10
South Sea Pearl	Gasten Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Stepping Oout	Lee Donnelly		
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Suspleion	Lyons-Earls-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talkine It Over	Jack Dsterman	739	8
Taxi Talks	Tracy-Alexander	1346	15 June 14
Temple Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819	9 Feb. 8
Webster ien Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitephone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11 June 14
Who Pays?	Murray-Dekland	942	10 Mar. 15
Window Cleaners	Brice-Edwerds	637	7 Apr. 19
Work, Milton C.			
Yamekrew		857	9 Apr. 26

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Motion Picture NEWS

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Entered as second class matter April 2, 1928, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Price 20 Cents

Published Weekly. $3.00 a Year.

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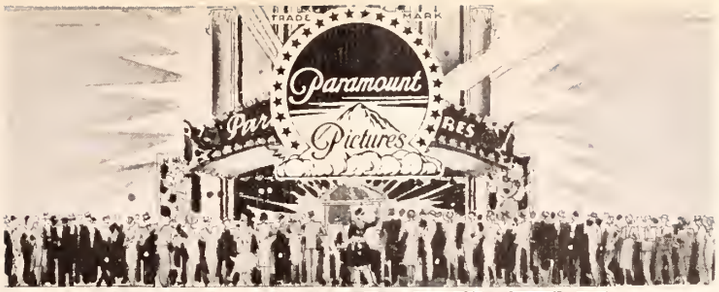
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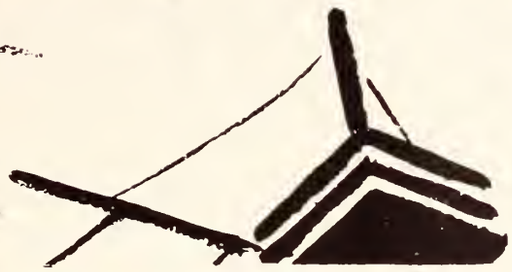
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TITAN SMASHES MOW PATH TO LEADERSHIP

Setting the Heart of the World Afire!

DIXIANA

RADIO'S MIGHTY DRAMATIC SPECTACLE

Second Week Orpheum, Los Angeles! Second Week Orpheum, Frisco! Poised for Sweep Engagements Portland, Seattle and Points West!

DANGER LIGHTS

First Great Railroad Melodrama of the Talkers! LOUIS WOLHEIM...ROBERT ARMSTRONG...JEAN ARTHUR. Sensational new sound effects

ESCAPE . . LEATHERNECKING

HALF SHOT AT SUNRISE

CIMARRON

And a Grand Array of Others Moving Swiftly Toward the TITAN Stages . . .

Radio PICTURES

Reg U.S. Pat Off.

The Most Widely Read Page in the Industry



18 Motion Picture News August 2, 1930

The Insiders' Outlook

THAT Roxy-Fox situation is declared nearing a climax, with the parties approaching an agreement on abrogation of the showman's contract. Roxy is slated to join the RCA-RKO interests, as head of the mammoth theatre to be housed in the Radio City project planned for New York.

His contract with Fox still has about two years to run, and although it has been stated repeatedly that no contract has been signed, the inside dope is that the deal is all set, signed and bank-vaulted. It is reported on good authority that the Roxy-RCA agreement was completed when he went to Bermuda in company with N. R. Aylesworth, president of National Broadcasting.

At the time, Roxy called in his whole staff and informed them that he was joining the new venture. Although the Radio City project won't be completed for two years or more, at least, Roxy it is said, is to join NBC's broadcasting activities if agreement to cancel Fox contract is completed.

Big Potatoes

Howard Hughes is no piker when it comes to spending dough. He showed it in the making of "Hell's Angels" and he's emphasizing it in putting over the picture, aided and abetted by Sid Grauman.

Now he's planning to splurge on Broadway like nobody's business. He's just signed for a neon sign to light the street which will cost 75 grand, it is claimed. No indication as to where it's to be hung has been given, but it is promised to be a dazzler.

He intends to top this off with a newspaper campaign which will cost another $100,000. Another $100,000 is being spent for other signs and billposting.

The film is to be presented simultaneously starting Aug. 15 at the Criterion and Gaiety.

The former seats 850. The latter 808. The Criterion can do better than $18,000 weekly. The Gaiety, a few dollars less. Your adding machine might jam in doping this one out with mathematical precision. Regardless of that, you must admit this chap Hughes is either a champ gambler, a sublime believer in everlasting faith or just plumb reckless.

Catechism

A PRECIOUS yarn, this. The story of a coast writer who had the courage to use the word "catechism" in his talker script.

The producer—AA1 example of the kind who rides rough-shod over everybody and everything—asks:

"Why use that kind of language? Nobody will know what you're talking about."

Writer: "Well, you know what it means, don't you?"

Producer: "Me? Of course, I know. It means when something terrible happens."

Yet this producer brags he has made his first million, has a yacht and, while he won't admit it—readily—believes he is touched with genius.

In the Fall

The labor situation may blow up clear into the heavens in the fall. The big chain operators are reported to be primed for a battle—a real, two-fisted, he-man, no quarter affair—by the time the cool weather arrives.

If the signs point at all in the direction they are headed, it might be that, among other matters, 1930 will be marked down as the year in which the circuits and the unions had their roughest set-to. Who will win? You decide.

This *Insider* does know this: The scrap will be bitter, to the death and one to observe from afar. It'll be safer.

Cash

Warners' theatre acquisitions in Illinois would have made considerably greater progress than is now the case had Chicago theatre owners not been so insistent on receiving cold cash for their leaseholds or properties, according to a Chicago *Insider*.. Deal after deal for either chain houses or lone indie spots has been held up in Chi, not through haggling over price, as has been supposed, but because of Warners' reported inclination to employ stock certificates for legal tender. Chicago exhibitors, who are willing to sell, for the most part are anxious to get out of the show business entirely. And, the difficulty as far as the buying circuits are concerned, is that they want to get out with cash in hand.

This explanation has been sufficient to make decidedly questionable when Warners will get two chains, comprising about twenty houses, and which were among the first the circuit opened negotiations for on entering the Chicago field.

Clearing the Bar

He came a cropper, this chap. Went for a spell of gambling that got the best of him and, as usual, those willing to step on a fellow when he's hitting the toboggan, did just that and washer their hands of the incident.

But the incident refused to remain closed. The man involved—you'd recognize the name in a minute if this *Insider* divulged it, which he won't—is staging a come-back. A real one, too.

He's working like the very devil, earning an extremely comfortable stipend and—what is extremely important—paying off his debts as rapidly as earning power permits.

Give him credit. He rates it.

One Middle, Two Ends

If the executive whose personal activities include building of exchanges for his company to buy at a figure in excess of their worth doesn't watch his step his official bankers may have something to say about it. And it won't be pleasant.

If the executive of another company who insists that all theatre acquisitions are cleared through a brokerage firm in which he holds an interest doesn't take care he may find the ground slipping away from under his easy chair. That wouldn't be pleasant, either.

Experience

SOME interesting developments may be in store at the Columbia studio in producing "Tol'able David" as a talker.

Henry King, who made the silent version and piloted it to a "Photoplay" medal for the best picture of its year, picked up his chapeaux and walked off when Harry Cohn began to expound and pound his own ideas as to how the film should be produced.

Those who know King understand why he didn't take it. Those who know Cohn also understand why he tried to give it.

Quaint

THEN there is a favorite Hollywood yarn which always causes snickers, no matter how many times told.

It concerns a prosperous producer. He entertains in the best Hollywood manner and even gets some of the best people around his dinner table. His idea of big business is to have a telephone connected at the dinner table, conduct studio routine, haggle over prices and lay employees out cold while his guests, more often than not, watch the spectacle in amazement.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. William A. Johnston, President and Publisher. E. J. Hudson, Vice-President. Hotel Roosevelt, Hollywood. Charles E. Hynes, Managing Editor. James P. Cunningham, News Editor. Raymond E. Gallagher Advertising Manager; Los Angeles Office. Walter K. Towers, Chicago Office. 910 So. Michigan Avenue. Central West Representative. Inc.; United States and Mexico and all U. S. Possessions, Canada, $5.00. Foreign, $10.00. Copyright 1930, by Motion Picture News, Inc. United States and Great Britain. Title registered in U. S. Patent Office and foreign countries. Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.

A regular weekly feature of

MOTION PICTURE NEWS

FOR 25 YEARS PATHÉ COMEDIES HAVE LED THE FIELD

The great feature stars of today were PATHÉ COMEDY players of yesterday—PATHÉ picks the best and the public approves the choice with fame and fortune.

PATHÉ Directors, Authors, and Composers are natural-born Creators of snappy gags, high powered puns, hot numbers, graceful melodies and toe-tickling tunes, all in grand ensembles of gorgeous girls surrounding comedy stars whom the Gods destined to make the whole world laugh.

Believe it or not—the public knows this and what the public knows is reflected —every day—in the cash receipts.



PATHÉ



AND FOR 1930-31 PATHÉ IS FARTHER AHEAD THAN EVER

RAINBOW COMEDIES

Fast and furious in all the colors of the rainbow, with a pot of gold for the exhibitor who shows them.

WHOOPEE COMEDIES

Young America makes joy unterrified and undefiled.

MANHATTAN COMEDIES

Sophisticated comedy of Main Streets and the Big Towns. Latest popular songs, new jokes, smart gags.

FOLLY COMEDIES

The foibles of farce and gracefulness presented by the daintiest dancers in the profession.

RODEO COMEDIES

An answer to the public demand for talking Westerns featuring cowboy songs and campfire wit.

MELODY COMEDIES

Musical tabloid with popular singers and dancers. A riot of fast stepping melody.

CAMPUS COMEDIES

College whoopee introducing things not found in the curriculum of any university.

CHECKER COMEDIES

Slapstick in which the big stick of sure-fire entertainment is wielded without restraint.

COMEDIES

"TOP SPEED"

with FIRST NATIONAL'



RICHARD

Barthelmess

in the Ace Of All Air Epics

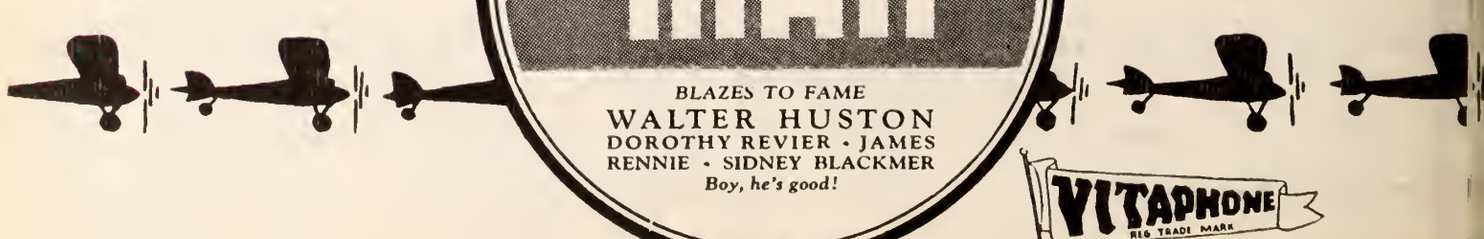
The DAWN PATROL

leads the way

Blasted records to smithereens in New York, Boston, Pittsburgh, Chicago, Detroit, Frisco, Seattle, Philadelphia and Portland. With

DOUG. FAIRBANKS, Jr. NEIL HAMILTON

46 Stunt Flyers



The BAD MAN

BLAZES TO FAME

WALTER HUSTON

DOROTHY REVIER • JAMES RENNIE • SIDNEY BLACKMER

Boy, he's good!

VITAPHONE

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"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its produ

AHEAD

Squadron of Hits!



NUMBERED MEN

FLIES TO VICTORY
with the only true, inside story of jail riots... with
BERNICE CLAIRE • CONRAD NAGEL • RAYMOND HACKETT
RALPH INCE

TOP SPEED

Zooms to Glory
with JOE E. BROWN
BERNICE CLAIRE
JACK WHITING LAURA LEE
Records fell in Pittsburgh and Washington (first two showings). Set for runs in country's "A" houses. An Ace of First National's Squadron of Hits.

THE RIGHT of WAY

Reaches New Heights of Dramatic Achievement with
CONRAD NAGEL • LORETTA YOUNG • FRED KOHLER

SCARLET PAGES

Hits The Heart Of Womanhood
Introduces
ELSIE FERGUSON
to the talking screen
with Marion Nixon, Grant Withers, John Halliday

Smiles of appreciation on the lips of exhibitors who have bought First National product turn to laughs of content as release after release continues to hold the high level of merchandise and entertainment value.

Soon to take their place in this squadron of hits are *Otis Skinner* in "KISMET," *Lewis Stone* and *Leon Janney* in "FATHER'S SON," *Marilyn Miller* in "SUNNY," and *Edward G. Robinson* heading a starring cast of names in "LITTLE CAESAR."





FIRST NATIONAL WILL CONTINUE FIRST!

FIRST AND OLDEST

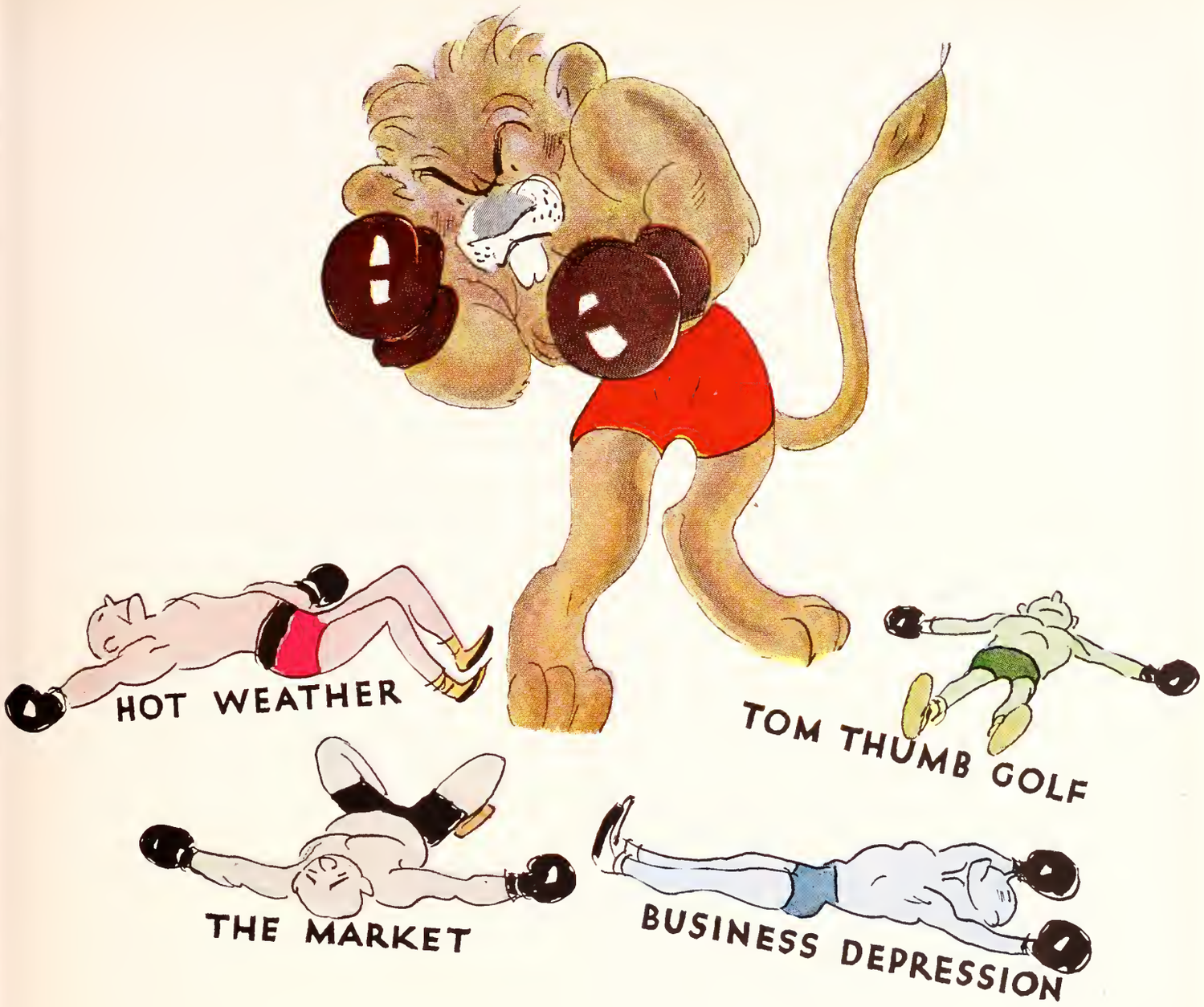
Biographical Reference Work in the Industry

MOTION PICTURE NEWS BLUE BOOK—complete data for busy studio executives and newspaper and magazine photoplay editors on the important people who write, produce, direct, enact, sell and advertise motion pictures.

CHESTER B. BAHN

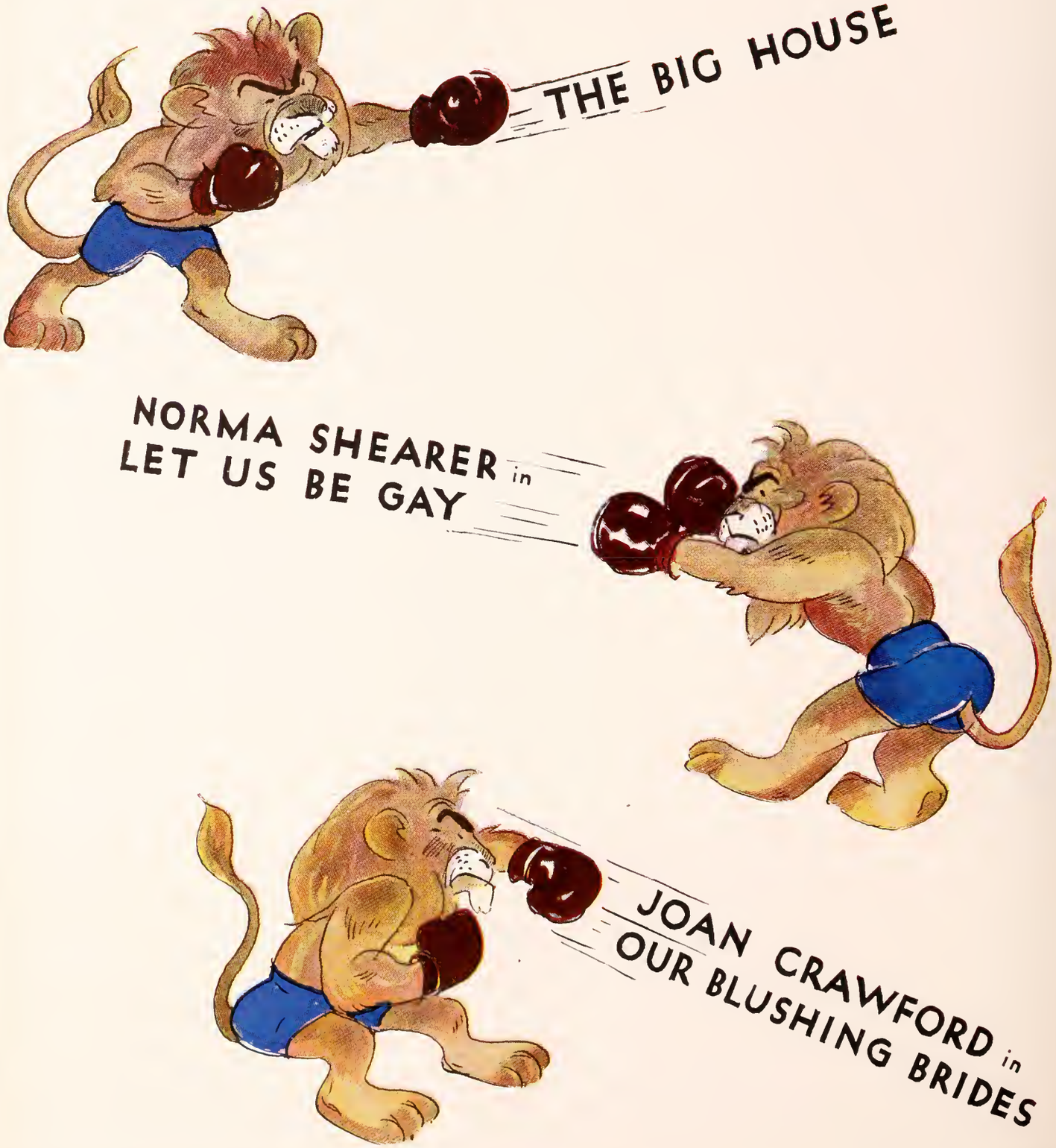
Motion Picture Editor of the Syracuse Herald, in a recent edition, wrote:

"Quite frequently customers of this department as well as members of The Herald-WSYR Radio Movie Club express curiosity as to the source of intimate facts concerning screen stars typed or broadcast by your reporter. Receipt of the 1930 edition of MOTION PICTURE NEWS BLUE BOOK makes pertinent the disclosure that this annual volume is the authority. Without it as aid, I venture the opinion that movie writers would be lost indeed."



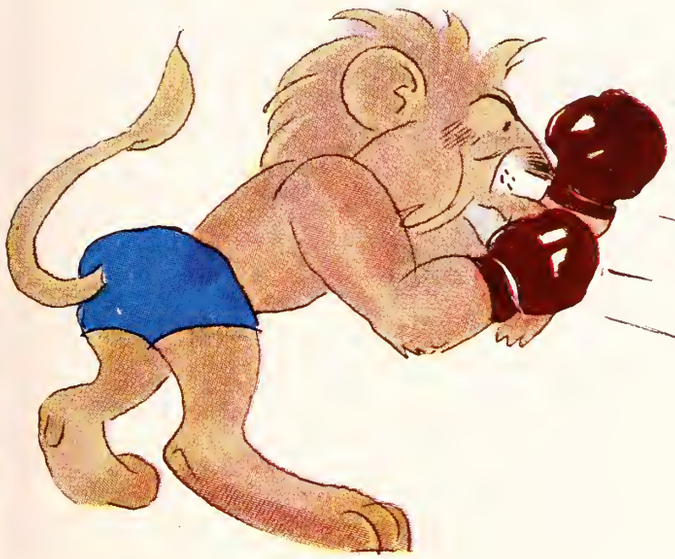
WHERE WOULD THIS INDUSTRY BE RIGHT NOW WITHOUT METRO-GOLDWYN-MAYER'S SENSATIONAL SERIES OF HITS?

METRO-GOLDWYN-MAYER PICTURES ARE LICKING ALL OPPOSITION!



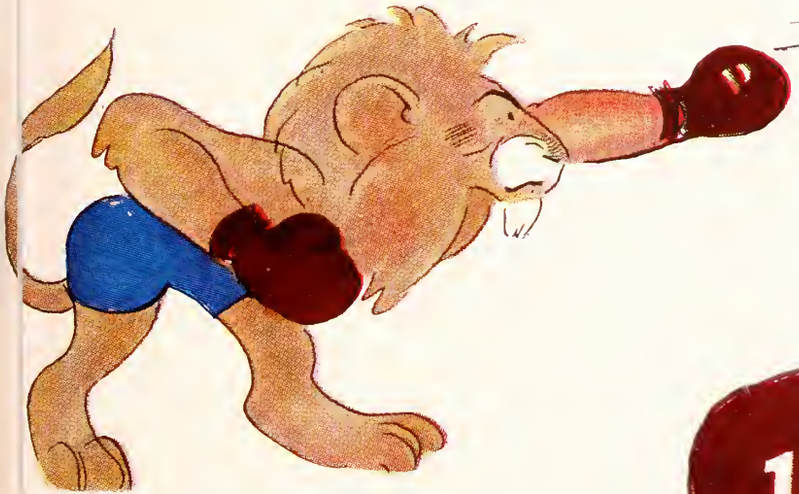


GRETA GARBO in
ROMANCE

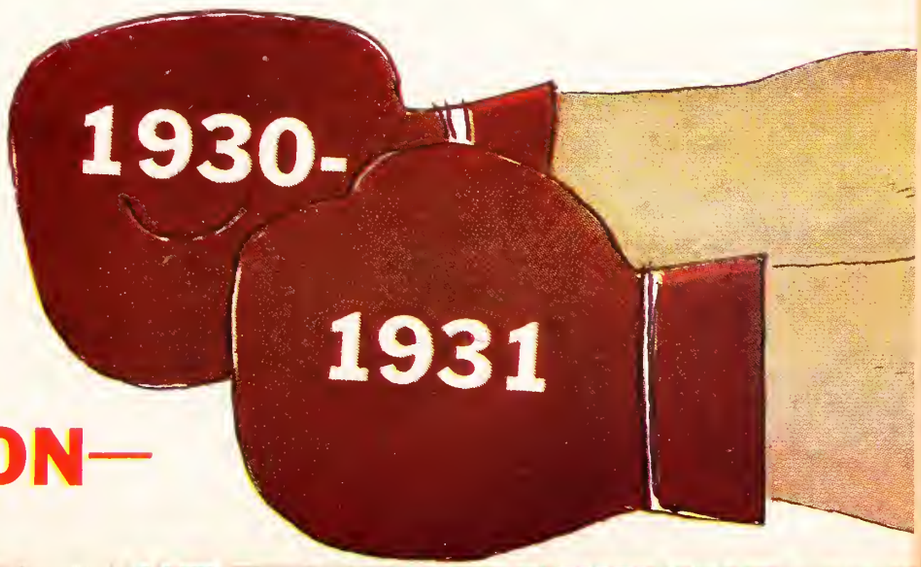


DRESSLER-MORAN in
CAUGHT SHORT

NORMA SHEARER in
THE DIVORCEE

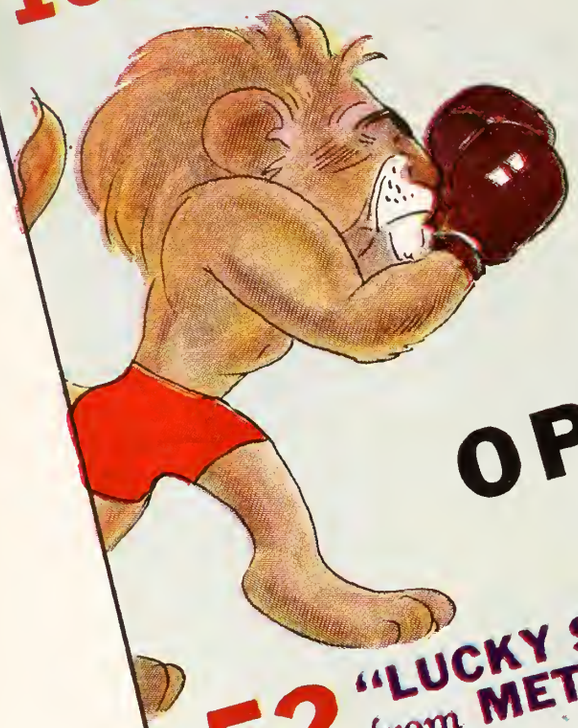


WILLIAM HAINES in
WAY OUT WEST



**AND A PUNCH
IN EITHER FIST
FOR NEXT SEASON—**

1930-31 FIGHT CARD



KID LEO

of M-G-M

vs.

OPPOSITION

52 *from* "LUCKY STAR" PRODUCTIONS METRO-GOLDWYN-MAYER

MARION DAVIES (3)
JOAN CRAWFORD (4)
GRETA GARBO (3)
RAMON NOVARRO (3)
NORMA SHEARER (2)
LON CHANEY (1)
JOHN GILBERT (2)
LAWRENCE TIBBETT (2)
BUSTER KEATON (2)
COSMOPOLITAN (4) (GRACE MOORE)
WILLIAM HAINES (4)
DRESSLER & MORAN (2)

LUCKY STAR PRODUCTIONS (20)

GOOD NEWS
MERRY WIDOW
NAUGHTY MARIETTA
BILLY THE KID
TRADER HORN
MADAM SATAN (*Cecil DeMille*)
LOVE IN THE ROUGH
TAMPICO
THE CRISIS
MARCH OF TIME
PASSION FLOWER
MONSIEUR LE FOX
DARK STAR
WAR NURSE
THOSE THREE FRENCH GIRLS
BALLYHOO
WORLD'S ILLUSION
DANCE FOOLS DANCE
THE GREAT MEADOW
DIXIE, THE DARK HORSE

SHORT SUBJECTS

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M-G-M COLORTONE REVUES (8)
NOVELTY GROUP (4)
BURTON HOLMES (12)
FLIP THE FROG (12 CARTOON)
HEARST METROTONE NEWS (104)

It's a push-over for METRO-GOLDWYN-MAYER

"Your Lucky Star"

VOLUME XLII
NUMBER 6

Motion Picture News

NEW YORK CITY
AUGUST 9, 1930

Bankers, Aroused Over Yarns of Graft, Order Sweeping, Secret Investigation

Here's the Guy Who Started It

Discovered, hiding away in the hill-billy mountains of Tennessee, one real estate operator named Garnet Carter, the gent who is wanted by exhibitors far and wide for stating those Tom Thumb golf courses. Carter hit upon the idea three years ago and became a millionaire over night. He receivs a royalty on all courses sold, average price of which is about $2,000.

The *New York Sun* estimates the combined total of courses to reach 6,000, dotting every section of the country.

Probe to Embrace New York and Hollywood Alike— Clean-Up Demanded

A housecleaning, ordered by the bankers, is about to get under way with no waiting until spring to get it started.

Reports of graft riding rampant through several picture organizations and reaching right up into high executive chambers are being wafted from Times Square to Wall Street and the odor the stories is kicking up in financial circles is anything but pleasant.

Emissaries of several banking groups who are heavily interested in motion pictures are on the hunt for evidence with every expectation that they will get it before their search is ended. Fortified with the facts, as they confidently expect they will be before the digging-in process is ended, the dope will then be submitted to the downtown moguls, who are expected to take speedy action in calling upon the guilty individuals for an explanation coupled with a firm insistence that they discontinue the practice.

It is easily possible that several treasuries will be reinforced with the funds, in part or in toto, which have been diverted from the strong boxes as commissions.

Hollywood—The ugly spectre of graft, long suspicioned by bankers for the picture industry, is about to be brought into the open. Secret investigators from New York are about to alight on Hollywood to discover what they can about the under-cover activities at the studios.

The colony is full of yarns about players, directors and writers dropped by certain organizations upon contract expirations only to be re-employed at higher figures with much of the monetary difference between the old contract and the new going to agents for splits with the higher-ups.

How far the probe will get is a question. That it will be thorough is a fact. Few in the colony are expected to come into the open, fearing that they will eventually find studios doors closed to them if it should become known that their evidence aided the investigators in fixing graft charges where they belong.

Maybe Clara Bow Engagement'd Be Easier Comeback

Hollywood—Just think of it, a burglar awed by Douglas Fairbanks, his victim, and apologizing for the "intrusion" after entering the Fairbanks home. That's the story "Doug" tells adding that he gave the youth $35 in bills and sold him the idea it was dangerous to ransack the house. His salesmanship saved Mary Pickford's jewelry, according to Fairbanks' version.

The matter was not reported to the police, so there will be no investigation, but there has been a suspicion—just the faintest—that the story may have some connection with the reported waning prestige of the Fairbankses due to the talker rage and a desire to crash a few headlines.

Bankers May Put Colvin Brown at Pathe Helm Again

Colvin W. Brown, former executive vice-president of Pathe, may be returned to that company at the invitation of the company's bankers. The report, emanating from inside Wall Street circles, is unconfirmable, but follows on the heels of Phil Reisman's withdrawal as general sales manager to join Universal in a similar capacity.

It is understood the bankers, in digging into the Pathe situation, emerged extremely well satisfied with the showing made by the company under Brown's tutelage and that, in view of past performance, the former operating head may shortly be asked if he is interested in again taking over his old post.

Is Joe Leo In Or Out? Clarke Must Dope This One

Harley L. Clarke will soon determine exactly what he proposes to do about Joe Leo, brother-in-law of William Fox and president of the former Fox Metropolitan Playhouses, Inc., until the new regime at Fox replaced him with Harry C. Arthur.

Leo has a contract. When the switch was made, he was given a 90-day vacation with instructions to report to W. J. Michel, one of Clarke's advisors at Fox, upon expiration of the holiday. Leo did so on Tuesday and was told to take a couple of more weeks of play until Clarke decided what he wanted Leo to do.

If Leo is assigned duties, he will be the only former William Fox-allied executive to be active in the company's affairs. There is a possibility his contract may be settled for cash.

Fox himself is on the payroll at $10,000 a week as the chairman of a phantom advisory committee. This arrangement is scheduled to run for five years and is part of the deal Fox made with Clarke when he sold out his Class B voting stock.

Ben Zeidman Quits After Story "Jam"

Hollywood—Because he disagreed with B. P. Schulberg, general manager of Coast production, over a story, Bennie Zeidman has resigned as an associate producer for Paramount. He is joining Columbia as an associate producer.

Despite the disagreement, the parting was a friendly one, Zeidman told Motion Picture News. He had been a Paramount associate producer for three years.

Returning to Film Board If Arbitration Renewed

Cleveland—When and if arbitration is resumed in this territory, independent distributors intend to renew their cancelled membership in the Film Board. The independents pulled out when compulsory arbitration was declared illegal, feeling that expense of membership no longer was warranted.

Motion Picture News

Vol. XLII NEW YORK CITY, AUGUST 9, 1930 No. 6

THE SADDEST COMEDY OF THEM ALL

HOLLYWOOD has broken loose again. All over this country, unsavory reports of the film colony's infidelities and the bad behavior of its citizenry are reaching an insatiable public via newspaper headlines that scream their stories.

In the last six months, Hollywood has been a newspaper man's paradise. If he looked for divorce, he found it—plenty of it. If it was dishonesty in filing tax reports, he found that. If his search fell as low as an open brawl in a public restaurant or at a private party, that, too, was there ready to be picked up and flashed the length and breadth of the land.

Hollywood Is the Pacemaker

The nation is being furnished a spectacle that doesn't reflect any surplus credit on the kinds of men and women who make up this industry. It may be unfair for the business as a whole, but in the public eye, we are judged as Hollywood acts.

Isn't it ironic and futile for Will Hays or any other mentor of motion pictures to drill into the consciousness of women's clubs and church organizations the doctrine of moral and artistic standards in production when Hollywood notables, by their very acts, are perpetually tearing down the creed that Hays is endeavoring to rear?

In the eyes of those who think, the situation must be funny. It would be laughable for the industry as well if so much were not at stake.

Why Are the Leaders Waiting?

TODAY this business rests in a half dozen or more hands. The men at the helm are in a position to tell miscreants in Hollywood or elsewhere exactly what to do and what not to do. Five years ago, this would have been theory. Now it is fact. Indisputable, argument-proof fact.

Yet so far as the record has divulged they do little or nothing about it, content that luck, or Providence, or who knows what will carry them through.

On the other hand, if the men whose companies have millions involved are not sufficiently interested to effectively choke off recurrences of the Hollywood ilk, editorializing won't swing the tide in the right direction.

IT seems to this writer that a considerable fuss was once made over morality clauses inserted in contracts. The purpose was to keep some of the bad boys and girls in their proper places.

If such clause does exist, why isn't it invoked? If it does not, why doesn't it? Why the dilly-dallying tactics when strong arm measures are necessary to knock common sense into a lot of silly, irresponsible heads?

This business, despite its years, has an inexplicable way of either overlooking or dodging its major problems. This Hollywood spree presages ultimate censorship far and wide and jeopardized box-offices. And not a solitary thing done about it!

An Exhibitor Feels the Pinch

FROM a Pacific Northwest exhibitor:

"The operation of theatres successfully, these days, seems to become more and more difficult. The added cost of sound, with little or no increase in receipts, has made profit more and more difficult. It appears to us that there must be some relief, or many smaller houses will be forced to close. We are asked nowadays to pay as much for a music score to a feature as the whole feature cost in silent days, yet the picture does little or no more business than many a silent picture did three or four years ago. Sound news cost frequently ten times as much as the old silent news used to cost. Sound acts cost much more than old time silent comedies—and so on down the line.

"Here is a real problem for the owner and manager."

Old stuff, you say? Perhaps, but perilously grave to the exhibitor who penned it. Crowding the little fellow to the wall won't help the big companies or the business.

There must be a halt.

100 Pennies Make a Dollar

IT may arrive sooner than you think. This is why: The producer chains formerly computed their combined weekly profits well up in the hundreds of thousands. Today Publix, for instance, loses $40,000 in a week and everyone from Sam Katz down views it as a miracle.

Where the theatres flop, the sales force must make good. It is consequently important to keep the little man alive and as prosperous as conditions make it possible. Squeezing until the eyes pop won't do; the distributor knows it and may be expected to govern himself accordingly.

KANN

Allied May Renounce New Contract As Protection Protest; Units in All Keys

Plans Drafted To Extend Allied Ass'n. to All Exchange Centers

Minneapolis—Allied States Ass'n. will organize a unit in every exchange center under a plan adopted by the executive committee meeting here. Des Moines will be the first objective, Allied leaders attending the convention Aug. 12 by invitation.

Support of the Tiffany franchise was voted and a new drive to sell franchise under consideration.

Plans were agreed upon for financing of the association through a deal soon to be announced. Attending the sessions here were Abram F. Myers, president; H. M. Richey, Detroit; Henry Staab and Steve Bauer, Milwaukee; Col. H. A. Cole, Dallas; Aaron Saperstein, Chicago.

The Rocky Mountain unit, at its Denver meeting last week voted confidence in Allied and paid initial dues of $500, directors were told. Proposal to make the organization bulletin a semi-monthly publication was under discussion at the sessions here.

Bill Fox Off To Late Golf Start, May Plunge Later

William (Bill) Fox is not going into the miniature golf racket on a wholesale scale, but intends to confine his activity—for this year at least—to the two 18-hole courses built by him smack against the rear wall of one of his major coups in the days when he was active head of the Fox enterprises: the Roxy.



William Fox

Fox found himself interested in Tom Thumbs too late this summer to enter the field actively. What will happen next summer hinges entirely around whether or not the golf bug still bites when the warm days of 1931 roll around.

During his seven weeks' stay in Atlantic City, Fox was one day persuaded to try his luck at a local course. It was then that he was first impressed with the possibilities. The layout in back of the Roxy followed.

Teddy and Moe Altman, cousins of Mrs. Fox, are operating the course, which occupies part of the plot owned by Fox personally and which is now used as an auto parking space.

The game is operated on practically a 24-hour basis and gets its heaviest play when the midnight show of the Roxy winds up around one o'clock. The course is the only one in the Times Square district and is a clean-up.

At Allied Meet



Abram F. Myers



W. A. Steffes



H. M. Richey



Aaron Saperstein

They're Selling "U" Once More; Cochrane Says No

The open season for mergers in so far as Universal is concerned gets under way in September or later, declares R. H. Cochrane, in nailing the latest report which has the Laemmle organization swinging to R-K-O.

Cochrane supposes the story was placed in circulation because of the booking deal just closed between the two companies. "That deal runs one year," he said, "and it covers just what it purports to cover: an arrangement whereby Universal product plays the R-K-O string of theatres. Beyond that, nothing."

Mary's Twiddling Had Better Continue—Or Else

Hollywood—Mary Lewis, former grand opera star and—maybe some day picture star, is becoming impatient twiddling her thumbs on the sidelines while Pathe scouts around for a "suitable" vehicle. In fact, Mary's nerves are keyed to such a tense pitch, that she threatens to sue Pathe over her contract. Which is okay with Pathe, but so the story goes, the company plans to have nothing to do with her if she brings suit.

The agreement, made over the "mike" between Mary and A. B. Derr, is understood to have a loophole in that there was no starting time specified by either party.

Extended Clearance May Block Ratification, Leaders Indicate

Minneapolis—Protection, discussion of which was sidetracked at the 5-5-5 conferences, may prove the bugbear which will throw a monkey wrench into the contract machinery, preventing its ratification.

The alleged tendency of distributor-owned theatres to increase their zone protection to excessive limits, may cause the independents to throw overboard the proposed standard licensing agreement drafted at the 5-5-5 sessions.

That was indicated here at the meeting of the executive committee of Allied States Ass'n., where alleged excessive protection demands were denounced bitterly. Allied wants a national board to pass upon any protection controversy which may arise between zone committee members, and may refuse to ratify the licensing agreement unless such a board is created.

Some exchanges, so Allied leaders charge, are acting to violate the understanding of the proposed terms of the new contract, which is seen as another possible stumbling block to ratification.

Allied soon is to publish an analysis of the proposed licensing agreement.

Hanson Intimates Allied to Invade Kansas City Zone

Kansas City—Report that Allied States Ass'n. would invade the Kansas City territory became current last week when Oscar Hanson, Tiffany sales manager, made a remark to that effect while stopping off here en route to Detroit. Hanson did not say where he heard the report.



Oscar Hanson

The Tiffany sales manager had been in Denver, where he had attended a convention of the Rocky Mountain Theatre Owners' Ass'n. which renewed its affiliation with Allied States.

Exhibitors expressed ignorance regarding any effort by Allied to establish a unit here, although it was reported last winter that a group of exhibitors were organizing for the purpose of seeking Allied affiliation. The M. P. Theatres Ass'n. of Kansas and Western Missouri is affiliated with the M. P. T. O. A. The association officials declared they knew nothing of a proposed Allied unit here.

The Insiders' Outlook

THEY'RE praying to the rain gods these days. In every important office in New York and reflected throughout the country's major cities, invisible shrines have been thrown up and the mental kow-towing is under way.

It is now almost ten weeks since the country, by and large, has had a rainy week-end. Friday, Saturday and Sunday—again figuring in averages—represent half or more of the weekly receipts. When the daily reports for those three days are digested each Monday morning, the circuit head can tell whether or not his houses will go into the black or tinge themselves with red for that week. There hasn't been any color blindness this summer.

The big circuits are taking it on the chin as never before in their history. Perhaps the best intrenched of them all is Publix. Amazing but true, the chain came through a week's skirmish recently with only a $250 loss. Its deepest dip into the crimson stopped at $40,000.

Fox theatres (Eastern division) and Warners are six figures in the red weekly, so the adding machine hounds figure it. The Loew circuit, with prices reduced in many of its New York houses and vaudeville ripped out of all but a half dozen or more, has increased its numerical turnover and is understood to be about holding its own. RKO isn't doing any bragging.

Giggle Water

Three or four years ago he was a rather prominent duck in production. Managed a then-important star, had his own unit, selected stories for her and pretty much lorded all the terrain he saw.

But times have changed. The star has lost some of her brilliance. The subject of this discourse has been hitting the bottle day in and day out. His behavior has been so bad for so long that paroles are about out of the question.

Today he's in Hollywood raising hell. When he's sober, he is trying to land a job. So far he hasn't succeeded. And perhaps he won't. Production wheels are whirling too rapidly to be bothered with sad young men who don't know how to conduct themselves.

On the Spot

Hiram Brown left New York rather suddenly a short time back. When he next emerged in print he was in Hollywood. Lee Marcus hit the coast about the same time. Why?

Because Radio is more than a bit concerned with both the quality of its output and the amount of money it costs to turn that output out. It is an open secret that the pictures coming through from the coast haven't hit as many high spots as either the sales staff or the theatre department here in New York had anticipated. Therefore, the trek westward of Brown and Marcus to talk it all over with Bill Le Baron.

And there that remains for the present.

This Needs Light

WHAT is behind Howard Hughes' purchase of screen rights to "Queer People," the Hollywood expose termed the worst insult and affront to the film capital ever published?

Surely, Hughes, who now is embarked on the task of getting back some of the millions he dumped into the making and remaking of "Hell's Angels," hardly can expect cheers from the industry over announcement that he will film the book. And if he carries out what to this *Insider* looks like a false step, it surely won't do his "Hell's Angels" any good.

Of course, as announced, the story is to be toned down in such a way that it won't be offensive to anyone, but it will take a magician to turn the trick. The book has been called a collection of filth and garbage, giving the impression that all Hollywood is rotten. It's a story of the hangers-on of the Coast metropolis, but the publisher states on the book's jacket that it depicts every strata of Hollywood society.

Garrett Graham, publicity and title writer, and Carroll Graham, publicity writer, are authors of the novel, which contains thinly-disguised characterizations of picture people.

It's pretty hard to imagine Hughes filming such a novel and from the Coast come whisperings that the picture never will be made.

Why then the purchase? This needs light.

Weakening the Chain

He sits his comfortable frame in New York, rarely mixes with the field force which he is directing and, therefore, simply doesn't know this.

Yet this circuit head's practice of bringing outsiders in whenever he creates or revamps a division is raising a tempest of unrest with his managers on the firing line. These front liners figure they are either buried under the weight of political chicanery or incompetent management, see little in store for them under the present regime and naturally are finding their morale and their enthusiasm sinking to lower and lower levels.

Serious About It

The code of advertising has been resting quietly in its haven for some time now. But, merely to keep the record straight, it is of interest to pass on word that in one office at least, the letter of the code is taken seriously. Publix is that office.

The official word has been passed around that the code will be adhered to—right to the letter—or the transgressor thrown out on his ear. All of which would indicate that Sam Katz has been code-impressed.

His is the only spot in New York that feels that way about it. At least, so far as this *Insider* has been able to discover.

Spying

A system of espionage which savors of the old time German system, for its thoroughness, is maintained by one large company. Constant surveillance of employes is the result. In its theatres, particularly does this company spy on its workers, with a corps of stool piegons and spotters who keep the home office promptly and minutely informed if any of its managers makes a false step, or is not putting in the required number of hours—and they are plenty.

Treading Cautiously

The storm signals are set and the barometer may hit a new low before the year is out.

The Zukor organization is now in operating control of the Famous Players Canadian Corporation, the Dominion's biggest picture company. It may be, and probably is, political that agitation against American domination is being revived up above the line. But regardless of how or why, it is a fact that Paramount in New York is proceeding gingerly in the conduct of its affairs in Canada.

Somewhere on the horizon is the danger of an official investigation. If it comes, expect flag waving, shouts of imperialism and a generally uncomfortable time for Zukor in Canada, what later?

Probably nothing at all.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price, $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries. Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.

Protection Knotted in Number of Keys With Exhibs Awaiting U. S. Coast Trial

Wants Hays Indicted

Indianapolis—He intends to go before the Federal Grand Jury and demand indictment of Will H. Hays for alleged criminal conspiracy, Frank J. Rembusch declared at a meeting of the zoning committee here. Rembusch contends that zoning is illegal and in restraint of trade; also that the drafting of the proposed licensing agreement violates Federal laws and the Thacher decree. Spirited discussion marked the meeting of the zoning committee here.

Distribs Trying To Untangle Chi Protection Jam

Chicago—With the blow-up of joint rezoning conferences between committees of distributors and exhibitors here, distributors are now meeting alone in an effort to work out a new protection system for the city and state.

Utmost secrecy surrounded the meeting at the Chicago Film Board of Trade, at which Felix Mendelssohn presided. No word of the meeting was made public to any but those invited to serve on the distributors' executive committee. Not only were no representatives of the exhibitors invited to attend the meeting, but numerous prominent exchangemen here, likewise, were unaware that the new cession was under way. A few members of the committee even denied that a meeting had been held.

It is believed that the insistence of the Hays' office on some sort of a revision of the present protection system in Chicago and the state led to the calling of the executive session. The rezoning conferences broke up here after two months without any agreement being reached on a change in the old protection systems. These systems have never been drafted in legal, written form, but were operative as a generally understood agreement.

Apart on All Points

This situation has made it impossible for Chicago distributors to furnish the Hays' office with a legal draft of the zoning regulations enforced here, and this fact, it is believed, has led the Hays' office to insist that the rezoning conferences do not end until revisions in the present system have been made which will permit a legal draft of them to be supplied.

Unable to agree on any point at 20 joint meetings which were marked by constant arguing between the distributors and exhibitors, it is believed the distributors hope, now, to achieve some sort of an understanding by themselves. Just what they hope to accomplish alone could not be learned, but the committee has several more executive sessions scheduled for next week.

Chicago, Iowa and Texas Meetings Prove Merry-Go-Round Affairs

All is not quiet along the protection front as date nears for trial of the government's conspiracy case against Fox West Coast, Harold B. Franklin and a number of distributors, to be heard at Los Angeles. The date, postponed several times, is now August 15.

The effort to reduce clearance schedules to a written agreement between distributors and exhibitors in each key is hitting a snag in a number of cities, and indications are that some exhibitors plan to sit tight to see "which way the wind blows" in the government action. The proposed zoning agreements, it is stated, are sought by distributors to counteract the government's action.

L. A. Only Spot Set

So far, Los Angeles is the only territory where the new plan has been signed, sealed and delivered. Detroit has renewed its zoning agreement, as is the annual custom, with but few changes made. The zoning schedules adopted there were not part of the present nation-wide effort for adoption of zoning standards.

The Chicago protection meetings proved a bust after two months of wrangling. Iowa exhibitors are sizzling with resentment over the protection proposals, intending to attack the legality of protection and Texas independents have refused to be a party to the proposed protection agreement which would grant clearance outside of the town where the theatre is located. Other cities also are reported experiencing protection difficulties.

Cleveland Sets New Schedules Of Protection

Cleveland—There are only a few minor differences to iron out in the rezoning schedules drafted for this territory. Practically all details were agreed to unanimously by the committee present at the meeting, which included P. J. Wood, chairman, Harry V. Smoots Mt. Vernon; H. D. Shreffler, Shelby; A. J. Paul, Galion; J. L. Damn, Wadsworth; John Pekras, Elyria; Jules Schwartz, Painesville; C. M. Young, Bowling Green and Napoleon; Martin Smith, Toledo; Dan Robbins, Warren; M. B. Horwitz, Cuyahoga Falls. Members of the exhibitor committee on state zoning not present at the meeting were L. F. Eick, Martins Ferry; Henry Bieberson, Delaware; C. W. Brown, Zanesville, and Joe Trunk, Youngstown.

Continue Cleveland Work

Cleveland—Drafting of proposed zoning schedules for this territory were being continued this week.

Experience

Chicago—The story is told of a local exchange man who sat in at a card game. After he had come out second or third best in spite of some nice hands dealt him he grew, first, cautious, then bewildered. Finally, after drawing five aces and betting the limit he watched an opponent lay down six kings.

"Say," he exclaimed in disgust, "what kind of a poker game do you fellows call this, anyway?"

"Poker?" was the response. "Why, we've been playing pinochle."

Iowa Girds For Hot Court Battle Over Protection

Des Moines.—Distributors opened up an old sore when they started protection meetings here, and independent exhibitors are plenty peeved. Their meeting, Aug. 12, is expected to be a sizzler, and they plan action to test the legality of the protection demands made by Publix. State senators and representatives of other cities where there have been jams over protection are to be invited to attend the sessions.

A committee has been named to investigate the legal phase of the matter. It is headed by F. P. Martin. The Democratic candidate for governor is quoted as being strongly opposed to protection and to have advised independent exhibitors to "get legal advice and scrap it out."

The association probably will undergo a shakeup in its officers at the meeting Tuesday. While E. P. Smith has kept harmony during his terms as president, he is not militant enough to suit some of the younger leaders. Clifford Niles, a fighter and with considerable political influence, is being boomed for the presidency.

Protection Over Adjoining Towns Vetoed in Texas

Dallas—Texas independents will not sanction any protection agreement which provides clearance for a theatre over houses outside its town, nor will they be party to any standardized protection set-up based on admission prices.

In taking this stand, the Allied Theatre Owners of Texas flatly rejected the plan proposed by the Film Board. This provided for protection of 25 miles for some Publix houses. Publix had asked from 30 to 50 miles, it is stated. The stand on admission price zoning was in the belief that it would violate the state anti-trust statute.

Yen for Headline Prestige, General Distrust May Wreck 4-Zone Split-Up

Swinging to Legit!

After a run of "Moby Dick," Warners' Hollywood, New York, which opened Thursday, is slated to go legit, it is understood, with Connolly & Swanstrom operating the house. The theatre has had one of the briefest careers of picture houses on record, having folded a few weeks after its opening, ostensibly for repairs. The Warners, located directly across the street on Broadway, which also has been dark this summer, reopens Aug. 24 with "Old English."

E. B. Derr Aims To Spike Pathe, RKO Pool Story

Regarded as spiking reports that the company is to be taken over by or merged with RKO, announcement of the 1931-32 Pathe program is to be made in New York by E. B. Derr, Pathe president, who arrives Tuesday from the Coast.



E. B. Derr

Derr some time ago launched the 20 pictures which are to comprise the 1930-31 line-up and his New York visit is the first since he took over the reins of production. Ten of the 20 pictures on the new schedule are completed or under way.

Derr last week appointed E. J. O'Leary to the post of general sales manager, succeeding Phil Reisman, who resigned to accept a similar post with Universal. Conferences with the new sales chief, and with C. J. Scollard, executive vice president, are included on the Derr program.



Charles Giegerich

Another change in the Pathe ranks is the appointment of Charles Giegerich to the head of the advertising and publicity department. G. R. O'Neil, who has been handling the department, hereafter is to concentrate on exploitation.

Giegerich comes to Pathe from Power's Cinephone, where he has handled sales and advertising and exploitation. He is succeeded there by Harry Post.

Gelsey at "U" City

Hollywood—Erwins S. Gelsey now is serving as scenario editor at Universal City. He recently resigned a similar post at the New York Paramount studio.

Nat'l Circuit Heads Eager to Stay As Is—Bankers May Force Step, However

The road leading to ultimate completion of that much-discussed four zoning plan for producer-owned theatres in the United States looks like a rocky one.

To begin with, the personalities involved in such a division of exhibition interests may easily prove to be weighty enough to kill the entire scheme. It is understood some of the headliners, long identified with national theatre operation, don't relish the idea of having their activities reduced to the territorial limitations defined in the proposed agreement.

If this argument is sufficiently strong to win out, it is pointed out it won't be the first time in the history of the industry that what might otherwise be considered strategic business has been sidetracked in favor of the personal equation.

Full of Suspicions

Another factor is the rather general distrust of each other's tactics which some of the principals take little pains to conceal. During the week, one important executive described the business methods of another theatre man in the sort of language that won't look well in print. The word-slinger may not know it, but the executive he so picturesquely described feels the same way about him.

Yet in the background lurk the bankers whose prime interest is in the profit side of the ledger. Several sources who are familiar with the general terms of the zoning plan aren't at all certain but that the financial interests sponsoring the idustry may force the adoption of the split over the heads of protesting executives on the ground that dips into the red cannot under any circumstances be countenanced for reasons of pride or personal aggrandizement.

No Decision by Publix

First move in the general direction of zoning may yet be the deal whereby Publix turns over its theatres in ten western cities to Fox West Coast. Tip-off of the move, reported exclusively in Motion Picture News last week, created a furore in the trade and was openly laughed at by those who thought they knew what was going on but didn't.

It develops now that, if the transfer is made, the houses switched to Fox will be turned over on a long-term leasing basis, relieving Paramount of a weekly loss fluctuating between $15,000 and $18,000 and at the same time assuring Paramount product the representation which Adolph Zukor and S. R. Kent feel it must have from Denver west.

There has been some discussion of a sale, the price on the inside being reported at $55,000,000. Latest developments, however, lean toward a leasing deal instead.

It's a Gag

Providence—When exhibitors in this town heard the quip about Uncle Sam designating the state of Rhode Island as the site for an official Tom Thumb golf course, they took it good naturedly, but when backers of the vest-pocket edition started their invasion of local towns, there was another tune. The squawks were plenty when the first course opened, and grew louder as newly erected signs on vacant lots told of others being constructed.

No Merger With Paramount Says Schenck of U. A.

Hollywood—No, siree, there is to be no merger of Paramount and United Artists. Take it from Joseph M. Schenck, president of the latter company, who stated he had closed a deal for showing of U. A. pictures in Publix houses, while in New York. That's a laugh, for Publix has a franchise, under terms of which it must play all U. A. pictures for a period of years.



Joseph M. Schenck

Negotiations for playing time in new Publix houses or acquisitions are under way by Al Lichtman, head of distribution of United Artists. Lichtman recently completed a deal which gives the company representation over the Warner circuit.



Al Lichtman

Publix has a franchise for Warner pictures, but theatres added to the string within the last two years are negotiated for separately.

Considerable surprise is being occasioned by sale of the new United Artists product to Joseph Quittner at Middletown, N. Y., where Quittner is engaged in a bitter fight with Publix. Similar deals are reported under way in other controversial spots where Publix is involved.

Schenck Denies

Hollywood—There is no truth in report that he will sell his interest in Art Cinema Corp. to Howard H. Hughes, states Joseph M. Schenck, head of Art Cinema and United Artists.

Raskob Reported as Slated for Warner Board Chairmanship; Dividend Passed

Page the Ethics Code

Robert Mongomery in "Our Blushing Brides"—"I never miss anything." Joan Crawford: "When you grow up you'll learn that men don't brag about that."

Dunning Process To "Dub" Talkers Nabbed by Radio

Radio Pictures is understood to have closed for the Dunning process, a "dubbing" system by which players singing and talking in foreign languages may be photographed separately and "dubbed" into American talkers for distribution overseas.

Carroll Dunning, who, it is reported, controls the process together with Frederick Zelnik, German producer, made three sequences for "Half Shot at Sunrise" while the American version was under way, using German players and singers. The German scenes are reported to have turned out better than the American.

It is probable that a syndicate will be formed with Dunning and Zelnick jointly interested. Small stages, with back drops will be maintained in Berlin, London, Paris, Madrid and Rome, with foreign players on call. The sponsors of the system are said to feel that the small foreign markets of the world, now considered out of the running because of cost involved in making talker versions in their language, will now be reopened.

Hollywood reports have it that a foreign version of "Babes in Toyland," for instance, will cost between $25,000 and $35,000 as against an American negative cost of $500,000.

Dunning and Zelnick are in New York from the Coast, but efforts to reach them have been unsuccessful. They are here, however, to discuss production plans with Radio officials, including Joseph I. Schnitzer, who returns from Europe Monday.

Ferri in New York

Roger Ferri, editor of *Fox Dynamo,* is in New York from Hollywood in connection with exploitation plans for "The Big Trail," which will have its local run at the Roxy.

Detroit Showman Dies

Detroit—Charles Kain, 49, owner of a string of neighborhood houses, died here Thursday.

Madan Here From India

Fram Madan of Madan Theatres, probably the largest picture company in India, is in New York.

Bearish Reports Follow Decision To Take No Action on Common

Bearish reports on Warners together with whispers of an impending reorganization which would place John J. Raskob as chairman of the board of directors were in circulation in financial circles yesterday when it became known that directors would pass the quarterly dividend of $1 a share on the common. The stock closed yesterday at 36⅜.

The reports concerning Raskob are in direct conflict with other and persistent reports that Raskob and the duPonts had sold their holdings in Warners just before the stock began to drop.

Meeting late Thursday, Warner directors declared regular quarterly dividend on the preferred, payable Sept. 1 to stock of record Aug. 18. A brief statement announced the preferred dividend and stated that the board had taken no action on the common dividend which has been on a $4 annual basis.

Below Dividend Requirements

Warner net has been on the decline, the company's earnings for the last six months of the fiscal year ending Aug. 31 not expected to be in excess of $5,000,000, contrasted with net of $14,514,628 for the same period a year ago. The net for the last six months of the fiscal year, it is said, will be below dividend requirements, hence the decision to pass the dividend.

The decrease is attributable to the summer business decline and the extensive expansion program undertaken by the company in the theatre field.

Neither H. M. Warner nor J. J. Raskob could be reached for a statement on the reported plan to make Raskob chairman of the board.

Houses at Houston Make Bid for Kid Patronage

Houston—Spirited bids for kid trade is being made by local theatres by means of special organ songfests on Saturday mornings, a kids' "Booster Club," through which children under 12 are admitted for five cents and a booster button, dog parades with admission free at a certain hour to each child who brings a dog, and other such devices.

Pictures and vaudeville, however, are not censored for kid trade. The theatre is sold, and not the programs. Loew's State is the only first-class theatre that has made no effort to catch the children's trade.

Honest!

Ottawa—The MOTION PICTURE NEWS representative at Ottawa asked Manager Joe Franklin of B. F. Keith's theatre for "a coupla passes." Franklin opened a drawer containing the stock of passes and a moth flew out.

Shaw Signs

London—George Bernard Shaw signed his first picture contract here Thursday, for filming "How He Lied to Her Husband."

Hurrah! Hurrah! Shouts This P. A. For Little Walter

Believe it or not, there's a flutter in every female heart in Hollywood these days, and all caused by the presence on the Gold Coast of that "remarkably handsome and always well-tailored" fiery "gentleman"—Walter Pigeon!

Walter's press agent would like you to believe that, anyway, judging from his little note recently extracted from the mails:

"What causes those loud huzzahs I hear echoing up and down Hollyood Boulevard?"

"Did you notice that not-so-well suppressed excitement over the luncheon tables at the Embassy Club?

"What is that rustling noise? Why, that's all the powder puffs in the film capital scurrying over all the ladies' noses.

"Why are all the feminine heads together and all the feminine tongues clacking?

"Don't you know? Haven't you heard? There's a gentleman in town! An eligible one! An unattached one! In the city that has been called (and rightly, too!) a manless town, such a phenomenon is the vent of the more or less social season.

"In the hamlet that harbors the aloof Mr. Colman, the inaccessible Mr. Powell and the much-married Mr. Gilbert, Walter Pidgeon has created a sensation..

"Name sounds vaguely familiar, doesn't it? Saw him in a couple of silents some years ago, didn't you? Or was it two other handsome men?

"He was, like John Boles, neglected by the silent 'drama.' He has just come into his own along with the michrophone. He's the toast of the film colony. Directors of musical films cry for him. Just a few short months ago he couldn't get a job. Now he has more than he can do.

"Wait until you see him and hear him in 'Bride of the Regiment.' Now he's doing the lead in 'Mlle. Modiste,' and pretty soon he begins work in 'Sweet Kitty Bellairs.'

"However, it is not alone his professional activities that interest us (and you, too, madame). I know you won't believe me when I tell you about it so if you'll send a self-addressed, stamped envelope I'll furnish signed affidavits to the effect that:

"He is tall—six feet something or other—remarkably handsome and always well-tailored."

Lusty Rejoins Jensen

Lou Lusty is back with Inspiration Pictures, following a three months' job with First National preparing trailers. He arrived in New York Thursday, having made the trip from the Coast by auto in seven days.

Copyright Protection Bureau Hits At Bicycling, Print Hold-overs in Probe

Law Has Teeth

Cleveland—Making an incorrect return on a percentage engagement, either because of falsified figures or holding the print longer than authorized, is listed as perjury in the Ohio statutes. Under the law, the offender is liable to two years imprisonment, fine of $5,000 or both.

Vaude-Film Best Bet for Chain Plunkett States

Chicago.—Flesh will continue to play an important part in all major houses of the RKO string, Joseph Plunkett told a divisional managers' meeting in session here. The records of RKO houses, he said, show that the vaude-film spots fare better financially than the straight picture houses in most instances. As a result, vaudeville will be introduced wherever practicable throughout the circuit.



Joseph Plunkett

Plunkett confirmed reports of RKO's plans to build a new de luxe Loop house here, which have been under consideration for some time. The house, he said, would be a 4,500-seater and would cost between three and four million dollars. The fact that Plunkett admitted the project was still a distant one would indicate, it is felt here, that RKO has not yet succeeded in securing a suitable site for the proposed house. Various Loop locations, it is known, have been under consideration in the past.

About 40 RKO theatre managers and assistants are attending the meetings.

23 Brazilian Children Burned at Home Showing

Sao Paulo, Brazil—Probable fatal burns were sustained by ten of 23 children hurt in a film fire at a home showing here. The children had paid three cents each for the show, given with a small projector. One child struck a match which ignited a pile of films, it is stated.

Ready for Presentations At F-P Canadian Houses

Montreal—George Rotsky, manager of the Palace for years, has returned after a tour of inspection of Paramount-Publix theatres in the United States to study stage presentations which are promised for the Famous Players' Canadian chain this fall.

Number of Territories Under Scrutiny, with Suits Pending

Spirited activity is under way by the Copyright Protection Bureau, formed by distributors to deal with bicycling and hold-overs, which are declared costing distributors $3,000,000 annually and unauthorized holding over of prints. Investigations have been launched in a number of territories, with prosecutions scheduled to follow. Through Film Boards of Trade the bureau is blind checking various theatres without even exchanges knowing who the checkers are, these figures later being tabulated at various home offices.

At Cincinnati interrogatories have been filed in the United States court by M-G-M, Universal, Paramount and Educational vs. Moses Wilchens, Raymond G., Julius and Isaac Frankel, exhibitors, seeking information as to details surrounding alleged unthorized exhibition of films in their Cincinnati theatres.

At Minneapolis, a thorough investigation of alleged bicycling and unauthorized hold-overs has been in progress for some time. A number of exhibitors have been warned that they have violated the copyright law, it is stated.

Several Suits at Cleveland

The Philadelphia zone, too, has been under scrutiny, with a number of cases of alleged bicycling and unwarranted holdovers declared unearthed.

Several cases against exhibitors are to be instituted in the Cleveland territory, according to H. L. Groves of the Copyright Protection Bureau, who has been in charge of the investigation in that zone. Most of the cases so far disclosed have been settled out of court, but there are others pending and action will be filed unless settlement is made. Cleveland exhibitors have not been as flagrant violators as showmen in other towns of the territory.

Violation of the copyright law carries with it a penalty of $250 to $3,000. Criminal prosecution also is provided for under the copyright law.

Court Rejects Charter For Laugh Week Firm

Application for incorporation of the Paul Ash Laugh Club, Inc., has been denied in Supreme Court, Brooklyn. The court frowned upon the proposed laugh week observance stating that while cheerfulness is to be encouraged, the incorporation of a company for an annual laugh week "does not appeal to the court."

Morosco at Long Beach

Long Beach, Cal.—Oliver Morosco has begun production of plays at the Lyric. After their premieres here, the shows will be sent to Los Angeles, New York and other cities.

Sees Legit Revival

London—Legit here is on the eve of a revival in the opinion of C. B. Cochran. He says the talker "bogey has been laid low" and that legit shows will stage a big comeback. Closing of legit theatres is attributed by Cochran to the lack of good plays and too much reliance on foreign vehicles.

Paramount Worth $170,000,000 Is Company's Claim

From Jan. 1, 1929, to March 29, 1930, Paramount Publix spent $66,500,000 on expansion, it is shown in a statement issued in connection with flotation of a $15,000,000 issue of 20-year 5½ per cent sinking fund gold bonds, done principally to finance acquisition of 61 Comerford theatres in Pennsylvania, New York and Rhode Island.



Adolph Zukor

Present market value of the share capital of the company outstanding June 28 amounts to more than $170,000,000, it is claimed. The firm has no bank debt other than $1,000,000 incurred in the Comerford purchase, which is to be repaid through the bond issue, the company states.

Naughty, Naughty, Is Answer to Harlow Suit

Los Angeles.—Charge that Jean Harlow posed for "indecent pictures" is made by her husband, Charles F. McGrew, 3rd, in answer to a civil suit she brought against him for $4,000. She won a default divorce decree last October, but he has had the case reopened. Under terms of their agreement, she was to get $375, but McGrew claims he was persuaded to sign it by trickery and fraud.

Beard Is Transferred

Lawrence I. Beard, who has for several months past been manager of the Metropolitan, Boston, has been named a home office representative of Publix with headquarters in New York, being associated in his new position with John F. Barry, director of personnel. Henry Taylor, formerly connected in a managerial capacity with other theatres in Boston, will succeed Beard at the Metropolitan.

New Contract Goes Under Exhibitor Microscope at Atlanta Convention

Home Comforts for Jailbirds

Conduits for radio and television installations are to be provided in the new $600,000 county jail at East View, Westchester County. A radio set may be put in each cell.

Devil of Time at Seattle as Hell Films Play Town

Seattle—Theatre business in this city has literally "gone to hell" during the last few weeks. To begin with, the Publix Metropolitan recently completed a week's run of "Hell Harbor." No soon was that over than the Fox opened "Hell's Angels."

That picture is still going strong, and along came John Hamrick with "Hell's Island" at his Blue Mouse theatre and "White Hell of Pitz Palu" directly across the street at his Music Box. It is generally expected that "Hell's Heroes" will be booked in by some local second run house just to keep up the good work. Possibly "Dante's Inferno" will be revived.

Warners Line Up Three Plays for Fall Opening

"Illicit," by Robert Riskin and Edith Fitzgerald; "Heat Wave," by Roland Pertwee, and Jane Hinton's "Devil Was Sick" will be presented on the New York stage by Warners. The plays are exclusive of legit attractions financed by Warners and offered by other producers.

R-K-O Building Houses At Albany, Schenectady

Albany—Radio-Keith-Orpheum is building here and at Schenectady in the hectic building which has characterized the year in upstate New York. Meanwhile, hot weather is socking box offices here and at Schenectady and Troy.

Terriss After Material

Hollywood—Tom Terriss with his associates, Elmer Clifton and Alfred Mannon, are in Mexico where they will secure material for a new series of the Vagabond Adventures, for release through the Van Beuren Corporation and Pathe.

Lloyd in Football Yarn

Hollywood—Harold Lloyd's next talker will be a football story, title of which is undecided. At present the comedian is making retakes on "Feet First," which is almost ready for preview. Work on the football picture will be started this fall.

Proposed Agreement to Be Scrutinized When Southerners Meet

Atlanta—First detailed outline of the proposed new standard license agreement to exhibitors is to highlight the convention here Aug. 11 and 12 of the Southeastern Theatres Ass'n.

New zoning plans proposed for this territory, impending inimical legislation, changes in constitution and by-laws of the organization and addresses by national figures in the industry are to be other major features to occupy attention of the 150 exhibitors expected to attend. Georgia, Florida and Alabama will be represented at the sessions.



C. C. Pettijohn

Voluntary arbitration provision in the proposed new form of contract will be studied at length as will the proposed protection schedules.

Charles C. Pettijohn and Arthur Dickinson of the Hays organization, Dr. Lee DeForest of General Talking Pictures, S. L. (Roxy) Rothafel, Montgomery Hill, Publix-Saenger, manager in North Carolina; Willard C. Patterson, Publix division manager here; Horace Russell, president of the Chamber of Commerce; Maurice Kann, editor of Motion Picture News, and others are slated to address the convention.

The convention is to be preceded by a meeting of the board of directors on Sunday. This is to be followed by a screening and entertainment at the new Fox theatre. Alpha Fowler is chairman of the entertainment committee.

Re-election Forecast



G. E. Ricker, president of the Southeastern Theatres Association, who is expected to be re-elected at next week's convention.

Join Move

Milwaukee—Independents here have joined in the move to secure one operator in the booth of sound houses. Minneapolis and St. Paul independents launched the step, which was followed by Chicago.

Spoor Readying Natural Color And Depth Films

Hollywood—By New Year's, a process which will film natural colors combined with the illusion of depth, will be ready for marketing, according to George K. Spoor, motion picture pioneer and inventor, who announces completion of a camera giving the depth illusion.

Spoor, at a demonstration here, claimed perfection, after 14 years, for a process by which the stereoscopic effect of natural vision is given to the screen. This is obtained with a camera having two lenses, both of which record impressions on film through a single aperture; new methods of development, projection and sound recording are features of the process, he states. The double exposure camera places its identical impressions on the film in "staggered" formation, giving the illusion of depth. The new film will run through a projector at a speed at which the individual pictures will merge. Sound registrations are made on the edge instead of the film's surface.

"U" Grooms Former Film Salesmen for Stardom

Hollywood—Universal, in remaking the "Leather Pusher" series in sound, intends to plug Kane Richmond for possible stardom through the series. Richmond, whose real name is Jack Bowditch, was a former film salesman. It will be recalled that the initial "Leather Pusher" series skyrocketed Reginald Denny to the top of the "U" program.

Uncle Sam Says "No" to Pantages Tax Squawk

San Francisco—Pantages Theatre Co., Inc., of Seattle, was denied an appeal for the recovery of taxes totaling $99,780, said to have been paid in 1918 and 1919. The appeal was brought to the Appellate court here.

Warners Aid Charity

Milwaukee—A special charity matinee was featured by the seven Warner theatres in this city. Proceeds from this matinee were donated to the Milwaukee Community Fund. All Warner houses in Milwaukee, with the exception of the Lake, are featuring daily matinees now.

Squawks of the Canned Put to Music in Chi

Chicago—Film "types" seen any week at Chicago railroad terminals:

The former star whose voice test failed, telling reporters that talkies are doomed to an early death. "I refuse to sacrifice my artistry to commercialism. I intend to rest for a few months in Europe until this talkie craze blows over and the movies again become an art."

The gum-chewing flapper who was found singing in a small town church choir by the devout producer who immediately gave her a contract and sent her to Hollywood. "Gese, fellas—" to the reporters—"I'm all hopped up about this break I got. Them bozos is givin' me five hundred smacks a week an' I never been on a stage before. Tie that, you mugs."

The happily married movie couple who grow more in love with each other from day to day. (They were married five months ago.) "Who, us? Get a divorce? Ha, ha, ha. Ain't that rich, dearie? This reporter wants to know if we're going to Paris for a divorce. Why, lambie and I have never even spoken a harsh word to each other. Have we, lambie?" And later, in an undertone: "Listen, you big lout. What're you tryin' to get away with? Don't go crowdin' me out of this picture. The public is just as much interested in me as it is in you, an' don't ferget it."

Bologna in the Younger Stages, Too

The juvenile favorite, accompanied by ma, pa and a nursemaid. "Stardom and a movie career mean nothing to me. I would gladly give them all up to be like other little boys and play fireman and ring doorbells all day long." Pa (sotto voce): "Can that chatter, you little brat."

The erstwhile featured player whose contract was not renewed when she failed to take off the required poundage: "I have had several tempting offers from foreign producers which I am going abroad to consider. You know European directors bring out one's greatest talents. They understand a true artist. They do things with such sublime feeling. Yes, I am afraid I shall be gone for some time. I know my American public will miss me, but then, no one can say I have not served them well."

"I Deny Every Word of It"

The flighty girl-star, returning from a European interlude. "No, that's a lie. I never did stay at her husband's chateau. She's a jealous old cat. But my next picture—That ain't so. I did not hit her with a champagne bottle. It was a beer bottle, and I'm going to sue that newspaper for libel. My next picture will be—I was not drunk at that party. I'd only had eight or nine cocktails and a few straight shots, and you know nothin' like that would make a lady drunk. Now, my next picture—That's a lie, too. I never heard of him."

The star who was "aired" because he couldn't get rid of his foreign accent. "I am what you call 'seek for mine home'. I couldt not stay avay anudder minute from mine vaterland. I must go home to liff. You Amurricans have not yet loined to liff."

The female of the same species. "I am return to Vienna. Ah, ze beeootiful Vienna. Vhy dit I effer leef her? I go back to heppiness, to luff. Ze Amurrican men, he no can make luff. I moost haf luff."

"The Old Grey Mare," etc.

The couple too old to act. "Yes, just a few months of Mediterranean cruising. Possibly a few months in Cairo during the winter. Then Paris in the spring. Yes, we feel we have earned this rest. We may go back into pictures in another year, but for the time being we are satisfied just to travel and really get to know each other."

The producer. "Naw, my studios ain't on the market. I got plenty dough behind me. Besides, they wanted me to take stock."

Maybe a Headache, Yes?

New York's newest gag in theatre circles: Wallack's all short subject theatre, at the end of its second week has turned out to be just about everything but the "sensation" which heavy out front ballyhooing touted it to be.

The theatre is an old legit house on 42nd street, one of those 2x4's, and as hot and stuffy as a Delancey street trolley carrying home its load of button-hole makers. Of course, there's an immense plug out front coaxing the customers in with an "It's Cooler Inside" caption. But, once inside, they soon find out how hot a theatre can be.

On four different occasions, a *Motion Picture News* reporter failed to find more than a couple of dozen in the audience. At two bits a head, the entire afternoon take looked like eight iron men.

Many of the patrons were seen to hold their ears tightly because of deafening sound, which, in the next instant, faded so low as to almost be inaudible.

Kahn, Neilson and Gell In New Fox Foreign Posts

Henry W. Kahn has been placed in charge of Germany, Poland, Latvia and Holland for Fox with headquarters in Berlin. His post as sales supervisor for Norway, Sweden and Denmark is being taken over by Carl Neilson, formerly with Pathe and a recent addition to the Fox foreign department.



Henry W. Kahn

H. J. Gell has been appointed Fox district manager for Austria, Czecho-Slovakia, Jugoslavia and Roumania with headquarters in Vienna.

The appointments were made by Slayton P. Sheehan, head of the foreign department.

Sues for Accounting

Boston—Miss Emily A. Fuller of Somerville, sole legatee under the will of the late Charles H. Harris, Boston theatre manager, has brought suit against the estate of the late Judge J. Albert Brackett asking for an accounting and claiming that she has received less than $1,000 of the late theatre manager's property. She has asked an injunction impounding all books and accounts of the estate pending a hearing. Harris died in 1922.

$600,000 His End On Fox N. Y. Deal Is Brandt's Claim

Billy Brandt claims he did. A. C. ("Blumey") Blumenthal says he didn't. So the court of law that sits at Mineola, county seat of Nassau County in which Brandt resides, will determine whether or not the former general manager of the erstwhile Fox Metropolitan Playhouses, is entitled to $600,000 of $1,200,000 which, it is alleged, Blumenthal received in commissions for assembling that combination of independent theatres.

The action, brought by Brandt, originally was filed about two months ago and is slated to be heard in the fall, probably in October. The plaintiff asserts it was his idea to combine approximately 200 of the independent theatres in Greater New York into one company and sell the whole shebang to Fox.

Brandt says he worked on the idea for nine months and that Blumenthal got the credit—and the cash—for swinging the deal. Therefore, Brandt is asking 50 per cent of the commission.

Blumenthal insists Brandt is all wrong and will continue to stick to that denial when the action comes up for trial.

Donald Beaton Authors a Book on Hollywood Lights

Hollywood—J. B. Lippincott and Company will shortly publish a new book on Hollywood. The title is "Who's Your Hero?" and the author is Donald Beaton, son of Welford Beaton, publisher and editor of *The Film Spectator*.

Young Beaton, despite his age, is well known in the picture colony. His reviews on current productions are a leading feature of his father's publication.

Ohio Exhibitors Aroused Over Ban on "Big House"

Columbus, O.—Ohio exhibitors are up in arms over refusal of John L. Clifton, official censor, to pass "The Big House" in the state. Clifton's stand is that, while the picture is "splendid" and "possibly would do more good than harm," it may aggravate the prison situation.

The M. P. T. O. is seeking to whip editorial protests into sufficient froth to make Clifton back water.

Perfect Changes Name

Notice of a name change by Perfect Film Processing Co., Queens, to Denison Film Processing Co. has been filed with the secretary of state at Albany.

Incorporation papers have been granted to the Atlantic Program Magazine Co., program manufacturers with headquarters in New York.

Chains' Zoning Committee

Boston—Allied Theatres has named as their committee on the zoning and protection committee Ralph Branton of Publix, Charles Winston of R-K-O, Joseph Brennan of Loew's, Thomas Meehan of the Fox interests and Al Kraeger of Warners.

Wage Problem to Highlight M.P.T.O.A. Confab; Lightman Reelection Forecast

The Newest Wrinkle

Omaha—A "Know Your City" publicity campaign is being engineered in all Publix theatres in each of eight important Nebraska towns, by Evert R. Cummings, chain division manager here.

The stunt runs three weeks in each town and has the backing of chambers of commerce in the various communities. Other civic organizations have followed in line to put the campaign over on a big scale. All prizes are donated by local merchants. In one spot, the grand award is a large lot in the city limits.

Seattle Suburban Field Invasion Is Under Way by Fox

Seattle—Purchase of three of this city's leading neighborhood theatres by Fox Pacific Theatres, subsidiary of Fox West Coast, has been completed says Earl Crabb, Pacific Northwest division manager of the latter chain. The theatres are the Egyptian and Neptune in the University of Washington district, and the Uptown in the Queen Anne Hill residential section. The purchase price was not disclosed.

The change of ownership will in no way affect the management or policies of the houses, inasmuch as they were owned by Al Rosenberg and Al Finkelstein, who are executives in the Fox Pacific Theatres organization, and who will continue to manage the theatres as they did when they were owners.

This move marks Fox West Coast's first venture into the neighborhood field in this territory. Fox Pacific Theatres operate a chain of houses in smaller cities of this state. Both the Neptune and Uptown theatres are modern houses, but the Egyptian is a de luxe theatre seating about 1,500 persons, built originally by Warner Brothers and later owned by John Hamrick, who sold to Rosenberg and Finkelstein.

Publix Continues To Sew Up N. W. Towns

Grand Forks, N. D.—Publix is continuing to sew up towns in this territory and has acquired the Orpheum, Metropolitan and Strand here from Bennie Berger, giving the firm control of the town. The theatres pass to their new owner Aug. 15. Berger still has the Granada, Sioux Falls, opposition to Publix, and two theatres at Bemidji, Minn.

Bites Hand Feeding Her Is Claim; Mate Asks Divorce

Los Angeles—Because he says his wife, Lillian, believes pictures and picture people are "the bunk," Harry Schenck, director, wants a divorce. He says she continually complained about his occupation, objected to film friends and habitually accused him of associating with screen actresses. They have been married 17 years.

All Foreign Film Policy Chain for California, Plan

Los Angeles—This town's first run landmark, the California, will be transformed into an "international" showhouse, the first of its kind in the world, according to Fred Miller, sponsor, and the initial unit of a string throughout the state.

Miller's plan is based on the belief that large foreign populations of a majority of key towns will support theatres showing product emanating from studios abroad. All films will be screened in foreign language, not only pulling natives from European countries, but also foreign language students of local schools and colleges.

Unlike "little" theatres, Miller will not book foreign and domestic product.

Closes Deal



Lawell V. Calvert, monager of recording operotions far RCA, Photophone, wha hos just closed with Metropolitan M. P. Co., Detroit, for licensing the latter firm to produce sound newsreels, advertising, commerciol films and trailers for a period of yeors. The Detroit firm olso purchased four portable repraducers. Mourice Caplon is president of the Detroit firm, of which H. M. Richey, business manoger of the Michigan exhibitor unit, is a director.

New Contract Slated to Be Adopted at Fall Sessions at Philly

Situation caused by mounting overhead, particularly as it concerns labor, is to be a major topic of discussion at the annual convention of the M. P. T. O. A. to be held in fall at Philadelphia. Ratification of the proposed standard license agreement and re-election of M. A. Lightman to the presidency are expected at the forthcoming sessions, dates for which soon are to be set.



M. A. Lightmon

Philadelphia was selected as the convention city by vote of directors of the organization, over Pinehurst, N. C., which was urged by Charles W. Picquet, vice-president, and a resident of the Carolina resort.

Situation Called Alarming

Both affiliated and unaffiliated exhibitors view with alarm the situation caused by union scales and regulations as to working conditions, particularly the two-men-in-the-booth edict for sound houses, and these subjects will come in for considerable discussion at the forthcoming meetings, it is understood.

As most of the directors of the organization have indicated that they favor the proposed contract, its ratification by directors is expected to be a perfunctory step, and the proposed agreement will go to the convention with the directors' stamp of approval, it is declared.

"All Quiet" Big Hit Down Under

Sydney, Australia—"All Quiet on the Western Front" is goaling 'em at the Royal, former legit house. The attraction is writing picture business here, running four shows daily at 50 cents top and one evening show at $1 top. It is run without intermission and without any support, musical or otherwise.

The opening show was sold out two weeks in advance and standout business has been enjoyed since. Less than three weeks prior to the opening the Royal housed a good legit show which couldn't fill the theatre even at the first performance, folding after a nine-day run.

Datig Recovers; On Job

Hollywood—Fred Datig, casting director at Paramount, has returned to work after a several months' rest on the desert, following a severe illness.

Congress to Go Slow in Modernizing Sherman Anti Trust Laws, NEWS Told

Population 122,729,615

Washington — There now are 122,729,615 persons in continental United States, according to census returns compiled by Associated Press. Outlying possessions add 14,772,688 to this figure, for a grand total of 137,502,303. There are 94 cities of more than 100,000 population, the returns show. Cities of 10,000 population and more now number about 900.

Sound Improving Steadily, W. E. Official Finds

Steady improvement is being made in sound reproduction in the nation's theatres, according to H. M. Wilcox, operating manager of Electrical Research Products, who has just returned to New York from a visit to key cities.

Of the Western Electric equipped houses inspected during the trip 88 percent were giving satisfactory sound reproduction at in the horn mouth, Wilcox stated. This compares with percentages of 84 and 76 on the two previous surveys.

"Under the present favorable conditions of steadily increasing co-operation among managers, operators and service men, the outlook is very favorable for 100 percent satisfactory sound reproduction, as far as the mechanics and operation are concerned, in the near future," Wilcox asserted. "The public knows the difference between good and bad reproduction. The theatre management knows that the public knows and the result is a complete desire, on the part of all concerned, to obtain and maintain satisfactory reproduction.

Need Better Acoustics

"As far as theatre acoustics are concerned, there is still a great deal to be desired. In at least one-third of the theatres I visited the sound was not entirely satisfactory, not because of any faults of mechanics or operation but because of acoustical conditions in the theatre. It is to advise and to remedy, as far as possible, such conditions when they are brought to our attention, that we have established a Department of Theatre Acoustics which has already surveyed more than 2,000 theatres in America.

"Until the relation of acoustic conditions to good sound reproduction is fully recognized and until this relationship is taken into consideration both in the construction of new theatres and the equipment and alteration of existing theatres, there will continue to be instances of inadequate reproduction due to theatre acoustics. We have steadfastly urged the need of careful study of acoustic conditions in a theatre and believe that today, it represents one of the most serious problems the theatre owner has to face in adequately presenting good talking pictures."

Hopefuls Are Found to Be Too Optimistic Over Amendment In Near Future

Washington—Little likelihood of congressional action looking to amendment of the anti-trust laws in the near future is seen here by official observers close to the political inside, an investigation by MOTION PICTURE NEWS reveals.

With Congress adjourned until next December, no consideration is being given to subjects of this character. Officials here, when queried about the report to be presented to the American Bar Ass'n. by the Dept. of Commerce, Division of Laws, expressed interest, but explained that Congress alone could act.

The investigation by bar associations last spring into the bankruptcy situation in the United States has led to instructions being given by President Hoover to the Dept. of Justice to thoroughly investigate the matter. Thus it may be that consideration will be given by the government to the recommendations for the overhauling of the anti-trust laws.

Court Factor a Hitch

The MOTION PICTURE NEWS reporter was told that Congress is inclined to go very slowly in the matter of revamping or upsetting the present anti-trust law, on the theory that the general provisions have been pretty well interpreted by the courts, and changes therein might have an adverse effect on their operation.

Representations have been made on numerous occasions for amendments to the law in the interest of modernizing them from the standpoint of changed business conditions and more for the benefit of those engaged in small undertakings, but thus far without result.

While little is to be expected from the short session of Congress convening in December, it was stated here yesterday that there is the possibility that at the next regular session a Congressional investigation of the operation of the laws with a view to effecting betterments would be authorized.

Not Set

No deal has as yet been closed by Tiffany for a series of James Cruze pictures, *Motion Picture News* learns. Sam Zierler, general manager of the company is in Chicago.



James Cruze

As exclusively stated by *Motion Picture News* in announcing that the deal was under way, Cruze has two more pictures to deliver to Sono Art-World Wide under his contract with that company. He already has delivered seven pictures to the company.

Maybe Yes—Maybe No

"Radio Corp's report for the first six months will probably be issued this month" and "it is likely to show a profit from operations," states *Wall Street Journal*.

The report has been held up on numerous occasions due, it was said, to the inability of the company to clarify the financial report following changes brought about by the new capital setup.

"Caught Short" Is Cause of Hilarity In Chicago Runs

Chicago—Lots of hilarity in the outlying houses here over the M-G-M feature, "Caught Short." Lots of it has little to do with the production itself. For instance:

The newsreel was grinding to a close in one neighborhood house when an infant started up a petulant whimpering down front. There were unsuccessful attempts to shush it on the part of its mother as the child's complaints increased in volume. Defeated, the parent grabbed the child by a hand and rushed it up the aisle just as the feature, "Caught Short," flashed on and the house tittered.

In another house, considerable merriment prevailed when a trailer announcing "this week's attractions" flickered out, due to projection machine trouble, immediately after it had heralded "Hold Everything." When the trouble had been corrected the trailer flashed this seemingly explanatory message to the screen: "Caught Short."

Momand Heads Merger Of 2 Oklahoma Chains

Oklahoma City—A. B. Momand is president of the Momand-Griffith Theatres, Inc., new firm formed to merge Momand Theatres and Griffith Amusement Co. Twenty-six theatres in 17 Oklahoma towns are included in the deal. The Griffith firm is a former Universal ally.

Herschmann With N. S. S.

Max Herschmann for many years associated with Loew theatres and more recently selling special trailers in the Metropolitan territory is now actively associated with National Screen Service in charge of their special service sales, working in association with W. P. Garyn, general sales manager.

In Amos 'n' Andy Support

Hollywood—Irene Rich, Rita Le Roy and Alex Robb have been added to the cast of "Check and Double Check," which Amos 'n' Andy will make for RKO. Sue Carol also has a featured role.

Salesmen Fear "The Air" in Growth of Chicago Co-ops; Sales Policy Awaited

Films as An Ad Medium

Motion Pictures are becoming more and more thoroughly established as an advertising medium of genuine merit, according to Walter R. Hine, of J. Walter Thompson Co., who believes that the "time is approaching rapidly when every important advertising agency handling national and international accounts will include a motion picture department to serve as a connecting link between the film company and the client."

Big Campaign for New Season to Be Staged on Coast

Los Angeles—Extensive plans for the inauguration of Greater Talkie Season have been made by Fox West Coast Theatres. Managers of the Los Angeles division have united to carry out plans for a huge publicity and exploitation campaign to run through the season.

The biggest feature of the group will be a parade of studio floats. The route will be through all parts of the city and wind up in Hollywood. A contest to find "Star Doubles" will be started and the winners of these contests will ride in the parade with the stars they resemble. Committee in charge of the parade includes: Ray Dusern, chairman, H. B. Wright, Tom MacDonald, Hal Neides, Rodney Pantages, Speed Borst and Harry Bailey.

An airplane display climaxed by the distribution of 1,000 passes is being arranged by H. B. "Rasty" Wright. Special publicity tie-ups will be handled by a committee that includes: Mel Riddle, chairman, Bob Doman, George Brown, Emil Umann, and Wally Schooler.

Props used in important pictures will be placed on display in the various theatre lobbies. Drug stores and cafes will use printed napkins with advertising matter on them, and the waiters will wear large badges announcing the various attractions.

Two big contests, one for $5,000 in cash prizes and the other for one Cadillac car and ten Chevrolet cars are being arranged by J. J. Franklin, division manager. These prizes are being awarded through merchandising tie-ups. Extra advertising in the form of billboards, throwaways, paper and posters, will also be used in the campaign.

Radio Ads Reach 25,000,000

Twenty-five million readers, Radio Pictures estimates, will be reached in the company's advertising campaign. A number of fan publications are being used. RCA Victor company is supplementing the advertising on the Amos 'n' Andy feature with a national campaign advertising the records of the blackface team.

13 West, Middle West Houses for F. W. C. Planned

Los Angeles—Thirteen theatres in the West and eight in Kansas, Illinois and Missouri are under way or planned by Fox West Coast Theatres, according to President Harold B. Franklin.

He brands as untrue report that the public is losing interest in talkers, citing a number of hit pictures to prove that meritorious films are proving box office draws.

"There has been much loose talk on the part of many who are just on the fringe of the motion picture industry, in which the opinion is voiced that the public is losing interest in the talking motion picture," says Franklin.

"Such opinions are without foundation of fact. As a matter of truth, never before has the public responded so enthusiastically as they now do for worthwhile talking pictures. This fact is undisputed in virtually every community I have visited."

"Blue" Ordinance Loses

Mexico, Mo.—Ordinance to prohibit Sunday amusements here was tabled by vote of 6 to 1, the mayor casting the only dissenting vote. Sunday shows have been running since April 20.

Honored

William J. Kupper, assistant to J. R. Grainger, Fox sales chief; Eddie Grainger, assistant general sales manager, and John Nolan, home office representative, have been named for the Fox Hall of Merit. This marks the first time home office sales executives have participated in the honor. The award is for assistance given General Sales Manager Grainger in closing deals with national circuits and other first runs.



E. C. Grainger

Half of City Theatres Now Members of One of Three Co-ops

Chicago—Salesmen here, their numbers dwindling in the centralizing of buying power in the industry, view with alarm, the growth of booking circuits. Just what is to be the policy of distributors toward booking combines is a matter of speculation, although the co-operatives have had little difficulty in the past in securing film contracts, despite the fact that elsewhere distributors have frowned upon, and sometimes refused to sell, buying combines.

Approximately half of the city's theatres now are subscribing to one or another of the three buying and booking organizations. The last theatre census here showed a total slightly in excess of 300 picture houses in Chicago. Of these, 134 are known to be members of booking circuits. The new Midwest Theatres Corp. leads with 62 subscribers. Coston Booking Circuit, which several months ago had more than 60 theatre members, is now second with 48. The Illinois Independents' booking organization claims 24 more. Expansion plans of the Midwest organization, if achieved, will bring its membership to 100 theatres by the end of the year. The bulk of these, however, in all probability will include out-of-town theatres.

About 75 Sold Individually

Chicago circuit and chain houses number approximately 100, leaving a balance of about 75 city theatres which are sold individually. To this number must be added about 100 additional houses in the metropolitan area outside the city limits. Circuit growths downstate have also developed formidably from the viewpoint of the country salesman. Accurate figures on this growth are not available here, but its effects are evidenced in the reduction of country sales staffs in every local exchange. One of the important ones here has only one country salesman working out of its office. Proportionate reductions have been made at other exchanges in recent months.

Tibbett's Frisco Break

San Francisco—Lawrence Tibbett made an unannounced personal appearance in South San Francisco. There was no applause; in fact, the singer was unnoticed by all save Traffic Officer A. E. Terragano, who politely handed him a ticket for a court performance. The ticket was not complimentary. It charged Tibbett was driving 47 miles an hour in a 15-mile zone on the Bayshore Highway, and also with having an obsolete driver's license dated 1924.

Rogers Starts "Lightnin'"

Hollywood — "Lightnin'," Will Rogers' next for Fox, gets under way this week with Louise Dresser and Douglas Fairbanks, Jr., in supporting roles. Henry King is directing.

Strike Continues

Minneapolis—No settlement of the operator strike at independent theatres of the Twin Cities is in sight. The houses went open shop when operators refused their demand for one man in the booth. Henry Green's East Lake was bombarded with a volley of shots sprayed from an automobile with shades drawn. A stench bomb was placed in the American and three other theatres here with a warning to the owners they were to "get the works."

Going the Copy Writer Just Step One Better

Hollywood—It actually happened in the publicity department of one of the large coast studios.

A publicity writer was busy pounding out press copy and stories that would eventually be used in the published press book on a particular picture. The writer was called out of the office for a time, and the sheet in his machine, which carried one of the usual hackneyed press varns, finished up thusly:

". . . this is only one of the tense dramatic situations in '.....,' which will be shown at the ..... theatre on ....."

In the meantime a typewriter service man walked into the office to perform his regular periodic inspection of the machine. After working on it for some time, he inserted a new ribbon—tried it out with a few written lines—and departed silently.

When the press agent returned to his machine, he discovered that the final few lines read as follows:

". . . this is only one of the tense dramatic situations in '.....,' which will be shown at the ..... theatre on..... It is a lousy picture, and all exhibitors are hereby warned not to book it unless they need a quiet evening alone in the theatre!"

Studio is still trying to find out if the typewriter repair-man added the phrase.

"Philly" Organist Averts Probable Panic in Fire

Philadelphia—Resourceful action on the part of Rose McGinn, organist in the 333 Market Street theatre, one of the Stanley-Warner chain, is credited with preventing a serious panic among the 500 patrons of the house, when a two-alarm fire broke out on the top floor of the building next to the theatre.

As Miss McGinn returned to the theatre after a lunch relief period, she saw flames shooting from the roof of the building—a suit case factory on the fifth floor—and heard the approach of the fire apparatus. Hurrying into the theatre, she sat at the organ and played loudly enough to drown out the sound of the apparatus and of the debris falling on the theatre roof. Meanwhile police worked quietly from row to row and emptied the house without commotion or panic. The theatre, newly renovated, suffered damage from smoke and water.

Pathe Bettering Status; Receiver Suit Dismissed

Suit for a Pathe receivership charging, in the words of Frederic Coudert, Jr., company counsel, "everything but the kitchen sink," has been dismissed by the Court of Chancery at Trenton, N. J. The company, the vice chancellor held, is "bettering" its condition.

For the last four years, the company has been operated at a loss of $4,566,000, according to the testimony. In the first quarter of 1930 the company lost only $66,431 as compared with $4,000,000 for 1927 and 1928, testimony showed. The figures are far from showing that insolvency is inevitable, the vice chancellor said.

General Outdoor's Net $501,688 for Quarter

Net profit of $501,688 after depreciation, interest, amortization and federal taxes, equivalent after allowing for dividend requirements on $6 preferred stock and participating provisions of Class A stock, to 51 cents a share on 642,383 no-par shares of common stock is reported by General Outdoor Advertising and subsidiaries for the quarter ended June 30. This compares with net loss of $499,004 in preceding quarter and net profit of $806,975 equal to 90 cents a share on common in June quarter of 1929.

Net profit for six months ended June 30 amounted to $2,684 after above charges, equal to 9 cents a share on 28,378 shares of $6 preferred stock, against $762,514 or 66 cents a share on common in first half of previous year.

Nurses Face Quiz on Nolan "Coke" Charges

Los Angeles—The two nurses who started the nation-wide Mary Nolan narcotic scandal will be put on the "mat" by U. S. District Attorney McNabb, if he finds the veracity of their affidavits, charging Miss Nolan with addition to narcotics, to be questionable.

Miss Nolan, who claims she is suffering from a severe case of sunburn, and not dope, told federal agents she was the victim of a plot to extort money.

Chaney, Back on Coast; Denies Operation Story

San Francisco—Lon Chaney denied here that he underwent a throat operation recently in New York. The star now is at the M-G-M studio considering plans for his next talker. It is believed he will abandon plans for remaking of former silent pictures and decide on new vehicles. "The Unholy Three," his initial talker, was a remake of a silent film in which he starred.

Dressler-Beery Teamed

Hollywood—Dorothy Jordan has been assigned by M-G-M to a featured role in "Dark Star," which George Hill will direct with Marie Dressler and Wallace Beery in the leads.

Fay-Warner Break

St. Louis—Has Frank Fay broken with Warners? That question has been asked along Film Row frequently of late. The fact that Fay is entirely overlooked in the advertising and publicity for "The Matrimonial Bed" has caused the gossip. Of course, in St. Louis, where this picture is the current attraction at the Missouri, Fay is getting his share of the advertising space. He is too valuable from a box office point of view locally to be ignored. But Warner Brothers' press sheet, a 16-page tabloid affair, entirely overlooks Fay.

Amos 'n' Andy Get Baptism of Studio Huddle on Vehicle

Hollywood—Amos 'n' Andy attended their first picture story conference at RKO Studios last week. The group doing the conferring, besides the two comedians, included Bert Millhauser the supervisor, Mel Brown the director, J. Walter Rubin writer, and Kalmar and Ruby, song writers.

Like all story conferences, it started out mildly with various individuals presenting their suggestions. Later on the discussion got rather warm, with someone jumping up to declare that another's suggestion or gag was "terrible," "lousy," "cobwebbed," etc.

From that point, the conference took on a rather physical aspect, with any one of the experienced "story conferencers" waving the arms and waxing dramatic. The two blackface comedians found themselves in very strange surroundings, and watched the proceedings in wild-eyed amazement. Then one of the suggestors had a brilliant idea, which he proceeded to orate about. Another arose and pulled him by the coat lapels, asking if he did not know that that particular gag had been used no less than twenty years ago. The two went from this into a tussle that carried both of them to the carpet.

This was apparently too much for Amos 'n' Andy, who expected the shooting, a la Chicago, to start most any minute.

Suddenly one of them spoke up and said "If there's going to be any trouble over this story, we'd just as soon not make the picture."

It took an hour to calm the comedians down to explain that this was the regulation method of conducting a story conference.

Brin Gets Warner Product In Milwaukee First Run

Milwaukee—L. K. Brin has booked the United Artists and Warner product for the coming season for his Garden and Majestic here. "Raffles," with Ronald Colman at the Garden, will mark the opening of the new season, Aug. 15.

It will perhaps be Brin's last opportunity to obtain Warner's first-run product in Milwaukee, for the new Warner house now under construction here is expected to be completed early in January. However, Warners have first run here, the Alhambra acquired from Universal.

Fight Fire with Fire, Exhibitor View In Entering "Demi-Tasse" Golf Racket

Foyer Course Pays

Omaha—To beat the miniature golf courses at their own game, Lionel Wasson, manager of the Paramount, has installed a midget links in the lower foyer of the theater. The first week 1,500 persons played.

The course is free to patrons. Instead of dropping in during the middle of a picture, they are induced to spend the time putting around the intricate holes. It also aids house staff during week-end jam in handling lobby standees. The course cost the house $250 and is worth it, Wasson says.

Fox West Coast Not to Dot N.W. With Golf Plots

Seattle—Published statements that Fox West Coast Theatres will soon install 500 Tom Thumb golf courses on the Pacific Coast in conjunction with its Pacific Coast theatres to offset the inroads made by this form of competition brought forth denials from Pacific Northwest headquarters here this week.

According to information given out at the local offices, the Fox theatres in the states of Washington, Oregon, Idaho and Montana will have no connection with this form of outdoor pastime.

"With 70 private courses on Seattle lots, 40 in Portland, 15 in Tacoma and corresponding numbers in other towns of the territory, and with the rainy season limiting the months of logical play, we do not believe that there is a need for further courses in this territory," the statement said. "In California, where play runs the year around, it is another matter."

Fox Trying Luck with 4 Golf Courses; More Maybe

With four miniature golf courses at work, the eastern division of Fox Theatres will see what happens before launching on any extension of the idea.

The interior course at the Kew Gardens theatre will be ready by August 18. On the plot assembled in Newark as a site for large first run, a second course is being installed. The third is on a plot at Lexington Avenue and 58th Street in New York and the fourth in Audubon Hall, which is part of the structure housing the Audubon theatre on upper Broadway. The Audubon proper is not being converted, as first reported, but is being renovated at a cost of $300,000. A cooling system is being installed at that theatre.

Morris Kutinsky has been placed in charge of the golf development by Harry C. Arthur.

Courses Adjacent to and in Theatres Plotted to Combat New Fad

Establishment of miniature golf courses is the means being resorted to by exhibitors to compete with this new form of divertissement, which nightly is attracting millions of patrons throughout the nation. It is estimated that there are 2,000,000 playing the game daily.

Tom Thumb courses adjacent to their theatres, miniature courses in the lobby, and even the replacement of auditorium seats in favor of indoor golf courses are the means being employed to counteract the most serious competition picture houses ever have faced.

Fox is taking the lead in combating tabloid golf. On the Coast, Harold B. Franklin, president of Fox West Coast Theatres, has mapped plans for establishment of Tom Thumb courses throughout California, to counteract the effect of opposition courses. The courses are an experiment. Admission may be coupled with theatre admissions to provide an attractive offer for golf bugs, so that theatres of the chain will not be hit by the new competition.

In the East, Harry C. Arthur, general manager of Fox Theatres, is preparing indoor courses in dark houses. The Kew Gardens theatre opens Aug. 18 as the first, with the Audubon, Manhattan, to follow soon after.

More Than 6,000 Courses

There now are more than 6,000 miniature courses in the United States. Within a 30 mile radius of New York there are 1,000 courses, with the number mounting at a rapid rate. Decisions of various courts that no licenses are required for operation of such courses has given impetus to the spread of the new fad. Some cities, however, have imposed license fees, others are making efforts to regulate hours of operation. Exhibitors in various cities are asking imposition of license fees, together with taxes in keeping with those paid by the theatres.

The Tom Thumb courses in a number of cities where "blue" laws prevail have won the right to operate on Sunday, notably in Virginia. In others, the sport is prohibited on the Sabbath. In connection with Sunday operation, the miniature courses may prove an entering wedge for many theatre owners fighting "blue" laws.

Byrd Film Resumes in Canada After Layoff

Ottawa—After a temporary lay-off in Canada, during which bookings were cancelled after the feature had played Toronto and Montreal, "With Byrd at the South Pole" has again appeared on the screen in the Dominion. It is the attraction at the Imperial this week.

Levine with Tiffany

Hollywood.—Abe Levine has joined Tiffany as casting director. He formerly was with the Guy Coburn Agency.

The Fight Is On

Toronto—Exhibs in this town are up in arms over decision of Magistrate Keith who gives Tom Thumb golf courses the right to Sunday operation. The judge claimed that the miniatures have as much right as regular club courses to operate on the Sabbath, while the theatre owners charge discrimination against their houses, which have been held closely to Sunday observance.

Sunday Show Test To Be Carried to Va. High Court

Richmond—Efforts to have Sunday picture shows placed on the same par with golf and baseball so far are likely to be tested in the Virginia Supreme Court of Appeals, despite the fact that several lower courts have in recent years ruled against Sunday shows.

Allen Jenkins has noted an appeal after being fined $500 in Roanoke police court for operating his theatre on Sunday night. His contention was that the same law applying to miniature golf courses also applied to the theatres. The Hustings Court of Roanoke decided that the golf courses might remain open on the Sabbath after the hours for church services. The Roanoke police court decided, however, that the golf matter had no bearing on Sunday shows. A few months ago two men were fined in Hampton on the charge of operating their theatres on the Sabbath. They virtually promised to refrain from repetitions of Sunday shows.

British Complainants Get Substitute in Suit

Hollywood—Following dismissal of suit against Marion Davies, M-G-M and others for asserted infringement of copyright of "Floradora," another suit for the same damages but with different plaintiff was filed in Federal Court. In the original action, William G. Curtis and Walter Westmoreland, executors of the estate of Lester Stuart, deceased, composer of the musical comedy, were plaintiffs.

Upon motion of Attorney Aron B. Rosenthal, for the plaintiffs, the original action was dismissed without prejudice. New suit was brought by Jesse G. Boydston, who, according to an inserted paragraph in the complaint, now has all right and title to "Floradora" and "Sextette," words and music.

Although the complaint does not disclose the exact reason for the change in plaintiffs, it is pointed out that there was some objection and confusion regarding the original plaintiffs because of their nativity, both being subjects of Great Britain.

Trade Papers That Exchange "Blurbs" For Ad Copy May Run Afoul of U. S.

Going Down

Hollywood—"The Doorway to Hell" is new title selected by Warners for "Handful of Clouds", just completed.

California May Refuse To Extradite Van Loan

Sacramento, Cal. — Mrs. Gertrude Van Loan, of New York, estranged wife of H. H. Van Loan, may lose her battle to extradite the author to New York to face a charge of child abandonment. Deputy Attorney-General Jones will recommend that Gov. Young deny the extradition, reaching this decision after Van Loan, under arrest in Los Angeles, had offered to testify that he had been paying $50 a week for the support of his 13-year-old daughter. Van Loan said his daughter was being cared for in Connecticut.

Consolidated's 6-Month Net Above Last Year's

Consolidated Film Industries earned $572,764 net for the quarter ended June 30, the company states. This is equivalent to 71 cents a share on the combined 400,000 shares of $2 no-par cumulative participating preferred and 400,000 shares of no par common. This compares with $667,158 or 95 cents a share on the combined 300,000 shares of preferred and 400,000 shares of common in the preceding quarter, and 581,713 or 83 cents a share on the 700,000 combined preferred and common in the June quarter of 1929.

Ruth Waterbury Edits New Dime Fan Magazine

With Ruth Waterbury, former service editor of *Smart Set* and feature writer for *Photoplay*, as editor, *Silver Screen* is to be offered for newsstand circulation by Alfred A. Cohen, publisher of *Screenland*, *Current Reading* and *The Thinker*. Cohen is the first publisher to go out of the five and ten-cent store field and into general newsstand circulation with a magazine priced at ten cents.

"Big House" Ban in Ohio Seen as Only Temporary

Cleveland—Ban on "The Big House" in Ohio is to be only temporary, the censor board has indicated in asking M-G-M to withdraw the film "for the present." The recent Columbus prison right has led to decision to hold up all prison riot films. This, despite the fact that "The Big House" is being shown in Pennsylvania, New York and Colorado, other states in which prison riots have occurred.

"Dawn Patrol" Attacked

Hollywood—Claim that "Dawn Patrol" infringes upon both "Hell's Angels" and "Journey's End" is made in suits filed here.

P. O. Dept. After Papers Which Swap Readers for Display Ads

Washington—Certain trade papers and advertisers in the industry may come under the scrutiny of the post office department which is investigating the printing of advertising publicity in the guise of news.

The department is determined to put an end to the practice of advertisers and advertising concerns which force editorial publication of material which properly comes within the category of advertising.

Postal laws specifically provide that "publicity matter inserted in a publication as straight editorial or reading matter must be plainly marked with the word 'advertisement'." Both publisher and advertiser may be proceeded against for conspiracy to deprive the government of its proper revenue, penalty for failure to so mark publicity is punishable by fine of $50 to $500, which runs as high as $10,000 and imprisonment. Publicity material is chargeable at the zone rate of postage prescribed for advertising in publications. A statement issued said:

"Adv." Matter Defined

"It has come to the attention of the department that publicity articles are being offered by some advertising concerns to publishers for insertion as reading matter in copies of their publications mailed at the second-class pound rates of postage. The requests accompanying such publicity articles give the publisher to understand that if he does not comply with the request to insert the publicity matter in his publication he may not expect display advertising. On the other hand, if he publishes the publicity matter as reading matter he may expect to be favored with display advertising.

"Matter inserted in a publication under the conditions above mentioned clearly comes within the purview of the act of Aug. 24, 1912, embodied in the Postal Laws and Regulations and must be plainly marked with the printed word 'advertisement' in each copy and is likewise chargeable with the zone rates of postage prescribed for the advertising portion of publications. Failure of a publisher so to mark matter coming within the provisions of the act mentioned is made punishable by a fine of not less than $50 nor more than $500."

Lonsdale, Sedgwick, Booth Under Contract to M-G-M

Hollywood—Frederick Lonsdale, disciple of the sophisticated English drawing room comedy, has been signed by M-G-M to write exclusively for that studio. Paramount had been angling for him.

Edward Sedgwick, long on the Metro directorial roster, has signed a new contract. Another pen-swinging ceremony places Edwina Booth, one of the leads in "Trader Horn," under contract for some time to come.

Verboten

Berlin—Pathe has been refused permission to make scenes in Germany for "Adventures in the Trenches," which is considered uncomplimentary to Germany.

Viv Duncan, Minus Shiner Married to Nils Asther

Reno—Little likelihood that the jam which culminated in a black eye allegedly given by Rex Lease ever would be aired was seen following wedding here of Vivian Duncan and Nils Asther. The marriage culminated a three-year romance. Miss Duncan recently was released from a Hollywood hospital following a beating allegedly administered by Lease. Airing of the case was forestalled when Lease paid a fine. It was stated at the time, that Miss Duncan was shushed through the efforts of the Hays office, seeking a avoid a scandal. Declared presence of Fred Beetson, Hays aide, at the party where the beating is said to have been administered, was ascribed for the soft pedal upon proposed airing of the affair.

"Jim Crow" Move Proves a Bogey at Atlantic City

Atlantic City—Ejection of a negro from a picture house here is a serious offense, particularly when the ejected one is the daughter of a negro magistrate and the manager is brought before another negro judge, Manager Louis Schinholdz of the Aldine learned when he was bound over to the grand jury under $5,000 bail for alleged violation of the civil rights law.

The negress was ejected, it is charged, when she refused to move into a "Jim Crow" section of the theatre reserved for negroes. The manager was in jail eight hours when a negro judge set bail at $50,000. This was described as preposterous in the court of common pleas and the bond was reduced.

"Jim Crow" Suit Balked By Xenia, O., Court

Xenia—"Dick" is a common nickname for Richard, but not in all cases. Three dusky maidens of African descent filed suits for $500 each against Richard Dennison, manager of the Little, claiming damages because Dennison refusted them admittance. The Common Pleas court sustained motion to dismiss case because there was no "Richard" Dennison in the city. Manager Dennison proved to the satisfaction of the court that he had been christened "Dick." The suits will probably be refiled.

R-K-O Net Soars

Net of $2,166,133 for the six months ended June 30, compared with $630,569 in the same period last year is reported by Radio-Keith-Orpheum and subsidiaries. Second quarter profit was $410,230 as against $2,030,902 in the first quarter of this year compared with $26,355 in the second quarter of 1929.

Six of Own Films In Griffith's 50 Best Selections

Six of his own pictures are included by D. W. Griffith in the list of 50 outstanding pictures of film history selected by D. W. Griffith for the *New York Evening Post*. Ernst Lubitsch, King Vidor and Henry King each have three pictures on the list, while Fred Niblo, Sidney Olcott, Eric Von Stroheim, Cecil B. De Mille, Herbert Brenon and F. W. Murnau have two each.



D. W. Griffith

Pictures, their directors and producers are: "Stella Maris, (Marshall Neilan), Paramount-Artcraft; "The Birth of a Nation" (D. W. Griffith), Epoch Prod. Co.; War Brides (Herbert Brenon), Selznick; "Intolerance" (D. W. Griffith), Griffith Co.; Quo Vadis, Cines Co., Rome; "Avenging Conscience (D. W. Griffith), Mutual; "The Four Horsemen of the Apocalypse (Rex Ingram) Metro; "The Miracle Man" (George Loan Tucker), Paramount Artcraft; "Broken Blossoms" (D. W. Griffith), Griffith Co.; "Passion" (Ernst Lubitsch), First National; "The Mark of Zorro" (Fred Niblo), United Artists; "The Dark Angel" (George Fitzmaurice), First National; "Driven" (Charles Brabin), Universal; "The White Sister" (Henry King), Inspiration; "Greed" (Eric von Stroheim), M-G-M.

"Way Down East" (D. W. Griffith), Griffith Co.; "Smilin' Through" (Sidney Franklin), First National; "Tol'able David" (Henry King), Inspiration; "Robin Hood" (Alan Dwan), United Artists; "Orphans of the Storm" (D. W. Griffith), Griffith Co.; "The Covered Wagon" (James Cruze), Paramount; "Merry Go Round" (Rupert Julian), Universal; "The Hunchback of Notre Dame" (Wallace Worsley), Universal; "Down to the Sea in Ships" (Elmer Clifton), Hodkinson.

"Little Old New York" (Sidney Olcott), M-G-M; "The Sea Hawk" (Frank Lloyd), First National; "Monsieur Beaucaire" (Sidney Olcott), Paramount; "The Marriage Circle" (Ernst Lubitsch), Warners; "The Ten Commandments" (Cecil B. De Mille), Paramount; "The Kid" (Charles Chaplin), First National; "The Merry Widow" (Eric Von Stroheim), M-G-M; "The Last Laugh" (F. W. Murnau), Universal; "The Big Parade" (King Vidor), M-G-M; "The Valiant" (Richard Harlen), Fox; "Wings" (William Wellman), Paramount; "Variety" (E. A. Dupont), Ufa.

"Beau Geste" (Herbert Brenon), Paramount; "Stella Dallas" (Henry King), United Artists; "What Price Glory" (Raoul Walsh), Fox; "Way of All Flesh" (Victor Fleming), Paramount; "Ben Hur" (Fred Niblo), M-G-M; "Seventh Heaven" (Frank Borzage), Fox; "The Patriot" (Ernst Lubitsch), Paramount; "Sunrise" (F. W. Murnau), Fox; "The Crowd" (King Vidor), M-G-M; "King of Kings" (Cecil B. DeMille), Pathe; "Disraeli" (Alfred E. Green), Warners; "Hallelujah" (King Vidor), M-G-M; "Grass" (Cooper-Schoedsack), Paramount; "All Quiet on the Western Front" (Lewis Milestone), Universal.

More Records

Universal claims an all-time standee record for "All Quiet on the Western Front," during its New York run at the Central, where, so company statisticians state, nearly 6,000 stood during entire performances to watch the war film which closes Sunday.

Paid admissions, not including standees, totalled 188,744, and this, too, "U" declares "constitutes an all-time record for any type of $2 theatrical attraction."

Still another record is credited to the run in the number of performances, which totaled 245 in the three months. "No other $2 attraction, it is confidently asserted by Universal, ever made such a record."

Year's Shutdown Last at Warners

Hollywood—Three months' shutdown of the Warner and First National studios from late September until December, will be the last annual closing of the plant, Motion Picture News has been informed. Hereafter, production will be distributed over the entire season, according to plans.

It has been the policy of the company to finish its new season schedule by November, and then hold operations to a minimum until January. During the lay-off period, only foreign language films will be made at the studios.

"Ziggy" Back in New York "Whoopee" Opens in Sept.

Eddie Cantor, who is starred, and Florenze Ziegfeld, will be on hand for the initial performance of "Whoopee," first under the Goldwyn-Ziegfeld alliance, which is tentatively set for the New York Rialto early in September. Ziegfeld arrived from the Coast this week and is en route to his St. Lawrence River camp with his family, returning shortly.

Moe Mark on High Road to Recovery; Rests at Home

Moe Mark, veteran showman affiliated with the Warner theatre department, is recovering from a stroke suffered at the Sharkey-Schmelling fight in New York several months ago. Mark is confined to his home in White Plains and is reported doing nicely.

"U" Plans Air Special

Hollywood—Universal slates Lew Ayres and John Wray, two youngsters who had important roles in "All Quiet on the Western Front," will be featured in an air picture to be directed by Howard Hawks, who is also author.

New "U" Musical Chief

Hollywood—Heinz Roemheld, pianist and composer, is new musical director at Universal succeeding David Broekman.

New Policy on Fox Production Is Set By W. R. Sheehan

Hollywood—Deciding to strengthen the screen adaptation of "Up the River," a prison melodramatic comedy, Fox has delayed production for two weeks. Spencer Tracy, author of the book, is now at the studio assisting in the story revision for the screen version. John Ford will direct.



Winfield R. Sheehan

Fox also has taken "Hot Numbers" off the current production schedule, with report that the story goes back to the scenario department for further strengthening before approval will be given to begin shooting. Sidney Lanfield was slated to direct "Hot Numbers," a collegiate comedy, and Lanfield is now assigned to make "Stolen Thunder."

The policy of delaying production for story revision and strengthening at Fox has been launched since the reorganization of the company, with local reports stating that Winnie Sheehan will not hereafter allow a pitcure to get under way until the quality of the particular picture is pretty well established in final script form. In this manner, company executives expect to greatly increase the quality of the Fox product for the coming season.

$1 Dues for Each Cent of Admission Scale, Plan

Kansas City—New scale of dues for subsequent run theatres has been adopted by the board of directors of the Kansas and western Missouri associations. Exhibitors owning subsequent run houses in all towns will be assessed $1 for each one cent of its admission scale. That is, theatres charging ten cents admission will pay $10 a year to the association; theatres charging 15 cents will be assessed $15 per year, and so on.

A few weeks ago the association decided on entire revision of the scale of dues. Under the new plan, exhibitors owning one theatre in towns of 600 population or more, playing first or second run, will pay one-half cent per capita of the town to the association. Exhibitors owning one theatre in towns of less than 600 population will pay $1 per year. Chain houses will continue to pay the original dues of one and one-half cent per capita. The membership drive of the association now is under way.

Roth-Oakie Teamed

Hollywood—Lillian Roth has been assigned by Paramount to play the feminine lead opposite Jack Oakie in his next talker, a story of navy life.

Blues Win Another Fla. City

Plant City, Fla.—Following a six weeks campaign voters here defeated a proposed ordinance to permit Sunday pictures. The count showed 323 against the proposition and only 197 in favor of it.

Another Year for Roth as Director In Chief at B'klyn

Murray Roth, director-in-chief at the Warner eastern studios for the last year, has extended his contract for an additional year. During his regime a number of subjects have been launched at his suggestion, including the Robert L. Ripley, the Snooze Reel and Famous Personalities series. He also sponsored the policy of screen originals to replace filming of vaudeville skits.



Murray Roth

Roth has written a number of Vitaphone Varieties and has directed most of the shorts made at the studio under his directorial leadership.

Vitaphone to Make 52 "Celebrities," 1 Reelers

Sam Sax and Murray Roth, producers of the Vitaphone Varieties at the Brooklyn Vitaphone studios, are preparing for the addition of 52 "Celebreties," one reelers to their 1930-31 program.

Stage or screen stars and other name personalities of the radio or in the news of the day will be featured.

Coliseum Manager Again Heads Seattle Censors

Seattle—Seattle's new Board of Theatre Censors, appointed by Mayor Frank Edwards, former exhibitor, is again headed by Dave Himelhoch, manager of the local Coliseum theatre, Fox West Coast house. In place of the nine members of the board that have served for the last two years, there are only five members on the list just announced.

In addition to Himelhoch, they include: Mrs. Donna McDonald, secretary of the Associated Clubs of the North End; Mrs. Rose Rulifson, clubwoman of West Seattle district; Mrs. Helen Victor Zednick, prominent clubwoman and wife of a former state legislator; and Peter J. DeClerque, local financier and former owner of the Society Theatre here.

Among the deposed members of the old board are Melvin G. Winstock, veteran film and theatre man of this territory, and Jack M. Lannon, president of Greater Features Exchanges, who has been ill for many months.

Scott at Capital

Washington—Nate Sauber, has resigned as manager of Universal exchange and has been succeeded by Harry Scott who comes from the Universal exchange in Detroit. Some years ago Scott was doing special work for Pathe in this territory. Sauber may become associated with Ad-Vance Trailer.

The End Is Near

San Francisco—The Dunning-Abbott meller, "Broadway," credited with starting the tidal wave of gangster-backstage-nightclub talker yarns that have been flooding the country for many months, is to find its way into Stanford University, where Harold Helvenston's campus players are rehearsing with a view to fall presentation.

National Service System Formed For Photophone

Alignment of the nation into three divisions and the establishment of a number of district offices have been completed by RCA Photophone, states Sydney E. Abel, general sales manager. These divisions, eastern, central and western, will function under respective direction of C. C. Aiken, headquartering in New York; O. V. Swisher, Chicago, and A. E. Jackson, Los Angeles.

Supplementing district and branch offices previously maintained in a number of centrally located cities, each of the three newly created divisions will maintain district offices and fully equipped service stations as follows: eastern district—New York, Boston, Philadelphia, Pittsburgh, Atlanta, Albany, and Montreal; central district—Chicago, Minneapolis, Kansas City, Oklahoma City Denver, Dallas, Cincinnati, Cleveland and Detroit; Western District—Los Angeles, San Francisco and Seattle.

Repair stations will be established for major repairs in the three division centers and each of the 19 district offices will have completely-equipped stock rooms. Night service will be available until midnight at each district office.

Night Baseball Latest Worry of Seattle Houses

Seattle—With "Tom Thumb Golf" already making heavy inroads upon the business at local motion picture houses, another competitor arrived in town this week. It was "Night Baseball," being inaugurated by the Seattle team in the Pacific Coast League. Reports from the ball ground following the first three night games indicate that their gross revenue practically doubled when the switch was made. About 10,000 persons attended the opening game. Night games will continue for several weeks until the close of the current season.

Rathbone in Stage Role

Hollywood — Basil Rathbone has been signed by Universal to play the lead in "The Boudoir Diplomat." Mary Duncan has also been assigned in important role in this talker which Mal St. Clair will direct.

Rathbone appeared in the stage version of the story which played in New York as "The Command to Love."

Biggest Billing Is Claimed for "Hell's Angels"

Outdoor billing which it is claimed, will top any showing in film history is being posted for the day and date runs of "Hell's Angels" at the Criterion and Gaiety, New York. Phil Di Angelis, veteran billposter, is in charge of the campaign, under direction of Wayne Pierson.



Phil Di Angelis

Neon signs at the two theatres, it is claimed will cost $100,000, to be augmented by a showing which will cover a radius of 35 miles. Thirty men in 15 cars now are touring the area in connection with billings.

An order placed with General Outdoor calls for the posting of one hundred 84-sheets, twenty-five 56-sheets and three hundred 24's. A supplementary sniping order calls for fifty 84's, one hundred fifty 24's; five hundred 8-sheets, two thousand 3's, two thousand 2's, two thousand 1's and two thousand one-half sheet cards.

Only the showing accorded "The Birth of a Nation" can rival the "Hell's Angels" billing according to Di Angelis, who has handled New York outdoor billing of that and practically every other film roadshow attraction. These include: "Quo Vadis," "Intolerance," "Hearts of the World," "Way Down East," "The Lost World," "The Big Parade," "The Covered Wagon," "Ten Commandments," "Old Ironsides," "Rough Riders," "The Hunchback of Notre Dame," "What Price Glory," "Journey's End," "All Quiet on the Western Front" and "Song of My Heart."

New Optical Unit Said to Improve Sound in Theatre

Claiming higher frequencies, greater volume and a more true reproduction of sound, Tone-O-Graph is ready to market an optical unit which conveys the image of the exciter lamp filament to the sound track in what is described as a purely optical trail. The unit, it is claimed, gives a slit of light at the sound track of .0005 and has no chromatic or spherical aberration. The patents are declared to be owned by the Full Tone Process Company of Cleveland, which has licensed the Full Tone Reproduction Company of Ohio for the use of these patents for sound-on-film reproduction.

Tone-O-Graph, incidentally, is the new trade name for the North American Sound and Talking Picture Equipment Corp.

Dave Bader Returns

Dave Bader, personal representative of Carl Laemmle, has returned to New York from Europe, where he conferred with John Drinkwater, who is writing a biography of Carl Laemmle. Bader has collected a large part of the data for the Universal chief's life story. He is to go to the Coast next week.

Crawford Steals The Show in L. A. Grossing $25,200

Los Angeles—"Our Blushing Brides," starring Joan Crawford, made more than the audience blush in this town. Managers of competitive houses were seen to grow red from ear-to-ear when they saw the lines jamming the Criterion lobby to see Joan. The fans paid $25.200 into the coffers of the Fox house, which closed the week on a 250% rating, a sensational intake and healthy business for any season.

The weather was hot, with thousands deserting town nightly for the beaches or other outdoor spots.

Estimated takings:

LOS ANGELES

"SO THIS IS LONDON" (Fox)

FOX CARTHAY CIRCLE—(1,650), 7th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $10,100. **Rating:** 85%.

"OUR BLUSHING BRIDES" (M-G-M)

FOX CRITERION—(1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Movietone news, comedy. **Gross:** $25,000. **Rating:** 250%.

"WAY OUT WEST" (M-G-M)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon and Marco "Modes" Idea, comedy, Meglin Kiddies, Metrotone and Movietone news. **Gross:** $24,800. **Rating:** 92%.

"MANSLAUGHTER" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Comedy with Eddie Cantor, Paramount news, Oliver Wallace organ concert. **Gross:** $23,000. **Rating:** 93%.

"SCARLET PAGES" (Warner Bros.)

WARNER DOWNTOWN—(2,400), 1st week, 7 days, 35c to 65c. **Other attractions:** Larry Ceballos stage revue, news, Vitaphone varieties. **Gross:** $17,000. **Rating:** 110%.

"RAFFLES" (U. A.)

UNITED ARTISTS—(2,100), 2nd week, 9 days, 35c to 65c. **Other attractions:** Talkartoon, Musical short, news, Gaylord Carter organ concert. **Gross:** $15,500, (9 days). **Rating:** 95%.

"INSIDE THE LINES" (RKO)

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, comedy, Pathe news. **Gross:** $11,500. **Rating:** 76%.

"DIXIANA" (RKO)

ORPHEUM—(2,750), 2nd week, 7 days, 35c to 65c. **Other attractions:** Humanette comedy, Pathe news. **Gross:** $11,000. **Rating:** 66%.

HOLLYWOOD

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE—(2,023), 10th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman prologue, four Hunter Bros. (endurance flyers). **Gross:** $20,800. **Rating:** 126%.

"JOURNEY'S END" (Tiffany)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Comedy, Max Fisher's band, News. **Gross:** $5,100. **Rating:** 140%.

"THE MATRIMONIAL BED" (Warner)

WARNER HOLLYWOOD—(3,000), 1st week, 7 days, 35c to 65c. **Other attractions:** Larry Ceballos stage revue, Vitaphone varieties, news. **Gross:** $17,300. **Rating:** 125%.

"SHADOW OF THE LAW" (Para.)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco "Gems and Jams" Idea, news, comedy. **Gross:** $12,600. **Rating:** 82%.

Bargman Moves M. P. Lab. Ass'n Headquarters to '729'

The Godfrey Building film center at 729 7th Ave., New York, is the new headquarters of the Motion Picture Laboratory Ass'n., of which S. L. Bargman is secretary and manager. Majority of important labs in the East are members of the organization.

Astoria Studio Expands

Paramount will acquire on Sept. 1, a building and property adjoining its Eastern studio on Long Island, which will be utilized as storage and shop space.

Closing French Deal



Signing the contract which licenses Braunberger-Richebe, French producing firm, to record talkers by the Western Electric system. This is the second French firm to secure a W. E. license, the first having been Cine Studio Continental. Braunberger-Richebe has a chain of French theatres, 13 of which are wired for W. E. reproduction.

Child Film Study Slated for Nov. 19 Confab at Capital

Survey of pictures and their effect upon boys and girls 18 years or younger will be part of a report to be presented at the White House Conference on Child Health to be held Nov. 19 to 22 at Washington. The special study will be directed by Dr. Lee F. Hanmer, director of the department of research of the Russell Sage Foundation.

Members of the committee, who will make the study and the functions assigned to them are: Mrs. Elizabeth R. Dessez, writer, "Extent of Industry"; Wilton A. Barrett, of the National Board of Review, "Legal Status"; Mrs. Thomas G. Winter, of the Association of Motion Picture Producers, "Public Relations"; Mrs. Mary Allen Abbott, professor of English, Teachers' College, Columbia University, "Attendance of Children"; Mrs. Harriet H. Locher, formerly of the Crandall Theatres, "Special Programs for Children"; Dr. Augustus O. Thomas, president of the World Federation of Education Association, "Neighborhood Motion Picture House."

Also Professor Howard Le Sourd, of Boston University, "Church Use of Motion Pictures"; Colonel Roy W. Winton, of the Amateur Cinema League, "Amateur Picture Making and Showing"; Dr. Albert R. Lovejoy, director, Cambridge School of the Drama, "Youth and the Theatre"; Roy S. Woodbury, of the Children's Aid Society, "Attendance by Children," and Professor Frederick H. Koch, of the University of North Carolina, "Amateur Dramatics."

Rose to Build in Canada

Oshawa, Ont.—George Rose has completed financing for erection of a $200,000 theatre in Oshawa. Construction starts in the autumn.

Colman Pulls 54 Grand Into Rialto at N.Y.

"Raffles," starring Ronald Colman, turned in a sensational performance at New York's Rialto, where, despite terrific heat, the gross rolled up to $54,600, the healthiest take for the week on the main stem.

Majority of the big downtown stands were hit hard by old man Sol, Capitol, Paramount and Roxy, each turning in grosses radically lower than seasonal par.

The town is preparing to take it on the chin aplenty within two weeks when five $2 runs are opened, including two "Hell's Angels" shows, at the Criterion and Gaiety.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c, 75c, $1, $1.50, $2, 7 days, 7th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $17,700; fair, considering terrific heat.

"SINS OF THE CHILDREN" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, comedy (Laurel & Hardy "Murder Case"); presentation ("Under Sea Ballet"). **Gross:** $66,823; house okay at this seasonal take.

"ALL QUIET ON WESTERN FRONT" (U.)

CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 16th week. **Other attractions:** None. **Gross:** $13,592, a jump of two grand over last week and a splendid intake, considering; picture being pulled only to accommodate Roxy booking.

"SHOOTING STRAIGHT" (Radio)

GLOBE—(1,050), 35c-50c-75c, **Other attractions:** Pathe news, shorts, cartoon. **Gross:** $12,050; pretty good.

"SAP FROM SYRACUSE" (Paramount)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Pathe Review, Paramount news, "Beside the Western Sea," Sportlight, comedy ("Noah's Lark"); Travel-talk ("India"); Jesse Crawford at the organ. **Gross:** $68,900, not near par, but a healthy seasonal figure.

"RAFFLES" (U. A.)

RIALTO—(1,904), 65c-85c, 3rd week, 7 days. **Other attractions:** Comedy ("Neighboring Neighbors"); Lee Morse, Paramount news, cartoon ("Barnacle Bill"). **Gross:** $54,600. Week's biggest sensation, building up heavy after two weeks.

"MANSLAUGHTER" (Para.)

RIVOLI—(2,103), 35c-65c-85c, 7 days. **Other attractions:** Comedy ("Accidents Will Happen"); "New Rhythm," by orchestra; Paramount news. **Gross:** $36,700, too bad for this one; picture rates more, but weather slapped it hard; take nearly double last week's.

"GOOD INTENTIONS" (Fox)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Fox Movietone, Hearst Metrotone, organ recital, overture ("Wagneriana, Pastel Ballet"); "Carnival of Venice," "Microphobia," "Prairie Echoes." **Gross:** $73,100, a flat performance.

"DAWN PATROL" (F. N.)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 3rd week. **Other attractions:** Joe Frisco in "The Song Plugger"; newsreel. **Gross:** $32,327, very healthy.

"GOLDEN DAWN" (Warners)

STRAND—(3,000), 35c-50c-60c-85c, 7 days. **Other attractions:** Comedies, "Ginsburg of Newburgh" and The Potters in "Out for Game"; Pathe news, Sportlight, "Somewhere Out"; news. **Gross:** $18,881, terrible.

Cutler-Hammer Acquires Reynolite from Reynolds

Reynolite division of the Reynolds Spring Co., Jackson, Mich., now is the wholly owned subsidiary of Cutler-Hammer. The deal brings to the latter the line of bakelite flush plates, plural plugs, etc., molded by Reynolite.

Decorator Dies

Boston—Zachariah Mode, internationally known interior decorator whose work is seen in a number of Boston theatres as well as throughout New England, died suddenly at his home in the Dorchester district of Boston.

Vacations, Golf Harmless to B. O. At Oklahoma City

Oklahoma City—Business was fair all around. Warm, sultry weather and vacation seasons for many sent large numbers of cash customers to the far-away spaces, and many were attending night baseball and miniature golf courses.

"Bad One" (U. A.), with Dolores Del Rio, at the Criterion, grossed $5,200, rating 110%. "Richest Man in the World" knocked off $4,500 at the Capitol, and "Numbered Men" (F. N.), at the Liberty, did a like amount.

"Love Racket" (F. N.), with Dorothy Mackail, only did four grand, while "Hot Curves" (Tiffany), at the Orpheum, only pulled down $3,000 for four days.

On Friday, a new Richmond in the field in the par excellent stellar Warner Brothers' Midwest theatre, with Richard Barthelmess in "Dawn Patrol," made its bow and bid for Oklahoma City theatrical patronage. The new theatre is housed in a $1,000,000 theatre-office building and the last word in theatre building. It should be able to make a dent on the row.

Estimated takings:

"LOVE RACKET" (F.N.)

EMPRESS—(1,500), 25c-50c, 7 days. **Other attractions:** Lloyd Hamilton in "Prize Puppies," Universal news. **Gross:** $4,000. **Rating:** 90%.

"NUMBERED MEN" (F.N.)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox news, Mickey Mouse in "Barnyard Battles." **Gross:** $4,500. **Rating:** 95%.

"BAD ONE" (U.A.)

CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, "Jazz Preferred," "Hot Turkeys." **Gross:** $4,500. **Rating:** 110%.

"RICHEST MAN IN THE WORLD" (M-G-M)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Our Gang in "Bear Shooters." **Gross:** $4,500.

"HOT CURVES" (Tiffany)

ORPHEUM (1,500), 25c-50c, 4 days. **Other attractions:** Kinogram news, RKO Vaude. **Gross:** $3,000. **Rating:** 90%.

"VERY IDEA" (RKO)

ORPHEUM (1,500), 25c-50c, 3 days. **Other attractions:** Kinogram news, Fanchon and Marco's "Desert Idea." **Gross:** $2,800. **Rating:** 90%.

'Strictly Modern' Drops Pantages To 60% Intake

Kansas City—Heading the list for the week was M-G-M's "Raffles," at the Midland, which grossed $13,750, a 110% rating. Fox's "Good Intentions," at the Uptown, was rated at 105%, with a gross of $6,300. R-K-O's "Lawful Larceny," at the Mainstreet, did average business on $15,000. The Pantages dropped to 60% on the week's showing of First National's "Strictly Modern," taking in $5,700. At the Newman, where the Paramount picture, "For the Defense," was played, the gross was $9,000 and the rating 100%. The Royal, with Universal's "Captain of the Guard," reported a rating of 90%, or a $4,000 gross.

Estimated takings:

"RAFFLES" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Harry Langdon in "The Shrimp"; Silly Symphony, "Night"; Grantland Rice sportlight; Metrotone news. **Gross:** $13,750. **Rating:** 110%.

"LAWFUL LARCENY" (RKO)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Five acts vaude headlining Miss Kitty Doner. **Gross:** $15,000. **Rating:** 100%.

"GOOD INTENTIONS" (Fox)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Pathe comedy, "America or Bust"; Voice of Hollywood; Universal news. **Gross:** $6,300. **Rating:** 105%.

"STRICTLY MODERN" (F.N.)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions** Pathe news, Felix the Cat. **Gross:** $5,700. **Rating:** 60%.

"FOR THE DEFENSE" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount news, Rudy Vallee novelty, Wonders of India ("The Love Temple"); "Neighborly Neighbors." **Gross:** $9,000. **Rating:** 100%.

"CAPTAIN OF THE GUARDS" (Univ.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Harry Gribbon in "Swell People," Paramount news. **Gross:** $4,000. **Rating:** 90%.

'S Fact

Ottawa — A MOTION PICTURE NEWS sleuth asked the head usher at the Imperial the name of the current comedy, and received the reply: "Mind Your Business."

Both were jolted for the moment, but it was.

"Raffles" Only Run to Hit Par At Cleveland

Cleveland—The terrible and continued heat has so exhausted the general public that only the best pictures on view have had any sort of a break. "Raffles" did well enough during its second week at the Stillman to warrant holding it a third week. "Let Us Be Gay," the picture that came within a few dollars of breaking the Allen house record last week, packed both the Cameo and Park this week. A strong vaudeville bill coupled with the picture, "Wild Company," drew well at the Palace, but other houses reported under average business. Matinees have been consistently good, probably because the cool first-run theatres offer relief from the sun, but the evenings have been decidedly off.

Estimated takings:

"RAFFLES" (U. A.)

STILLMAN—(1,900), 7 days, 40c-75c. **Other attractions:** "Hot Dog," (M-G-M);"Jazz Rhythm," (Columbia, Silly Symphony); "Wizard's Apprentice," (United Artist)); Hearst Metrotone news. **Gross:** $15,000. **Rating:** 100%.

"WAY OUT WEST" (M-G-M)

ALLEN—(3,300), 7 days, 30c-60c. **Other attractions:** "Girl Shock," (M-G-M); "Second Hungarian Rhapsody," (United Artist); "Old Time Movies," (state right); Hearst Metrotone news, (M-G-M). **Gross:** $15,000. **Rating:** 83%.

"SWEET MAMA" (F. N.)

STATE—(3,400), 7 days, 30c-60c. **Other attractions:** "An Old Flame," (Columbia); "Chills and Fever," (Pathe); "Cotton Picking Time," (Fischer Film); Paramount news, Loew's Unit show, with Dave Schooler as m. c. **Gross:** $16,000. **Rating:** 80%.

"WILD COMPANY" (Fox)

RKO PALACE—(3,600), 7 days, 35c-75c. **Other attractions:** "Princess Lady Bug,"(Columbia); "Some Baby," (Pathe); Sportlight, (Pathe); Pathe news, vaudeville. **Gross:** about $21,500. **Rating:** 85%.

"GOOD INTENTIONS" (Fox)

RKO HIPPODROME—(4,500), 7 days, 35c-75c. **Other attractions:** "Stage Door Knights," (Columbia); "Peep on the Deep," (RKO); Fox Movietone news. **Gross:** $15,800. **Rating:** 79%.

"CRAZY THAT WAY" (Fox)

KEITH'S EAST 105TH ST.—(2,200), 7 days, 25c-50c. **Other attractions:** "Mind Your Business," (Pathe); Humanettes, (RKO); Sportlight, (Pathe); Pathe news, vaudeville. **Gross:** $11,000. **Rating:** 73%.

Dressler-Moran, Iced Weather Is Big Balto Draw

Baltimore—With the exception of one day, when it was terrifically hot and sticky, weather for this week here was temperate and pleasant, but rain is needed very badly. The refrigerated houses, however, again showed their superiority over fan-cooled theatres to draw patrons, and even though another first-run closed for the season, it did not seem to help much.

The outstanding feature of the week was the enormous gross of $26,000 piled up at Loew's Stanley by Norma Shearer and Marie Dressler in "Let Us Be Gay." This made the rating 149%. The public went for it plenty. Here was an admirable example of an excellent picture in a refrigerated house pulling capacity in the worst part of the summer. Not a dissenting comment about the picture, they all thought it great.

At Loew's Century, another refrigerated house, the crowds were large for William Powell in "For the Defense," with "July Follies" starring the Arnaut Brothers on the same bill. Gross here was $21,300, rating 101%.

But at the third refrigerated theatre, Loew's Valencia, the patronage fell off somewhat, even though there was a first-run picture shown, Billie Dove in "Sweethearts and Wives," which did not register so well with the public. Too involved. Here is a case of a refrigerated house not pulling so well due to weak program. Gross: $2,800. Rating: 80%.

On Keith's program they booked Raynor Lehr and a small company to give an act which was presented in one with piano. Lehr spent 22 weeks with a large company in musical tab shows at the house at one time. But he did not seem to pull them in with his act this time. Poorly arranged. Three girl singers only did one number. Gross $5,000, with a rating of 62%.

Estimated takings:

"FOR THE DEFENSE" (Paramount)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, Pathe Audio Review, "Big Hearted," (Mack Sennett comedy); Western Electric film, Loew-Capitol revue ("July Follies") with Arnaut brothers; orchestra, organ. **Gross:** $21,300. **Rating:** 101%.

"LET US BE GAY" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Jazz Rhythm," (Columbia Krazy Kat cartoon); "The Flower Garden" (M-G-M Colortone revue); organ. **Gross:** $26,000. **Rating:** 149%.

"SWEETHEARTS AND WIVES" (F. N.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Hawaiian Pineapples" (cartoon), Pathe review. **Gross:** $2,800. **Rating:** 80%.

"THE UNHOLY THREE" (M-G-M)

(Shown uptown at Parkway after one week at Loew's Stanley downtown.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. (Mack Sennett Comedy); "Kangaroo Steak" (Terrytoon). **Gross:** $3,600. **Rating:** 82%.

"THE BORDER LEGION" (Para.)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days starting Saturday. **Other attractions:** "Two Fresh Eggs," (Pathe comedy); Vitaphone Variety, silent Kinograms, organ. **Gross:** $2,700. **Rating:** 45%.

"HOT CURVES" (Tiffany)

KEITH'S—(3,016), 25c-50c, 6 days starting Friday. **Other attractions:** "Some Babies," (Pathe comedy); Pathe cartoon, Pathe news; "The Rube," (Paramount act); Raynor Lehr in person with small company in variety act, piano. **Gross:** $5,000. **Rating:** 62½%.

"LAWFUL LARCENY" (Radio)

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Streets of Mystery" (Van Buren-Pathe travel picture of India); "Hello Television," (Mack Sennett comedy). **Gross:** $5,000. **Rating:** 50%.

'Romance,' 'Big House' Roll Up 155% at Frisco

San Francisco—Six of the leading theatres did 100% or over in the past week. Fox did high with "Romance," $40,000 gross and a 155% rating. In rating, Loew's Warfield did as much with "Big House," in its second week. Here the gross was $26,000.

Big business was also done at the Orpheum with "Dixiana." Here the gross was $10,000 and the rating 100%. This picture was very well advertised the first two days.

The California had "Raffles" with a gross of $15,000, rating 105%. "The Dawn Patrol" played at the St. Francis to more than a full house after playing to a full house at the California. The rating was 106% and gross, $12,500.

Estimated takings:

"THE MEDICINE MAN" (Tiffany)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Universal news, novelties, music. **Gross:** $7,000. **Rating:** 95%.

"QUEEN HIGH" (Paramount)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Organ recital (Harry Gourfain), "Rhythmodists" with Ken Whitman and his Paramounteers; Paramount news. **Gross:** $12,500. **Rating:** 105%.

"RAFFLES" (U. A.)

CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** California orchestra, comedy ("Radio Kisses"), Paramount news. **Gross:** $15,000. **Rating:** 105%.

"THE DAWN PATROL" (First National)

ST. FRANCIS—(1,375), 35c-50c-90c, 7 days. **Other attractions:** Larie de Pries' band, Paul Ash, Jean Boyell comedy, novelty—Aesop's Fables, Paramount news. **Gross:** $12,500. **Rating:** 106%.

"ROMANCE" (M-G-M)

FOX—(5,000), 50c-65c-90c, 7 days. **Other attractions:** Walt Roesner conducting concert orchestra; Fanchon and Marco's "Cadet Ideas," Fox and Hearst news. **Gross:** $40,000. **Rating:** 155%.

"BIG HOUSE" (M-G-M)

LOEW'S WARFIELD—(2,700), 50c-65c-90c, 2nd week. **Other attractions:** Music, scenic, "Vagabond Director," fashion reel, comedy, cartoon. **Gross:** $26,000. **Rating:** 155%.

"DIXIANA" (Radio)

ORPHEUM—(2,270), 35c-50c, 7 days. **Other attractions:** Pathe news, comedy, music, R-K-O vaudeville. **Gross:** $10,000. **Rating:** 100%.

"ONCE A GENTLEMAN" (Sono Art)

GOLDEN GATE—(2,400), 30c-40c-50c, 7 days. **Other attractions:** Nine acts of vaudeville. **Gross:** $16,000. **Rating:** 95%.

"THEY HAD TO SEE PARIS" (Fox)

CASINO—(2,500), 25c-50c, 7 days. **Other attractions:** Aesop Fable, cartoon, "Vagabond Adventure," scenic, Fox Movietone news. **Gross:** $9,600. **Rating:** 91%.

"DANCING SWEETIES" (Warner Bros.)

EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Sport Novelty, Liborious Hauptman and his "Melody Artists," news. **Gross:** $8,500. **Rating:** 92%.

Montreal Goes For "Holiday"; Pays $13,200

Montreal—There was a somewhat better showing in box office returns among first-run theatres during the past week with the Federal election campaign out of the way, cooler weather and more tourists, a fair improvement being noted all along the theatre row.

"Holiday," at the Palace, topped the list with $13,200 for the seven days. William Powell is proving more popular as indicated by $12,500 for "Shadow of the Law" at the Capitol, although Joseph Cherniavsky helped materially by appearing as guest conductor of the stage band. The theatres gave election returns on Monday night and this strengthened receipts somewhat, although many preferred to celebrate outside.

Estimated takings:

"HOLIDAY" (Pathe)

PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Fox Movietone news, cartoon song, "Streets of Mystery," two-reel comedy. **Gross:** $13,200. **Rating:** 85%.

"SHADOW OF THE LAW" (Paramount)

CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** Joseph Cherniavsky as guest conductor; Fox Movietone news; "La Chanson de Cabanon" (French song reel); "Hot Time in the Old Town Tonight" (cartoon); Charlie Chase in "Girl Shock." **Gross:** $12,500. **Rating:** 80%.

"CHEER UP AND SMILE" (Fox)

LOEW'S—(3,000), 40c-90c, 7 days. **Other attractions:** Pathe news, Al. St. John comedy, Sanborn's Symphonies, five vaudeville acts. **Gross:** $12,100. **Rating:** 83%.

"LOVIN' THE LADIES" (R-K-O)

PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Fellow Students" (comedy); Mickey Mouse cartoon, "Desert Sunk"; Hearst Metrotone news; Universal Topics. **Gross:** $9,500. **Rating:** 85%.

"HE KNEW WOMEN" (R-K-O)

IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Six R-K-O acts, Paramount news, Universal news. **Gross:** $8,000. **Rating:** 83%.

"TEMPTATION" (Columbia) AND "THE FIGHTING LEGION" (Universal)

STRAND—(750), 25c-44c, 7 days. **Other attractions:** Pathe Review, cartoon comedy. **Gross:** $4,700. **Rating:** 80%.

Oh, Yeah!

(Newspaper Headline)

VIVIAN DUNCAN WEDS

Becomes Bride of Nils Asther, Film Actress

Winnie Cops Top Dough at Ottawa On $5,900 Take

Ottawa.—Attractive features at the theatres and a return of confidence after the general elections in Canada brought good business to most theatres in Ottawa, during the week exhibitors admitting that receipts were satisfactory. Cooler weather also helped. Outstanding were "Hold Everything" at the Regent; "Caught Short" at the Centre and "Free and Easy" at Keith's, all of which hit around 100%. It was largely comedy week in Ottawa attractions and the people seemed ready for laughs. "One Embarrassing Night" was played up as a British feature at the Imperial but failed to draw more than average. Weather: clear and slightly cooler.

Estimated takings:

"HOLD EVERYTHING" (Warners)

REGENT—(1,225), 15c-60c, 6 days. **Other attractions:** Fox Movietone news, Laurel and Hardy in "Hay Wire"; Mickey Mouse cartoon, orchestra. **Gross:** $5,900. **Rating:** 100%.

"FREE AND EASY" (M-G-M)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, "Hearts and Hoofs" (comedy). **Gross:** $4,500. **Rating:** 90%.

"CAUGHT SHORT" (M-G-M)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "The Voice of Hollywood," Negro spirituals reel. **Gross:** $3,750. **Rating:** 100%.

"A NOTORIOUS AFFAIR" (First National)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "Bitter Friends" (comedy); Felix the Cat in "Cactus Kid." **Gross:** $900. **Rating:** 70%.

"ONE EMBARRASSING NIGHT" (M-G-M)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news, "Mind Your Business" (comedy). **Gross:** $2,600. **Rating:** 70%.

"COURAGE" (Warners)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, "America or Bust" (comedy); "Cannibal Capers." **Gross:** $3,700. **Rating:** 75%.

"TROOPERS THREE" (Tiffany)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "Her Borrowed Husband," (comedy); "Talking in the Air." **Gross:** $1,200. **Rating:** 85%.

"Quiet" Catches $20,000 in Run At Providence

Providence—Phenomenal success of "All Quiet on the Western Front," at the RKO Albee proved the week's highlight, the war picture hitting $20,000 which comes close to being a record gross for this house. To give the film big play, vaude was yanked for the week. Picture is being held over for second week and there is every indication that it will be in for a run. On the hottest days of the week, when the mercury climbed to 95, "SRO" signs were flying high with no breeze.

Estimated takings:

"ALL QUIET ON THE WESTERN FRONT" (U.)

RKO ALBEE—(2,300), 7 days, 25c-75c. **Other attractions:** "Golf Specialist." Vaude omitted. **Gross:** $20,000. **Rating:** 150%.

"SHOOTING STRAIGHT" (RKO)

RKO VICTORY—(1,600), 7 days, 15c-50c. **Other attractions:** "Boss's Orders," Pathe news. **Gross:** $7,000. **Rating:** 80%.

"LOVE AMONG THE MILLIONAIRES" (Par.)

PARAMOUNT—(2,300), 7 days, 15c-50c. **Other attractions:** "The Rube." "Fire Bug," "Accidents Will Happen," Joe Alexander's organlogue. **Gross:** $12,800. **Rating:** 90%.

"ROMANCE" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Screen Snapshots, Audio Revue, "Fast Work," Hearst Metrotone news, Maurice, guest organist. **Gross:** $19,500. **Rating:** 95%.

"PARAMOUNT ON PARADE" (Par.)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "The Man Who Laughed Last," Pathe Audio Revue, Paramount news. **Gross:** $10,000. **Rating:** 90%.

"Way Out West" Goes Over Big in Omaha; Hits 125%

Omaha—A break in the weather last week boomed business in all houses, after the hottest July in history of town, with 12 days when mercury was above the century mark. Maximum was 108.6.

A great all-around bill gave "Way Out West" (M-G-M) the big money for a 125% week. Gross was $11,775. Venita Gould headlined the vaudeville.

Paramount, after several mediocre weeks, managed to get $8,800 with "Blushing Brides" (M-G-M), otherwise 110%. "Hell's Island" (Columbia), at the Orpheum, had powerful support in Ledova and Fred Lightner to bring in $14,500, 100%.

Booked for three days, "King of Jazz" (Universal) was kept at the State for the full week, piling up $4,350, which is a normal seven days.

Estimated takings:

"WAY OUT WEST" (M-G-M)

WORLD—(2,500) 25c-60c, 7 days. **Other attractions:** Venita Gould, 4 Publix acts, Billy Meyers & band, Paramount news, shorts. **Gross:** $11,775. **Rating:** 125%.

"BLUSHING BRIDES" (M-G-M)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Paramount news, organ, comedy, novelty **Gross:** $8,800. **Rating:** 110%.

"HELL'S ISLAND" (Col.)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Ledova, Fred Lightner on four act RKO bill, Pathe news, shorts. **Gross:** $14,500. **Rating:** 100%.

"KING OF JAZZ" (Univ.)

STATE—(1,200), 25c-40c, 7 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $4,350. **Rating:** 100%.

Unexpected Laughs

San Francisco—Someone with an eye for unexpected comedy arranged the spotlight on the California's orchestra. The spot was to light Bernard Katz, pianist, while he played the cadenzas in "Second Hungarian Rhapsody" with Larian's orchestra. The spot did its work, but it also cast Katz's silhouette against the curtain behind him. The curtain, not a flat one, turned the silhouette into so grotesque a caricature of the pianist that the audience broke into a hearty guffaw. But Katz played bravely on, did so well, in fact, that he received an ovation at the finish.

Wow of a Week At Portland; All Hit Over 100%

Portland, Ore. — With slightly cooler weather the crowds flocked back to the first runs on Broadway and found it hard to choose among the excellent offerings. With splendid exploitation and demonstrating the excellent work of Holt and Graves in their Columbia offering, "Hell's Island," Hamrick's Music Box annexed the highest gross with $15,475 and a rating of 145%. It was the opening of "Greater Movie Season," and a monster electrically lighted neon sign which crossed the full width of the street reading, "'Hell's Angels' With Jack Holt and Ralph Graves," proved the season's best drawing card for the house. Following closely was Fox Broadway, featuring Billy Haines in "Way Out West," grossing $14,875 and 135%; also with plenty of lobby atmosphere, and the usual strong F. & M. stage show.

Estimated takings:

"HELL'S ISLAND" (Columbia)

HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news, Micky Mouse cartoon. **Gross:** $15,475. **Rating:** 145%.

"WAY OUT WEST" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Seeing Double Idea," two Stroud boys as m. c.'s, Henry LeBel at Wurlitzer, Don Wilkins (final week), with Kenin's Band; Fox Movietone news. **Gross:** $14,875. **Rating:** 135%.

"SAP FROM SYRACUSE" (Paramount)

PARAMOUNT—(3,068), 25c-50c, 7 days, plus midnight shows. **Other attractions:** Stage show, "Rythmodix," with "Happy" Phil Lampkin and Paramounteers, including Ted Leary; Auriole Craven; Con Maffie, organist. **Gross:** $13,785. **Rating:** 125%.

"NIGHT WORK" (Pathe)

RKO-ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Billed as "Greater 1930-31 Show Season"; Roxy Gang, Walter Walters, Roth & Shay. **Gross:** $12,650. **Rating:** 115%.

"LOVE AMONG MILLIONAIRES" (Paramount)

RIALTO—(1,700), 25c-50c. **Other attractions:** Fotovil, "Bombay," "Goodby, Legs," Paramount news, morning broadcast over KXL with Maurie Harris. **Gross:** $12,350. **Rating:** 110%.

Building New Exchange

Albany—Paramount is to build a new film exchange here to cost $50,000, and to be located on Broadway in the vicinity of several other exchanges. The building will be ready for occupancy in November. When Paramount leaves its present building there will be but one film exchange left occupying quarters in the business center of Albany, all others being located on the Troy-Albany road near the city line.

"Sea Bat" at Chi Little House, Hits 175% High Spot

Chicago — Loop grosses were off from their sensational paces of recent weeks during the seven-day period just closed, but respectable average figures prevailed in most spots. A few strong ones were also registered.

"Dawn Patrol" (F. N.) was good for $35,400 (126%) in its opening week at McVickers. This figure makes it good for another week, but a third week looks doubtful, as they move from this house at the 25 grand mark. "Common Clay" (Fox), playing to adults only at the Roosevelt, ran into its second week with $24,600 (120%). United Artists maintained its money stride with "Raffles" (U. A.), which took $27,500 (125%) in its first full week. The picture opened niecly but sagged a little toward the close of the week, indicating its next week may be its last.

Among the little houses, the Castle led with $4,900 (175%) for the first week of "Sea Bat" (M-G-M). The picture continues. The Monroe witnessed its best week in some time with "White Cargo," the Hays banned production, playing to adults only. The Fox house doubled its customary gross, taking $6,800 for a rating of 100%. The Orpheum, likewise, hit a good stride with the third Loop run of "All Quiet on the Western Front" (U.). Picture did $7,900 (105%). Weather: hot, then seasonal and fair.

Estimated takings:

"SEA BAT" (M-G-M)

CASTLE—(300), 60c, 1st week. **Other attractions:** Univ. newsreel. Picture held for a second week. **Gross:** $4,900. **Rating:** 175%.

"FOR THE DEFENSE" (Para.)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Comedy, newsreel, musical short, orchestra, stage show. **Gross:** $43,200. **Rating:** 90%.

"THE DAWN PATROL" (F. N.)

McVICKERS—(2,284), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, novelty short. **Gross:** $35,400. **Rating:** 126%.

"WHITE CARGO" (British)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** 30 minutes newsreel, comedy. **Gross:** $6,800. **Rating:** 100%.

"LET US BE GAY" (M-G-M)

ORIENTAL—(3,900), 35c-85c, 2nd week in Loop. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $35,700. **Rating:** 85%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

ORPHEUM—(762), 25c-50c, 7 days—3d Loop run. **Other attractions:** 3 Vitaphone acts, newsreel. **Gross:** $8,000. **Rating:** 105%.

"GOOD INTENTIONS" (Fox)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts vaudeville, newsreel, comedy. **Gross:** $19,200. **Rating:** 80%.

"COMMON CLAY" (Fox)

ROOSEVELT—(1,591), 35c-85c, 1st week. **Other attractions:** Comedy, musical short, newsreel. **Gross:** $24,600. **Rating:** 120%.

"CHEER UP AND SMILE" (Fox)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts vaudeville, cartoon, newsreel, **Gross:** $23,800. **Rating:** 90%.

"RAFFLES" (U. A.)

UNITED ARTISTS—(1,700) 35c- 85c, 1st week. **Other attractions:** Comedy, musical short, newsreel. **Gross:** $27,500. **Rating:** 125%.

"HELL'S ISLAND" (Col.)

WOODS—(1,166), 35c-75c, last 7 days of 12-day run. **Other attractions:** Comedy, newsreel, cartoon. Replaced by "Rain or Shine" (Col.), which opened big with an accompaniment of extra newspaper display space. **Gross:** $9,300. **Rating:** 80%.

Mix Charges Dropped

Los Angeles—By payment of back taxes and penalties, Tom Mix has avoided trial on charges to defraud the Government of income tax.

How Do You Mean That?

Rockville Center—Owner, unexpectedly called on European business, offers Colonial home, motion picture actress, South Shore Long Island, within ten minutes Long Beach, for rental, first time; design leading architect; living room, library, dining room, large screened porch; complete furnishings, good taste, silver, linen, china, glass . . . —*From an adv. in the Times.*

We don't question your taste, but we'd really have to see her.—*New Yorker.*

"Recaptured Love" Rates 40% on $720

Des Moines—The hottest day in Iowa since 1918 was recorded here and business at local houses might have been expected to be the worst of the season, but it was not.

"For the Defense" at the Paramount with good billing was successful in recording 175%. Joan Crawford stacked up a record of high popularity with 225% for "Our Blushing Brides." "Clancy in Wall Street" at the Orpheum with a band which especially drew big crowds scored 120% in the larger house.

The return of the heat, which was turned off for a couple of days, cut into the business at the end of the week. "Recaptured Love" hit a new low mark with 40%. Matinees were away off and evenings but a few dollars better.

Business at the Paramount was stimulated by the fact that the Des Moines, next door, is closed for redecorating.

Estimated takings:

"FOR THE DEFENSE" (Para.)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 60c. **Other attractions:** Paramount news, Bob Hamilton organ specialty, 4 acts of stage band vaud. **Gross:** $7,000. **Rating:** 175%.

"OUR BLUSHING BRIDES" (M-G-M)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 60c. **Other attractions:** "U." news, Bob Hamilton organ number, Al Morey and stage band in stage show ("Hoop-La). **Gross:** $9,370. **Rating:** 225%.

"CLANCY IN WALL STREET" (Capitol)

ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** RKO vaud. Pathe news, RKO comedy ("Mickey's Merry Men). **Gross:** $4,980. **Rating:** 120%.

"WOMEN EVERYWHERE" (Fox)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** RKO vaud., Pathe news, Pathe Fables. **Gross:** $3,504. **Rating:** 100%.

"RECAPTURED LOVE" (F. N.)

STRAND—(1,100), 20c, 30c, 4 days. **Other attractions:** Para. news, Para. special ("Our Man Reunion"); Educ. comedy ("The Head Guy"). **Gross:** $720. **Rating:** 40%.

"THE SAP" (Warner)

STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Pathe news, Para. comedy ("Dresden Dolls"); Columbia cartoon ("Felix the Cat"). **Gross:** $1,800. **Rating:** 100%.

Hersholt Cast in Two

Hollywood—Jean Hersholt, has been assigned by Universal to play in two forthcoming talkers for that studio, "The Cat Creeps" and "East Is West." Upon finishing these Hersholt will move to Metropolitan studios where he will appear in "Red Kisses" and "East of Asia" for Liberty Productions.

Richardson Aids Fox's "Philly"; Pulls $29,500

Philadelphia — Continuing hot weather kept business a little below average in most Philly houses, though Fox showed an appreciable jump above usual mark with personal appearance of Frankie Richardson, local entertainer, now a Fox featured player. "Wild Company" was the film. Business here jumped to $29,500, $2,500 better than summer average and over $3,000 better than previous week.

Mastbaum nosed just under usual mark with $39,000 for Clara Bow's "Love Among the Millionaires." "Holiday" did $15,000 in four days at the Stanley to earn 100% rating. "Dawn Patrol" and "Big House" had good second weeks at the Boyd and Stanton, respectively.

The Chestnut, Shubert house, remains dark after a summer run of "All Quiet on the Western Front." Rumors, however, indicate that this theatre will open in the fall on a picture policy. The Erlanger, legit house rented by R-K-O, has been dark since this company's lease expired three weeks ago. House will return to legit in the fall.

Estimated takings:

"LOVE AMONG THE MILLIONAIRES" (Para.)

MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Esther Ralston in personal appearance; unit stage show (Publix), "Forward March," with Nina Olivette and Talent and Merritt; Fabien Servitzky, guest conductor. **Gross:** $38,000. **Rating:** 95%.

"WILD COMPANY" (Fox)

FOX—(3,000), 40c-50c-75c, 6 days. **Other attractions:** Frank Richardson in person, Fanchon and Marco's "Peasant's Idea," Movietone news, orchestral interlude. **Gross:** $29,500. **Rating:** 110%.

"HOLIDAY" (Pathe)

STANLEY—(3,700), 35c-50c-75c, 4 days. **Other attractions:** Paramount news, Vitaphone comedy ("The Potters"). **Gross:** $15,000. **Rating:** 100%. "Romance," M-G-M, grossed $3,500 last two days of run.

"DAWN PATROL" (First National)

BOYD—(2,400), 35c-50c-75c, 6 days, 2nd week. **Other attractions:** M-G-M news. **Gross:** $14,000. **Rating:** 80%.

"MIDNIGHT MYSTERY" (R-K-O)

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Stage show, "Something Different" with Jay Mills m. c., Burns and Allen and Pasquali brothers headlining; M-G-M news. **Gross:** $18,000. **Rating:** 100%.

"BIG HOUSE" (M-G-M)

STANTON—(1,700), 25c-65c, 6 days. **Other attractions:** Newsreel, Vitaphone Variety, Charlie Kerr's radio orchestra. **Gross:** $12,000. **Rating:** 105%.

"OUR BLUSHING BRIDES" (M-G-M)

KARLTON—40c-50c, 6 days, (second run). **Other attractions:** Lloyd Hamilton comedy, news-reel. **Gross:** $6,000. **Rating:** 115%.

McElwaine Returns to Coast

After weeks of conferences at the home office in New York with the advertising and publicity department, Donn McElwaine, director of advertising and publicity at the Pathe studios, has returned to Culver City. He made the trip by airplane.

Italian Talker Premiered

San Francisco—North Beach's Milano theatre is running "Alma Gaucha," the first Italian all-talker to be produced in Hollywood. Before closing, a print will be shipped by plane to New York for showing there prior to its departure for Italy.

Burke Resigns from U. A.

Minneapolis — Tom Burke resigns as United Artists manager here about Aug. 20, and is expected to join Publix.

9,000 Radios Daily

Within two weeks, the newly rejuvenated RCA-Victor plant at Camden, N. J., will be geared to a daily turnout of 9,000 radiolas, victrolas and radios daily, merchandising through this unit, in addition to General Electric and Westinghouse.

RCA-Victor recently added 7,000 to its employees' roster.

4 Boston Runs In Stiff Race For Top Spot

Boston—"For the Defense" which moved along from the Metropolitan to the Publix Scollay Square continued to pull heavy receipts which marked its Metropolitan appearance, hitting 110% for $15,000.

With the leading Publix house playing a Pathe feature, "Holiday," for a $34,000 gross, with both RKO houses showing Fox films and two Publix houses showing First National's "Dawn Patrol" day and date, the usual order of things was considerably mixed up. Both Fox features, "Double Cross Roads" and "Wild Company" did good business with $18,000 and $22,500 respectively while "Dawn Patrol" rated 90%, which is well above the seasonal ratings in Boston.

Both Loew houses rated 110% with "Our Blushing Brides" and "The Unholy Three." Weather: Fair and warm.

Estimated takings:

"HOLIDAY" (Pathe)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, "High Speed"; comedy, Paramount news, lounge dancing. **Gross:** $34,000. **Rating:** 110%.

"DOUBLE CROSS ROADS" (Fox)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Casa Loma orchestra, vaudeville, RKOlians, Pathe news. **Gross:** $18,000. **Rating:** 95%.

"WILD COMPANY" (Fox)

KEITH-MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** comedy, Pathe review, Pathe news. **Gross:** $22,500. **Rating:** 100%.

"OUR BLUSHING BRIDES" (M-G-M)

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, Hearst news. **Gross:** $21,000. **Rating:** 110%.

"THE UNHOLY THREE" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst news. **Gross:** $21,000. **Rating:** 110%.

"FOR THE DEFENSE" (Para.)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Band show, vaudeville, comedy, Paramount news. **Gross:** $15,000. **Rating:** 110%.

"DAWN PATROL" (F. N.)

(Playing day and date with Uptown)

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,000. **Rating:** 90%.

"DAWN PATROL" (F. N.)

(Playing day and date with Olympia)

UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Cartoon, comedy, Paramount news. **Gross:** $11,000. **Rating:** 90%.

Ford Sterling Is Latest To Join Christie Ranks

Hollywood—Ford Sterling is the latest addition to the Christie ensemble of comedians who will appear in the Christie-Educational comedies during the coming year. Sterling, one of the first film comedians in the business, has appeared in innumerable short reelers, and was under contract to Paramount for two years as a featured player in regulation productions.

Bow, Swedes Don't Mix; Result: 60% Rating at Mpls.

Minneapolis—Clara Bow and her "Love Among the Millionaires," at the Minnesota, did not make the box-office run in the big money class. A snappy stage show saved the house from an out and out flop. The take was $22,000, which placed the house in a 60% rating.

The State, showing "Swanson's Big Night Out," walked away with every other house in the Loop with the exception of the Century. Brendel is "aces" with the cash customers. The house grossed $19,000 or a rating of 110%. The Orpheum, showing "Floradora Girl," and featuring "Signor Friscoe" and his band as the vaude headliner, took a 65% rating to a gross of $16,750.

The Century, boosting "All Quiet on the Western Front," is doing land office business. The picture is playing its second week and has been over the hundred per cent mark both weeks. The house grossed $11,000, rating 120%. The Shubert closed its doors Friday after switching from the straight drama field to pictures. Their last picture, "Paradise Island," brought the house a gross of $4,000, rating 55%. The Lyric hit the hundred per cent mark with "Swing High." It grossed $3,000. The Aster tied the rating of the Lyric by shooting "The Big Party" over to a take of $2,200. Weather was warm.

Estimated takings:

"LOVE AMONG THE MILLIONAIRES" (Para.)

MINNESOTA—(4,025), 35c-45c-75c, 7 days, 7 shows daily. **Other attractions:** "Magic Melodies" (Publix stage show); "Neighborly Neighbors," comedy; Paramount newsreel. **Gross:** $22,000. **Rating:** 60%.

"ALL QUIET ON THE WESTERN FRONT" (Universal) (Second Week)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $11,000. **Rating:** 120%.

"THE FLORADORA GIRL" (M-G-M)

ORPHEUM—(2,900), 35c-50c-75c, 7 days 3 shows daily. **Other attractions:** "Signor Friscoe," heading four-act variety bill. **Gross:** $16,750. **Rating:** 65%.

"SWANSON'S BIG NIGHT OUT" (Fox)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** "The Champs," comedy; "Glow Worm," Paramount featurette; news reel. **Gross:** $19,000. **Rating:** 110%.

"PARADISE ISLAND" (Tiffany)

SHUBERT—(1,500), 50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $4,000. **Rating:** 55%.

"SWING HIGH" (Pathe)

LYRIC—(1,238), 15c-25c-40c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $3,000. **Rating:** 100%.

"THE BIG PARTY" (Fox)

ASTER—(812), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,200. **Rating:** 100%.

New Warner House in Okla. City Pinches First Run Row

Oklahoma City—The Mid-West, new Warner first-run and one of six houses controlled by the chain in Oklahoma City, has finished its first week.

The house seats 1,800 and is Spanish in design and decoration. Fifteen hundred business men attended a private premiere the night before the public opening. Leto Hill, district manager for Warners, has the house under his general jurisdiction. The manager is John M. Schoeppel, former assistant manager of the Missouri Theatre in St. Louis. H. H. Niemeyer is now divisional publicity manager, likewise coming from St. Louis, where he handled the Missouri. Hill was formerly manager of the Ambassador in the same city.

100,000 Amateurs in Television May Hold the Answer to Practical Use

Constant Experiment Seen as Way to Unearth Facts That Scientists Miss

One hundred thousand experimenters in the United States who now dabble in radio may be the ones to unearth the scientific facts which will make television practicable.

In the opinion of Dr. E. F. W. Alexanderson, internationally known inventor and General Electric engineer, this group will popularize long distance television.

He believes this country shortly will see a wave of activity in amateur television largely because commercial broadcasting has starved radio bugs of real interest in radio for the past several years. Alexanderson, in an article appearing in "Boy's Life," says he believes boys experimenting at work benches in attics and cellars all over the country have solved the problems that baffled scientists.

According to C. Francis Jenkins, 20,000 amateurs are receiving radio motion pictures broadcast from station W3XK of Washington. Chicago, Passaic and Jersey City have their broadcasting stations, he is quoted as saying in the progress committee's report of the Society of M. P. Engineers.

The latest section of the report which is being published in full in Motion Picture News deals with the applications of motion pictures outside of the entertainment field. The text:

Sound motion pictures began to be used for non-theatrical purposes during 1929. The Hotchkiss School in Lakeville, Conn., was reported according to Lewin,[241] to be the first school to have sound reproduction facilities installed. He also reported that an experimental program of sound pictures was planned for a Newark, N. J., public school in April or May, 1930. A film entitled "Administration Departments of the Federal Government" was selected for projection. This film included voice and picture records of the President of the United States. Lewin gave a list of 18 industrial and educational sound pictures. A description was published of a sound film on vocational guidance made by Kitson of Columbia University.[242] Announcement of plans was made of the U. S. Department of Agriculture for recording such events as the National Dairy Show in sound.[243]

A sound newsreel was made of the wireless reception of the news of Admiral Byrd's flight over the South Pole.[244] More than 1000 feet of motion pictures were reported to have been made of the polar regions during this flight.

The first transcontinental use of a sound motion picture as a substitute for the presence of the actual person is stated to be the address made by Hon. R. L. Wilbur, U. S. Secretary of the Interior, in May, 1929, at the Muybridge Celebration at Stanford University. It was shown with portable equipment.[245] A more extensive application of this public address idea was made in January, 1930, when a corporation president spoke in eleven different cities on the same evening at the annual president's dinner, through the medium of the sound picture.[246]

Future students in universities may be able to see as well as hear some of the world's leading scientists which should serve to enhance their interest in the investigations of such men. Sound films were made of lecture demonstrations by Sir Oliver Lodge, Sir Ernest Rutherford, Sir William Bragg, well-known English scientists, and of Dr. Irving Langmuir of the Research Staff of the General Electric Company.[247]

A series of sound motion pictures relating to business conditions has been planned by Harvard University on the subjects—"Regions of the United States," and "Commerce and Industry."[248]

Confessions of the defendants in burglary and murder trials** were recorded in Philadelphia as a part of an experimental investigation on the value of the sound motion picture in criminal court practice.[249] It was reported that a bureau is to be established for making sound pictures of prisoners so as to have records of their voices, gestures and mannerisms. A similar bureau has been established in Paris by the Surete Generale.[250]

Films in Universities

The cultural course, "Introduction to the Photoplay," established in 1928 at the University of Southern California, has been continued and has also been adopted by Stanford University and the University of Iowa.[251] Courses on technical and scientific cinematography were begun at the Vienna Technische Hochschule under Dr. P. Schrott and a three year course has been established in Berlin.[252] Santini[253] stated that there are over 5000 projectors being used for showing educational films in Italian schools. A résumé of the uses made of classroom films as an aid to teaching has been published by McClusky.[254] According to Walters,[255] increased interest, as well as a better understanding of processes, resulted from showing industrial films as a part of the work of chemistry classes in an Oklahoma high school. Thirty-two new films for classroom use have been released since October, 1929, by a corporation organized for the production of such films. A total of over ninety films have been prepared.

A motion picture conference held in New York between leaders of the industry and civic, educational, religious, and social service organizations, resulted in a better understanding of the relationship between the industry and the public.[256] Educators have urged that the best photoplays should be preserved and revised for visual education after they have served their entertainment purposes.[257] A Dutch society for the preservation of motion picture records of the history of the Netherlands was organized in 1919 and has collected more than 1000 films during the decade.[258]

Medical Films, Radiography, and Photomicrography

Included in a group of motion pictures shown at the 1929 fall convention of the American College of Surgeons were four sound pictures, three of which were recorded addresses accompanying diagrammatic pictures, while the fourth represented an obstetrical operation accompanied by dialog.[259] The operation was performed by Dr. DeLee, well-known Chicago obstetrician, and the dialog was synchronized with the film by a crew of Fox cameramen.* Dr. DeLee has an elaborate laboratory for motion picture photography in the Lying-In Hospital in Chicago. It is also equipped with an animation department.[260]

Sound films have been made for the Los Angeles County Health Department by Hearst-Metrotone cameramen to encourage greater interest in public health.[261] Motion pictures of living cells of body tissues were made by Rosenberger, working with Carrel at the Rockefeller Institute, and shown at the Thirteenth International Physiologists Congress in 1929. Studies requiring days of observation were shown to an audience in half an hour.[262] Roon[263] predicts that voice recording of wills, testimony at trials, property sales, etc., will make records of greater value and accuracy than written records. Fifteen medical films have been prepared in a program under the auspices of the American College of Surgeons, the M. P. Prod. and Dist. of America, and the Eastman Kodak company. Subjects made during 1929 deal with acute appendicitis, obstetrics, vestibular function and, development of the rabbit's ovum. The last named picture was made by Dr. W. H. Lewis of the Carnegie Institute of Embryology in Baltimore and represents a beautiful example of photomicrography.

Umbehr[264] has published an historical survey of attempts made to produce X-ray motion pictures. A method used by Ruggles is considered by another writer to be very promising. The X-ray tube is turned on and off every twenty-fifth of a second in place of using a shutter.[265] Studies of movements of the heart may be made by roentgenographing the heart through a series of parallel slits in a lead screen upon a film moving slowly past the slits.[266] Rosenberger[267] published a brief description of a method for attaching the Eyemo camera to a microscope. An automatic micro-cinematographic apparatus mounted on a heavy rigid support has been described by Coissac.[268] Storch of Vienna made ultra-rapid motion analysis studies of microörganisms using an Askania high frequency camera. To reduce vibration effect, the camera was attached horizontally to the wall but the microscope may be used either in a horizontal or vertical position. (Fig. 4.) Exposures mostly over 100 per second were used, focussing was done with a green filter interposed, and the arc current reduced to 5 amperes so as to minimize heating effects on the delicate organisms.

Canti of London filmed the growth of normal and of cancer cells.[269] Francois-Franck and collaborators made motion picture studies of white blood cells *in vitro* and of the embryonic development of the sea urchin.[270]

20,000 Now Listen to Films Via Radio Station, S.M.P.E. Report Points Out

Telephotography and Television

The general public may deposit ordinary messages in postal boxes conveniently located in three leading French cities for transmission by telephotography as part of a service begun in France during 1929.[271]

The industry is alive to the possibilities of television and further progress has been made which, though rather slow, is encouraging. Three producers have included reservation of television rights in their contracts.[272] A demonstration of the RCA Kerr cell principle apparatus was given at Proctor's 58th Street in New York in January. Jenkins[273] gave a summary of progress by his method at the last meeting of the Society held in October, 1929. According to his estimates about 20,000 amateurs are receiving radio movies which are broadcast from station W3XK, Washington. Other new television stations are WENR, Chicago, operated by the Great Lakes Broadcasting Company,[274] and W2XCR, Jersey City, and W2XCD, Passaic. The last two named stations synchronize radio with the pictures and, though the images were said to be hazy, the lip movements are stated to be discernible with the sound.[275] A painted rectangle was

transmitted by short waves in February from station W2XAF, Schenectady, to Sydney, Australia, and rebroadcast back again by station VK2ME in an elapsed time of one-eighth second.[276]

A new cathode ray type of receiver giving a picture 4 inches by 5 inches has been described by Zworykin.[277] The method eliminates the high frequency motor previously necessary for synchronization, together with its power amplifier. No moving parts are used. A fluorescent screen aids the eye's persistence of vision and makes possible a reduction of the number of images per second without noticeable flicker. The transmitter is a modified motion picture projector with means for horizontal scanning.

The selection of standards for radio television has been discussed, including picture proportions, number of scanning elements, number of pictures per second, scanning method and direction, and phase of current.[278]

In the Telefunken system of television being developed in Germany, a combination of a mirror wheel for illuminating the subject and a photo-electric cell are used for sending, and a Kerr cell, together with a rotating mirror wheel, for receiving.[279] A French patent covering one phase of this process has been issued.

General Recording

A camera capable of taking 40,000 pictures per second by means of a drum having 180 mirrors, revolving 225 times per second, was exhibited in 1929 at a Scientific Congress in Tokyo. The camera was designed by the Institute for Physical Research of the University of Tokyo.[280] Cranz and Schardin[281] described a method for photographing a series of pictures of rapid action on a stationary piece of film, the time between successive pictures being variable from 0.1 to 0.000003 second. Lawrence and Dunning of the University of California have been studying the characteristics of the high voltage spark by means of a camera which has a shutter speed equivalent to the taking of 250,000 pictures per second. A 20,000 volt spark lasting 0.00001 second was found to be nearly 50 per cent hotter than the sun.

Cinematographic methods were used to time the high speed Schneider Cup airplane races held at Calshot, England, in the fall of 1929. A motion picture camera made pictures of the plane as it crossed the start and finish line and also recorded simultaneously the face of two calibrated Veeder counters which were actuated by a tuning fork vibrating 10 times per second.[282] A machine gun motion picture camera makes 300 exposures per second, and by means of a network of lines covering the image, it is possible to make a number of calculations of value to the designer of airplanes.[283]

A company has been formed in Paris to publish on cinematographic films, reproductions, page by page, of manuscripts, rare books, etc., with the necessary illustrations. Application for a patent covering this principle has been made.[284] A device known as a photographic accelerometer was attached as a fifth wheel to the running board of an automobile and, by means of suitable disks and a motion picture camera, records were made of the distance travelled per second.[285]

A patent for an apparatus for making motion pictures of a moving object (such as an oil well rope, to detect wear) has been granted.[286]

Color Cinematography

As noted earlier in this report, the use of motion pictures in color has continued to expand and a number of new processes have appeared, although technical descriptions of them are rather meager. The new Technicolor laboratory in Hollywood has been completed and is stated to have a daily capacity of 47,000 feet of finished color film. Daily rushes are to be developed and printed in color on one side only, whereas double-coated film has been used in the past.[287] An estimate has been made that 15 per cent of all pictures made in 1930 will be in color.

The first German all-color sound picture, The Nun of Heiligenworth, produced by Detofa of Berlin, is scheduled for release in May, 1930.[288] Color sequences by the Horst three-color process are to be included in releases by the British Instructional Films Ltd. in the spring of 1930.[289]. Newsreels made by a new color process were released by Pathé in March, 1930. The process is claimed to be equally as rapid in production as black and white prints and avoids the use of filters and prisms. Pictures of the New Orleans Mardi Gras floats were made and shown the following week in New York.[290] A recording photometer or color analyzer has been designed for the measurement of color values in sets, thus permitting more accurate control of illumination.[291]

A general summary of the principles and processes of color photography has been published by Matthews[292] which includes an extensive bibliography of all books and articles published on the subject between 1925 and 1930.

In the Herault Trichome process, three-color component negatives are exposed in rapid succession by means of a rotating sector wheel; for the positive, a similar projecting device is used.[293] According to the scheme devised by a Boston inventor, prints from a color component negative exposed with the aid of a rotating sector wheel, are projected onto a special metal screen built up of four separate sections, each one being displaced slightly in front of the other and, except for the bottom one, perforated with holes. The outer screen is blue, the second yellow, the third red, and the base screen azure blue. Stereoscopic effects and undistorted side views are claimed.[294]

Patents on three-color additive processes[295] described improvements in methods for utilizing color screens, objectives for superposing multiple images during projection, and a four-color method for exposing the four images on one frame with suitable projection facilities for registration on the screen.

A company is reported to have been organized in Switzerland for the exploitation of a color motion picture process using film coated on a lenticulated support. Patents related to lenticulated films[296] are concerned chiefly with methods of printing such films and with equipment for embossing the film support.

Naumann[297] has given a description of the illuminating equipment and other apparatus used by the Busch two-color additive process for medical cinematography. The film runs horizontally through the camera gate and the images, one-half standard size, are registered lengthwise along the film, one above the other, in such a way as to occupy one frame.

Color in Medical Films

In the Raycol two-color additive process demonstrated in England, light enters the camera and is divided into two parts by means of a beam splitter. It is then caused, by a system of rhomboids, to form two images one-quarter normal size in opposite quarters of the frame on standard size film, one through an orange filter, and the other through a blue-green filter. A twin lens projector with the appropriate filters over the lens superimposes the two positive images on the screen.[298]

Several patents[299] disclosing features of two-color additive processes have appeared, concerned with exposure and projector mechanism, the production of stereoscopic effects and the positioning of the image pairs on the film, and other features.

Arc lights equipped with "silencers" are stated to be in use again for the production of Technicolor features, of which one hundred are scheduled for 1930. Cameras for this process are being manufactured at a cost of $14,000 and in April, 1930, about fifty cameras were stated to be available.[300]

A new film is reported to have been adopted for the Multicolor process which permits exposures on a black and white base.[301] In the Colorcraft process, although a beam splitter optical system was originally employed, early in 1930 the color separation negatives were being made by running two negative films, emulsion to emulsion, through the camera. Specially hardened double coated positive stock was utilized in making the positive records on which the color records were produced as dye images. Vague descriptions have been published of two other processes known as Photocolor and Harris color, respectively. The former purports to be a two-color process using dyed images on double coated film;[302] the latter is stated to be a three-color process using a single emulsion film for printing.[303]

The Sirius color process announced in Germany in 1929 produces the red and green exposures on alternate frames by means of a beam splitter and the prints are made on opposite sides of a double coated film, both sides being dyed simultaneously in the production of the color image.[304] The process was demonstrated in London early in 1930.

A considerable number of patents for subtractive color motion picture processes appeared during the past six months.[305]

Versatile

Mansfield, O.—Harry W. ("Tim") Roberts, old-time exhibitor, and former Madison theatre manager here, proves that he does not have a single-track mind. He has gone literary. Located temporarily in McKeesport, Pa., Roberts has written a highly interesting symposium on the present theatrical and movie situation, baring certain facts with which the dear public have not heretofore been familiar.

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(Continued on page 42-B)

Paramount Victor In Suit to Block Use of Its Name

Seattle—After many weeks of litigation in the courts, the Seattle Theatre Corporation, a subsidiary of the Paramount-Publix organization, has finally won the privilege of calling its de luxe house in this city the "Paramount."

When the name was first attached to the house a few months ago, in the nation-wide move by Publix to name its key house in each city "Paramount," an injunction against the local company was obtained by William Code, an exhibitor of this city who has operated a small suburban theatre under the name of "Paramount" for about ten years. He also sued for $5,000 damages.

Pending the outcome of the suit, the local house was named the "Seattle Paramount," merely adding the word "Paramount" to the former name. Now the local court decides that "Paramount" on a first run downtown theatre in Seattle conflicts in no way with the same name on an outlying suburban theatre, nor has the latter house been damaged to any financial extent by the coming of another house of the same name.

"King of Jazz" Suit Settled Out of Court

Attorneys for King of Jazz and His Orchestras, Inc., and Universal have amicably adjusted the suit brought by the former on account of the use of the title "King of Jazz" for Whiteman's picture. The settlement, said to be a friendly one, did not involve cash payment; Universal recognizing the right of Frank Graves, president of the orchestra unit, to use the title as he has heretofore, while Graves will not raise objection to use by Universal.

Sono Art Puts Over Nat'l Plugs for "Reno"

National advertising campaigns in conjunction with Lux soap, Ampico pianos, New Mode hosiery, I. Miller shoes, American Morocco Case, Ullman Silver Frames and Macauley Book Publishers, have been arranged for "Reno" by Sono Art-World Wide.

The picture, marking return to films of Ruth Roland, will be released late this month.

Slote, Eastman Mgr., Passes

Rochester—Robert M. Slote, manager of the Eastman, largest Publix house in Rochester, died at his home in Cumberland, Md., where he had gone after an operation. He was 43 years old and hailed as one of the most successful managers in the local field. He had returned to work after his operation, but found it necessary to go home for a rest. He is survived by his wife. The funeral was held in Weehawken, N. J.

"Lab" Suit Filed

Cinema Patents Co., has filed suit for accounting and triple damages against Du-Art Film Laboratories charging infringement of patents.

150 Tons of Silver for Films

Washington—The picture industry, and allied photographic fields consume in excess of 150 tons of silver annually, according to Dr. Burt H. Carroll, of the Dept. of Commerce, Bureau of Standards. In all but one of the major processes, sound as well as picture is produced by photographic means in which silver is used.

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(*Continued from page 42-A*)

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"Legit" Circuit for N. Y. Under Way in September

A "legit" circuit in New York with four theatres as a nucleus and a price scale topped at $1 for evenings and fifty cents for matinees is under way by William Brandt, former Brooklyn exhibitor and of late general manager of Fox Metropolitan Playhouses, Inc.

Brandt has leased the Flatbush theatre in Brooklyn from RKO, and the Windsor in the Bronx, the Jamaica in Jamaica and the Boulevard in Jackson Heights from Fox and will open them in September under Shubert and Erlanger franchises.

On Sundays, he plans to show pictures regardless of what run is available, figuring his rent on a seven day basis will give him each Sunday in the clear.

Dolores Del Rio Wed

Santa Barbara, Cal.—In a private wedding here, Dolores Del Rio became the bride of Cedric Gibbons, M-G-M art director.

Big Chiefs and Tribe Members on A Scalping Party

At least 60 scalps will be hanging on the walls of the New York Motion Picture Club before its new membership drive terminates.

The roster, now listing 440 of the town's bigger-and-better film execs, will be expanded to 500—or else. This is the ultimatum delivered by Big Chief Lou Blumenthal, membership committee chairman, who heads the drive.

New members admitted in recent weeks include Hans Bartsch, Edward Davidow, Jay Schreck, Billy Grady, Jerry Cargill, Morris Sarnoff, Ed M. Saunders, Peter A. Adams, Alfred Fiegel, A. P. Waxman, Sam Sweedler, Joseph Raushwerger, A. Edelman, Leon Schlessinger, Sol. G. Newman and George R. Coughlan.

Starting Saturday night, Oct. 4, and each Saturday evening thereafter, until May, 1931, a supper club will be inaugurated at the club's headquarters, convening at 11 P. M. A "name" orchestra and entertainment will be featured, with assessment at $5 each, including supper.

Treasurer Artie Stebbins has filed the financial statement with the directors, covering the annual period ending June 30. It shows a surplus of $20,855, and follows in detail:

Condensed Statement of Assets and Liabilities June 30, 1930

ASSETS		
Cash	$17,613.00	
Due from Members	16,988.40	
Deposits as Security	6,050.00	
Inventories of Food and Supplies	1,408.91	
Prepaid Items	190.89	
Furniture and Equipment (Depreciated)	76,752.75	
Total Assets		$119,003.95
LIABILITIES		
Accounts Payable	$6,844.46	
Accrued Expenses	1,269.92	
Reserves	820.00	
Bonds Payable	66,000.00	
Total Liabilities		74,934.38
CLUB SURPLUS		$44,069.57

Condensed Statement of Income & Expenses for the Ten Months Ended June 30, 1930

INCOME (Initiation Fees, Dues, etc.)		$61,825.81
CLUB EXPENSES		
Salaries	$8,742.67	
Administrative Expenses	29,357.37	38,100.04
SURPLUS FROM CLUB OPERATIONS		$23,725.77
DEPARTMENTAL OPERATIONS		
Restaurant—Loss	$17,665.41	
Cigar Stand	1,115.20	
Card Rooms	3,937.15	
Pool and Billiards, etc.	1,315.40	
Special Functions and Affairs	8,427.15	2,870.51
SURPLUS FOR THE PERIOD		$20,855.26

New England Expansion Is Started by Graphic

Bangor, Me.—Expansion throughout New England has been started by the Graphic Circuit Co., with acquisition of the Millinocket Opera House from Charles J. Rusch. The theatre is to be improved, states Samuel Kurson, president of the circuit.

Whale Remains with Tiffany

James Whale will continue on the Tiffany directors' roster, having been given a term contract this week. Whale's first appearance on the company list was as director of "Journey's End," made in England.

• Stop Us If We're Wrong •

NED DEPINET is upstage these days and rightly so over the manner in which "The Dawn Patrol" is clicking in a number of cities.

* * *

Howard Hawks, director of "The Dawn Patrol" and John Monk Saunders, author, have been signed to long term contracts by First National as a result of their work on the air picture.

* * *

With an ever-increasing demand for his services, Jean Hersholt is finding the free-lance field a lucrative one insofar as he is concerned. His latest assignment is with Universal, having recently signed to enact the featured character role in "East is West," which Monta Bell is to direct and "The Cat Creeps," Rupert Julian directing. The latter was originally titled "The Cat and the Canary."

* * *

John W. Schwalm, son of John A. Schwalm, president Jewel Photoplay Co., and manager of the Rialto, Hamilton, O., has been made cavalry commander at Culver Military Academy. His dad contends that he passed his ability as well as his name down to his son.

* * *

After looking at a test of Lucien Littlefield, director Harry Pollard, who is preparing to make "The Great Day," a story of the South for M-G-M, decided to make a change in the assingments to his cast.

Instead of portraying the role of "Pooch" in this production, Pollard has handed Littlefield the role second in importance to those of Joan Crawford and Johnnie Mack Brown who will be featured; that of "Saphire."

* * *

Universal now is considering titles for the new series of comedy shorts to feature Charlie Murray and George Sidney. Ed Kaufman will supervise. Clarence Hennecke is completing script for the first.

* * *

Yvonne Vallee, wife of Maurice Chevalier, will appear with him in his new picture, "The Playboy of Paris."

* * *

Annual outing of the industry in Boston territory was held at Pemberton Inn, Hull, Mass., on Monday, Aug. 4. There was a sail down Boston harbor for those desiring to make the trip by water, while others travelled down by auto. There were the usual dinner, games and dancing. Maurice N. Wolf, district manager of Metro, general chairman, was assisted by William H. Erb of Paramount and F. Sliter of Educational.

Regulate Golf

Ottawa — Vacant lot golf courses have been placed under the building restriction by-laws of Ottawa by the City Council with the result that the golf lots can only be established in business zones of the Canadian Capital. A miniature course was started by J. G. Boyes on a residential street and he was ordered to close down.

The civic authorities have also ruled that the golf lots must close at midnight every night, as well as all day Sunday, of course. Traffic restrictions have been imposed so that streets will not become blocked in the vicinity of the courses.

Sounds Just Like It



The Talkie Producer—*Excellent! Excellent! I have never heard Miss La Hotte's voice reproduce so well!*
The Director—*Good Lord! That isn't Miss La Hott—that's the parrot!*
—Judge

Gress Smith, mid-west manager of United Artists, is in Minneapolis on an extended trip.

* * *

Universal has borrowed Conrad Nagel from M-G-M for a featured spot in "The Lady Surrenders," which John Stahl will direct.

* * *

Budd Rogers of Sono Art is continuing to step these days. He has closed contracts on "Cock o' the Walk," "What a Man," and "The Dude Wrangler" for the Butterfield circuit in Michigan, and for "Once a Gentleman," "The Big Fight," "What a Man" and "Cock o' the Walk," for the Stanley-Fabian houses in New Jersey.

* * *

Josephine Velez, sister of Lupe, makes her film debut in "Her Man," Pathe production featuring Helen Twelvetrees, Marjorie Rambeau, Phillips Holmes and Ricardo Cortez.

* * *

Edgar Selwyn will direct "War Nurse," from novel by Rebecca West, which will be produced as a Cosmopolitan special.

* * *

Manager Joe Franklin of B. F. Keith's Theatre, Ottawa, played no favorites when, for a Canadian election stunt, he gave autographed photographs of the two political rivals, W. L. Mackenzie King, Liberal leader, and Hon. R. B. Bennett, Conservative leader, to theatre patrons on request. There was a big demand and patronage showed an immediate improvement.

* * *

Tea served on the mezzanine of the California, San Francisco, proved popular at that theatre.

* * *

Harold B. Franklin, Fox West Coast chieftan, is continuing to annex titles. His latest is honorary president of the Exhibitors and Exchangemen's Benefit Ass'n., in Los Angeles. W. H. Lollier is chairman of this year's annual outing.

* * *

Don Eddy, who does RKO publicity on the Coast, sees a good omen in the fact that RKO means "record" in the Phillips telegraph code.

* * *

Richard "Skeets" Gallagher and his wife, the former Pauline Mason are the proud parents of a seven-pound son. No name has been decided upon for the infant.

DESPITE its grim title, "Hell's Island," the Columbia picture with Jack Holt and Ralph Graves was delivered to the RKO Orpheum, San Francisco, by a dainty messenger, none other than Miss Dorothy Sebastian, who enacts the only femininte role in the picture. Miss Sebastian volunteered to deliver the film direct from the studio in Hollywood to the theatre here in order to greet the audience personally. It was her first visit to San Francisco.

* * *

Bebe Daniels got a real kick out of selection of her new picture, "Dixiana," for the charity show at the Orpheum, San Francisco.

* * *

Walter Little is the voice of more stars than any double in the business, and believe him, it's not the hardest job in the world. Little, visiting San Francisco, is the assemblyman who represents most of the stars of Southern California. "And the only one of my noted constituents who publicly impresses on me his views on public questions is Will Rogers," Little smiled. "Except that he claims to be the only Democrat living, Rogers would sweep California for United States senator. At that, if he ran as a Democrat, he would get thousands of Republican votes."

* * *

To have been able to capture a series of pictures of George Arliss, famous stage and screen star, the first time he operated a film camera, is the unusual experience of W. B. Wagnon, Jr., son of the San Francisco theatre owner. "Bill" Wagnon has just returned from a two-weeks' trip to the Yosemite Valley. He carried with him a portable motion picture camera.

* * *

Although he had been granted an America visa before he left England, Shale Gardiner, British actor, found on his arrival in Canada to proceed to Hollywood that he had been barred from the United States under the quota. He had previously been in Hollywood where he had played in "Disraeli," "Three Live Ghosts" and "Three Passions." Gardiner plans to return to England to go into vaudeville, he says.

* * *

Murray Feil has assumed charge of the William Morris Agency office in Hollywood.

* * *

Maybe the leathernecks won't be sore at the billing on Columbia's "Soldiers and Women," which is a story of marines. Ever hear of a marine relishing being called "soldier?"

Ouch!

Hollywood—"Chick" Lewis, editor of the Managers Round Table Club, visiting Hollywood and trying to find out the inside of picture making, ran into one of those famous California periodic heat waves last week. "Chick," sweltered with the old thermometer hitting around 90.

On one of those hot days, he did some visiting at the United Artists studios. While sitting in the office of Harry Brand, and cussing and discussing the weather, the sound projection in the building nearby started playing the music for "My Sunny California"—and "Chick" graciously folded up!

Language, Cost of Reproducers Balk Sound in Poland

Washington—Language barrier and cost of reproducing equipment are holding the development of sound in check in Poland, according to the survey of European markets conducted by the M. P. Division of the Dept. of Commerce.

Supplementing these two trade factors is the unsatisfactory year through which Polish theatre owners have been passing. To compete with the limited number of the houses wired for sound, other showmen have been compelled to add vaudeville, and the increased overhead was not offset by grosses .

In Switzerland, despite public apathy and, in some cases, objections to talkers, the trade believes sound is here to stay and accordingly is making plans to equip theatres.

The report, covering these two countries, follows:

POLAND

By GILBERT REDFERN
Assistant Trade Commissioner, Warsaw

While the advent of the sound film has been the cause of uncertainty and anxiety to the trade in Poland, it has had a very beneficial effect on the local industry. During recent months a pronounced demand from several European countries, notably France, Germany, and Czechoslovakia, has sprung up for Polish silent films, and it is reported that better prices are now being realized for them than the producers had ever hoped for. It is hardly likely that this unexpected demand is raising the Polish industry to a position of affluence, but it undoubtedly means that the business is not so unprofitable as it would have been without the advent of the sound film.

The sound film has been by no means enthusiastically received in Poland. To begin with, only a very small percentage of the Polish people understand English. The criticism is also generally made that the sound films so far exhibited have been lacking in artistic merit. The Poles have a highly developed artistic sense. It is the custom, when exhibiting a feature sound film in Poland, to cut out the dialogue completely, virtually making it a silent film with musical accompaniment and with subtitles in Polish.

Apart from the language difficulty, the majority of Polish cinema owners are restrained from installing sound reproduction equipment because they can not afford it. A number of the leading owners in the large cities, however, are still waiting for the cost of the principal American makes to come down or hoping that a cheaper set of unquestionable quality will come on the market. Twenty thousand dollars or thereabouts for renting sound reproduction equipment is a considerable amount for a Polish cinema proprietor.

No sound equipment is yet manufactured locally, and experiments so far made with French and German sets have not given satisfaction.

Apart from the perplexing situation caused by the entry of the sound film, owners of the atres in Poland in general had an unsatisfactory financial year in 1929. They were greatly affected by the abnormally severe weather in the first three months of the year and later by the acute industrial depression. To compete with the talkies, many owners of silent houses are now offering vaudeville programs. This, of course, means an appreciable addition to their costs. The price of silent films also increased considerably during the year.

Polish feature films completed during 1929 totaled 12, as compared with a production of 14 in 1928. It is estimated by the trade that the average production cost per film in 1929 was in the neighborhood of $30,000, whereas in 1928 the average production cost was estimated at about $25,000. The following is a list of Polish completions during the past year, with name and address of the producing companies, all at Warsaw:

Mocny Szlowiek—Gloria, Marszalkowska, 119.
Szlakiem Hanby—Starfilm, Marszalkowska 125.
Pod Bandera Milosci—Lux, Jasna 24.
9.25—Jarfilm, Nowy Swiat 19.
Policmajster Tagiejew—Leofilm, Nowy Swiat 39.
Kobieta Ktora Grzecha Pragnie—Bieganski, Krolewska 35.
Moralnosc Pani Dulskiej—Heros, Jerozolimska 31.
Halka—Wirfilm, Sienkiewicza 12.
Mascotte—Horodyski St. Didier Co., Mazowiecka.
Z Dnia na Dzien—Enhafilm, Marszalkowska 125.
Grzeszna Milosc—Sfinks, St. Krzyska 35.
Pierwsza Milosc Kosciuszki—Bigoszt, Hoza 56.

The following table shows the films imported into Poland, classified as to countries of origin, as reported by the Film Bureau of the Ministry of the Interior. No figures are available for 1929:

Imports of Motion-Picture Films Into Poland

Country of Origin	1924	1925	1926	1927	1928
Austria	84	81	59	59	73
Czechoslovakia	2	3	1	13	6
Denmark	18	8	19	17	15
France	180	283	175	274	250
Germany	217	130	146	350	337
Great Britain	17	4	8	33	58
Italy	36	34	19	10	26
Soviet Russia	2	6	4	10	30
Sweden	7	4	2	10	4
United States	370	629	1,043	1,294	1,443
Other countries	7	7	1	12	61
Total	940	1,189	1,477	2,082	2,303

No authoritative figures are yet available on the number of cinemas or the aggregate seating capacity. There were, however, no completions of outstanding importance during 1929, and the trade estimates that the total seating capacity was increased but slightly during the year.

The latest figures given in the "Film Almanac," a trade publication, shows a total of 861 registered picture theatres in Poland, with an aggregate seating capacity of 200,000 to 225,000. Since many of these are small town houses, the seating capacity is largely guesswork. Moreover, it is estimated that not more than 30 per cent of the cinemas in Poland are open all the year; most of the small town houses are open only occasionally during the week, while in holiday resorts, health resorts, etc., cinemas are open only for three or four months of the year.

At the end of 1929 the following cinemas had been equipped with sound reproduction apparatus: Splendid, Warsaw; Palace, Lemberg; Swiatowid, Warsaw; Splendid, Lodz; Uciecha, Cracow; Tencza, Warsaw; Apollo, Lemberg; and Sztuka, Cracow.

The following houses were being wired: Atlantic, Warsaw; Colosseum, Krolewska Huta; Rialto, Kotowice; and Kino Miejskie, Bielsko.

The Capitol in Lodz and the Quo Vadis and Palace in Warsaw have experimented with French and German sound reproduction equipment, but the results obtained, it is reported, were unsatisfactory.

So far, only one studio in Poland is known to have been equipped for the production of sound films. This is the Syrena Studio on Wisniowa Street, Warsaw, owned by the leading gramophone record producer in the country. It is the understanding that for the present the Syrena company will make only shorts.

SWITZERLAND

By HENRY E. STEBBINS
Clerk to American Com'l Attache, Berne

The greatest change in the situation in Switzerland since the opening of the first cinema was the inauguration on March 8, 1929, of the first talking picture. This revolutionary development came late in Switzerland for several reasons, the language difficulty was by no means the least of these. One-language projection is not sufficient in Switzerland. This situation has been a problem in the silent pictures and is merely accentuated in the talkies. The second contributory cause of the slowness

Swiss Make Plans To Go Sound-Wise; Theatres Wiring

in arrival of the sound film in the country is the policy of the general European film distributors, who look upon Switzerland as a market decidely secondary in importance to such countries as England, France and Germany. As a non-producing country, Switzerland was a tempting market for left-over silent films which accumulated rapidly after the first wave of popularity for the talkie was manifested in the United States. Finally, the Swiss theatre owners and managers balked at the high price of sound installations. With the market frankly glutted, owners whose houses were rarely, if ever, packed did not feel justified in making large outlays for a development which they felt in many cases would not give them the necessary increased patronage.

However, with the opening of the Orient Theatre in Zurich for sound projection in March, others followed at varying intervals. The Orient was equipped with the German Tobis sound appartus. Today there are 10 cinemas in Switzerland equipped to show sound films. They are, aside from the Orient, which seats 700, the Capitol in Zurich, seating 1,300; the Apollo, Zurich, seating 2,000; the Alhambra, Geneva, seating 1,300; the Molard, Geneva, seating 670; the Capitol in Basel, seating 1,200; the Palace in Basel, equipped with the German Tobis Klangfilm apparatus and seating 500; the Flora in Lucerne, seating 380; and the Splendid-Place in Berne, seating 700. All those in which the equipment is not specifically mentioned have American apparatus.

Plans for wiring the Kapitol, Berne's newest cinema, have been postponed indefinitely on account of the expense. In spite of this handicap, the Kapitol continues to run feature films to large audiences. They are now showing silent versions of well known American talkies. Doubtless this theatre will be wired during 1930. The Bubenberg Theatre in Berne, seating 900, will be wired early in the year.

Other plans for 1930 include the wiring of the Scala in Zurich, seating capacity 1,100. This is a new theatre, having been completed in 1929. Plans are also being made for the wiring of the Pax in Locarno, which seats 300. This latter is in the Italian-speaking Canton of Switzerland. Plans doubtless include the wiring of certain theatres in Lausanne, most probably the Moderne, although no information is definitely available on this point as yet. The Scala in Bienne was wired early in 1930.

Theatre Building Slight

Seven new cinemas were completed in Switzerland during 1929, while four were closed. The new theatres are the Picadally in Zurich, seating 250; the Colosseum in Zurich, seating 350; the Lichtspiele in Bischofzell, seating 220; the Bel-Air in Yverdon, seating 650; the Kapitol in Berne, seating 874; the Scala in Bienne, seating 1,000; and the Capitol in Bienne, seating 1,200. The four theatres that were closed were the Eden in Zurich, with 350 seats; the Maxim in Zurich, with 600 seats; the Union in St. Gall, with 270 seats; and the Klein in Schaffhausen. In addition to these, two cinemas with only occasional performances, the Excelsior at Binningen and the Seewadel at Bauma, were closed. The total net increased seating capacity was therefore only a little over 3,000. Three cinemas were reconstructed during the year, the Gottardo in Bellinzona, with 300 seats, the Palace in Lucerne, with 380 seats, and the Moderne in Lucerne, with 600 seats.

Arrangements have been made for the opening of seven new cinemas during 1930. They are to be the Lichtspiele in Schwanden, the Kino Leuzinger in Frauenfeld, and one each in

Wattwil, Lugano, St. Gall, Leistal, and Schaffhausen. The Lichtbuhne in Zurich, now seating 450, will probably be enlarged during 1930.

Several new companies have been formed during the past year for the promotion and sale of motion pictures in Switzerland. From the American point of view the most important of these is the branch of an American distributor in Geneva. Other new film promotion agencies in Switzerland are the Cenflag A. G., of Lucerne, with a capital of 70,000 francs; the ESA S.-A., of Bienne, with a capital of 3,000 francs; and the Standard Cine-Photo A. G., of Zurich, with a capital of 20,000 francs. The Cie Generale du Cinematographe, which in 1928 was moved from Geneva to Zurich, increased its capital and plans some expansion, although the expected fusion with Emelka did not materialize.

Trade Strong for Sound

Differences in the professional and lay attitude toward the talkie have been wide. After the first sound film was shown in Basel, the Basler Nachrichten, a large daily newspaper, conducted in its correspondence columns a forum on the future of the talking picture. As comparatively few of the readers of the Nachrichten had had much of an opportunity to judge the talkies, the forum lasted only a few days. What opinions were given, however, were, on the whole, unfavorable and immature. As might be expected, the loudest cry came from those who felt that the language feature was the greatest handicap. Up to that time, Basel audiences had had opportunities to see only American—that is, English-speaking—films. The demand, of course, was for German dialogue. A few protests were made against the mechanics of reproduction, one correspondent claiming that the women's voices sounded like men's and the men's like bass drums.

Those in favor of the talking film emphasized the musical aspects of the presentation, especially songs and dances, which the people could see were actually synchronized. One difficulty which arises in Switzerland in respect to this question is the fact that actually synchronized pictures—that is, the so-called "100 per cent all-talking"--can not be shown in English versions. In its stead must be shown silent pictures with a synchronized sound accompaniment, which, after all, is very similar to the old silent picture aided by an orchestra. Short musical subjects, songs even though sung in English, have a great appeal, but there is undoubted irritation at the dialogue parts of sound pictures when the language is English.

The opinion of the trade is, on the whole, decidedly favorable toward sound pictures. Owners and managers realize that the talkie, like the radio, has come to stay. For a large part they pin their hopes on the productions of the German and French studios. At present the American sound picture rules the market; whether it will continue to do so is an open question. If the German and French studios can produce sound films approaching the American product in quality, the Swiss public and theatre owners will be satisfied. The solution, as far as the Swiss market for American producers is concerned, is to concentrate on musical comedies, operettas, etc., as well as high-grade musical short subjects. The people will soon lose interest in the mechanical device as such and as displayed in sound synchronization of silent pictures. What they want is the added realism given to the movies by actual synchronization. If this is in the form of music and dancing they will flock to see it, but if it differs little from the old silent picture they will confer their patronage on talking pictures made by the Germans and the French.

The general feeling is that the best films are American—which is natural, it is claimed, because most of the films shown are American. Second in importance after American films are the German. Certain German stars are immensely popular in Switzerland, at least in the German-speaking part, and there can be no doubt of the general popularity of German films. It is usually the Germans who come into Switzerland to film Alpine pictures, such as the "Drama of the Matterhorn" and the "White Hell of the Piz Palu." French films are generally not popular. One French talkie has been shown in Berne, but was by no means a great success. A certain amount of English films are shown, but they are almost invariably poor. The German version of the English talkie "Atlantic," however, had great success in Zurich.

On the whole, the people like spectacles. German romances are usually good drawing cards, as are American western pictures.

Production Nondescript

Production in 1929 was even less than in 1928. The Schweizerische Schul und Volkskino turned out four pictures, all silent and all having to do with the industries of the country. They were on the dairy industry, horse breeding, cattle breeding, and the textile-machinery industry.

The Helvetia A. G., of Berne, reached its peak in the production of its first picture, "Petronelle," which was produced in 1928 and for the production of which the Helvetia company was originally formed. Since then it has declined noticeably. In 1929 it made only two films, one of three reels and one of six. The short picture was called "Sport Rivals" and was taken in the skiing fields of the Jungfraujoch and Murren. The other, called "The Path Through the Night," was made in England.

The Praesens Film Co., of Zurich, made one picture as propaganda against the evils of alcohol. The producers of this film felt that they had to go carefully in making the picture, for fear of offending the general public, and the result was rather ineffectual. The Eggli Co. made one film on rifle shooting in Switzerland.

No sound films were made in Switzerland during 1929, for there are no studios equipped to make such productions. In all likelihood, there will be no attempt made at such productions in the country during 1930.

Censorship is in the hands of the cantonal authorities, who exercise their right in a very liberal way. A representative of the control board makes a weekly round of the cinema theatres, notes what parts of pictures he feels are objectionable, and advises the owner of the theatre in a friendly way to cut out those portions. Full cooperation is received from the theatre owners, and as a result there is rarely any publicity in regard to censored films. The general public never knows when a film has been censored. Very rarely are whole pictures not allowed to be shown. Zurich and Lucerne are the two strictest cantons. In Zurich, in 1929, 649 pictures were reviewed by the censors, and of these 644 were allowed to be shown, and only 49 of them were cut.

What amounts, however, to a very real censorship, although not a moral or political one, is the system employed whereby pictures are cut to conform to the demand for two-feature pictures in a two-hour show. Often pictures are so drastically cut that the continuity is ruined. Whole slices are taken out which are of the utmost importance to a clear understanding of the picture. It is true now, however, that this tendency to cut is being controlled in the showing of American talking pictures, which are of such length that it is manifestly impossible to show two features in one period.

Radio's Hook-up

San Francisco—New trend is developing in the radio industry, is pointed out by Philip A. Fisher of Gorman, Kayser & Co., in the second edition of their pamphlet, "Better Things in Store for the Radio Industry." A definite sales tie-in is developing between the radio and the motion picture companies. Radio companies are featuring the stars and productions of the affiliated motion picture units in their advertising. In return, the film companies are granting the exclusive right to exhibit certain radios in the lobbies of controlled theatres. This arrangement has proved particularly profitable when phonograph records of the song hits appearing at the theatre are sold near the radio on exhibit.

Management Deal with U. P. Made by Gaumont

London—Gaumont British has closed a five-year contract for management of the United Picture Theatres circuit. Gaumont is to have full charge of booking and operation. Any difference arising out of the agreement is to be submitted to arbitration. Ganmont is to receive $52,000 annually for expenses and additional $15,000 and 10 per cent of distributed dividends. The first sum, it is said, is less than annual operating expense of United and the second the fee formerly paid to its managing director.

Fox Sets 1930-31 Films In Number of Loew Spots

Fox has closed with Loew's for a number of bookings. At New Orleans, the product will be split with Publix. At Cleveland, Loew's State, Stillman, Cameo and other houses will play Fox. Other theatres included in the deal are: Great Lakes, Buffalo; Rochester, Rochester; Midland, Kansas City; Loew's, Norfolk; Broad, Columbus; Loew's, Dayton, O.; Grand and Victory, Evansville, Ind.; Loew's, Memphis, Penn and Aldine, Pittsburgh.

Coast Seeks Listing Of Amusement Stocks

Los Angeles — Listing of amusement stocks on the Los Angeles Stock Exchange is being sought. This would not interfere with existing listings, it is stated. The western market would provide 48-hour transfer service on certificates, as against three to six weeks as at present. The three to four hours' difference in time also would provide additional trading hours.

Gloria to Continue Her "Trial Separation" Plan

Hollywood—Gloria Swanson intends to continue the "trial separation" from her husband, the Marquis de la Falaise de la Cordray, she said in a statement here. The couple have lived apart for a year.

Kirkwood Gets Decree

Los Angeles—Because, he said, he disagreed with his wife's modern ideas about a career and separate home, she deserted him for which James Kirkwood was granted a divorce, shattering Hollywood's "ideal romance." When Lila left him, she shared a home with Mary Nolan, it is stated.

Two $2 Openings in Aug.

Three $2 top showings open on Broadway in August. They are: "Hell's Angels," opening Aug. 15 at the Criterion and Gaiety, and "Abraham Lincoln," opening Aug. 25 at the Central.

They say Quaint



MANY an actress has driven herself into screen oblivion by overestimating her importance to the industry. A current case of that is a certain blonde who rose from a $25-a-week job to a contract of $1,500. She thought she was so necessary to the films that any company would grab her if she were free—and that was her fatal error.

Her last contract increase was from $500 to $1,500 a week and when one considers her limited assets, that salary was a Hollywood miracle. She isn't pretty, she isn't clever, she isn't sweet. She's just a blonde and for a while she had all the executives believing she was a tremendous box-office attraction.

Her recent pictures have been poor and she foolishly believed the advice of these so-called friends who told her the trouble was in the story weakness and that she should demand better scenarios. So she dumbly followed the admonition and started the battle which resulted in her parting from the company that had taken her from obscurity into stardom.

Now the little girl thought that all she had to do was sit at home for a couple of hours after news of her contractual freedom leaked out and all the movie companies on the Coast would be telephoning to secure her services. She was wrong. Not only was there no line of producers forming to the right of her doorway but even her agent's best market efforts failed to get her a new contract. Unless she can get good roles within the next three months she'll be so dead as far as the screen is concerned she'll never again get leads.—*N. Y. Graphic.*

* * *

Tit for Tat

If you've heard this one, try and stop me. Little Billy, the midget is wearing child's clothes in a picture for Pathe. The other day at lunch, he went to a nearby restaurant smoking a cigar.

A motherly-looking woman stopped him. "Little boy," she reproved, "does your mother know you smoke?"

"Madam," replied Billy, "does your husband know you speak to strange men?"—Carroll in Los Angeles Herald.

* * *

John Boles is not supposed to be photographed with his two little girls or his wife. Nothing legal about it. Just understood between the dashing John and the company that holds his contract. The contented fireside plays havoc to the romantic fires that fan in the bosoms of the sweet sixteens. A romantic actor, too insistently happy, is not the box office fire he might be. Let the nursemaid Lotharios deny it as they will. It has been proved before.—*Motion Picture.*



Movie stars save themselves brain fag and while away the time by employing bridge doubles to play for them.

—Judge

Carnivals Banned

Montreal—Only top-class travelling circuses will be able to play Montreal in future as a result of the decision of the city council to ban all small tent shows and carnival companies. The local license fee for the big tent shows has been fixed at $1,000 per day.

SUCH pictures as "All Quiet on the Western Front" and "Journey's End" give the lie to any attenuated remnant of claim as to the dignity and the nobility of war, and paint it for what it is—the ultimate climax of stupidity, the colossal failure of human intelligence to deal with problems distinctly human, the devil's laugh at decency.

See "All Quiet on the Western Front" and "Journey's End" and learn what war actually is—not what it is pictured to be.

It will be a great revelation that may help convert you to the great cause of World Peace. —Editorial in N. Y. Mirror.

* * *

Radio, after paying Edna Ferber 125 grand for rights to her incomparable "Cimarron," has cast Richard Dix, superannuated campus cut-up, as Yancey Cravat.

Dix is as far from our idea of Yancey as Vassar is from Cripple Creek. With such a great story it would have paid Radio to shop around for the type.

***But things being as they are, we now suggest Polly Moran for Sabra, Charlie Murray for Sol Levy and Wallace Beery for Isaiah. Possibly Roscoe Arbuckle could stage a comeback as Little Cim.*—The Allied Exhibitor.**

* * *

For years popular humorists have derided what they deemed the low mean of intelligence prevalent in Hollywood. They have called down the fury of the gods on harebrained ingenues with a predisposition toward attitudinizing, who romp through the years acquiring nothing but imported motor-cars and swollen bank accounts. But the talkies have given the lie to their much-publicized theory. The day of the moronic motion picture actress whose eye-rollings brought her fame and money is past. Beauty, happily, still receives its rewards. But intelligence no longer goes unrecognized.—*Sherwood in N. Y. Post.*

* * *

Alice White is trying to go the way of all Hollywood. You start as a firebrand, a cut-up; and then you become genteel and "cultured." We hope that Alice is just doing it for a stunt and that it won't take.—*Screenland.*

* * *

First it was Nancy Carroll who was rescued at sea; now it's Claire Windsor. Well, it's something of an improvement over being kidnapped or having one's jewels stolen, anyway. —*N. Y. Journal.*

AT the moment, Alice White, the synthetic IT girl of the movies, is very decidedly a blonde, which, after all, is only a reversion to type, for her bobbed head was golden when she started her picture career.

The red hair, which was widely publicized, was a thought of the magnates at the First National studios, and not such a brilliant thought, at that.

You see, Alice—she was born Alva, by the way—burst upon Hollywood just when Clara Bow was getting well started and well advertised as a reigning red-haired flapper type.

First National wanted a Bow of its own, and tiny Miss White seemed to fill all of the requirements except as to coloring, which, after all, is no great difficulty to surmount out here.

Alice was not just a flapper TYPE. She was, and still is, a genuine flapper, heart and soul. So overnight she became a red-head and was heralded as the only rival of the only Bow.

As a matter of fact, Alice had no voice in the proceedings. The studio officials commanded color and got it, over Alice's mild objections.

Naturally enough, Clara Bow was mad—and said so. For a long time she and Alice didn't speak when they happened to meet in any of the restaurants.

Which, after all, was just as well, for any sort of words would have led to an encounter in which both young ladies were well equipped to give a good account of themselves.

Later, friends explained the matter to Clara. Alice had had no part in the changing of her hair shade or in the advertising. She went back to being a blonde, and so the two stars became, well, at least acquaintancees.—*St. Louis Post-Dispatch.*

* * *

The Extra Girl

"It's one thing to have a soft face and another to have a hard fist."—N. Y. Eve. World.

* * *

Lawrence Tibbett has his glorious voice, John Barrymore has his theatrical finesse, Ramon Novarro has his romantic moments, Buddy Rogers has his curly hair, but Maurice Chevalier has his personal charm. And charm, as Maggie Wylie in Barrie's "What Every Knows" tells you, is the greatest gift in the world. "If you have it, you don't need to have anything else; and if you don't have it, it doesn't matter what else you have." And Maggie knew.—*Cinema.*

* * *

Chester and Sue Morris—he's that so poisonous villain—are expectin'. It'll happen in November, say the men of science.—N. Y. News.

A Fervent Wish

If I could rub Aladdin's lamp, Buddy Rogers would grow up and drop some of his boyish cuteness.—*Louis Sobol in N. Y. Graphic.*

that — Quips Lifted and Sifted



THE moving picture is accused of distorting and misrepresenting American life by Rev. Frederick Siedenburg of Loyola University. "Vice is always made pleasant while it lasts," he asserts, "and working girls are always the intended victim of an employer's greed or design. People rarely work unless they live in the tenements, and virtue is generally made to appear depressing. Emphasis is placed on wealth, luxury and laziness."

Difference of opinion is what makes hoss races, and kept Al Smith out of the White House. The professor is entitled to his view, but millions of fathers and mothers in this country who not only permit but encourage their children to see the movies, can't all be wrong.

It is true that vice is made pleasant while it lasts, but the villain always gets kicked in the neck in the last reel and the wayward boy returns from his drunken orgy to see hope, honesty and love in the eyes of the innocent girl at the garden gate. Working girls, as he says, are made the intended victim of their employer, but virtue always triumphs when the orchestra plays the exit march, and if virtue is often pictured as depressing, my opinion is that a whole lot of stiffbacked, leather-lunged virtue is not only oppressive but downright offensive.

The flickers have made more than one young man want to get to work, own a Rolls-Royce and take the old home town by storm. They have taught more than one girl that men eventually, when all is said and done, will push a necker off their laps to win the hand of a decent maiden. They have created a wide interest in athletics and clean living, sportsmanship and fair play. They have bred a desire for good clothes, dignity, position, ambition, and caused a multitude to dry their tears and go home and write a letter to mothers who still burn a candle in the open window of the living room.

I sometimes wonder if men like Professor Siedenburg don't keep their eyes so close to the woods they can't see the majestic height of the trees.—*Lynn in Santa Barbara (Cal.), Morning Press.*

* * *

Modern motion pictures have no standard of art and industry—*E. D. Martin in Des Moines Tribune.*

* * *

Gloria Swanson you see, although in former days collected a reputation for Lofty *Chapeaux*, is now an example of that almost unique specimen in Hollywood, the genuinely democratic person. By this I don't mean that she bandies racy persiflage with electricians on the set, and so forth; not, in brief, that she has bad manners for everybody, but that she has good manners for everybody.—Motion Picture Classic.



The Movie Palace doorman marries.
—Judge

WHEN the makers of movies falsely sweeten their dramatic doses they are compromising with audience elements that do not exist with the strength of years past. Housewives' nerves have been trained and toughened since the days of "Pollyanna." When the cinema attacks stern subjects in a manner intended to be serious, a stern treatment is now more nearly in order. In the interests of box-office health it is no longer so necessary to paste up the happy ending where the happy ending does not logically belong. Honesty and veracity of narrative bid fair to become as effective box-office stimulants as sweetness and light and the sappy tear.

As evidence to these statements, we may mention the success enjoyed by "Journey's End" and "All Quiet on the Western Front." In both of these an artist's authentic conception has been transferred to the screen without a single false deviation.—N. Y. World.

* * *

They say that Phil Plant parted with a cool million in cash when he lost Connie Bennett. . . . Billie Dove continues to speak so kindly of Irvin Willat that one wonders at the separation. . . . Janet Gaynor seems to be having a hard time getting the folks to take her Lydell seriously!—M. P. Magazine.

* * *

There's a lot of good scenery to be admired this year, if you are lucky enough to find a billboard with a knothole in it.—*Judge.*

* * *

The So Charming Chevalier—an unofficial cementer of cordial relations between France and America.

* * *

"What I want to know is, what is the terrible thing, the Middle West?" asks Clive Brook. "I never find a grand story that I want to do but the Front Office says, 'Yes, it's great, but think of the Middle West.' Whenever we do a particularly hot love scene, it's cut—to save the feelings of the same Middle West. There's just one way to make a producer shrink and turn pale. Sneak up on him and whisper, 'Hst! Remember The Middle West!'"—Motion Picture Magazine.

* * *

Even George O'Brien seems to be falling for a blonde! And after all those years with Olive! Now that the Borden-O'Brien romance seems definitely over, George is consoling himself with Helen Chandler, his golden-haired leading lady of several pictures.—*Screen Secrets Magazine.*

Laughing It Off

Harold Lloyd, defendant in a suit, had a lot of "gag men" called as witnesses for the defense. Their arrival, of course, put the court in the best of good humor.—*L. A. Herald.*

Partners

Florence Ross, of the Warner Brothers publicity staff, and Pierre de Rohan, former critic of the *Morning Telegraph*, not only collaborate in writing plays and scenarios, but now also are joint owners of a big Marmon automobile and joint bosses of a snooty uniformed chauffeur.

VON STROHEIM cares little for money. All he wants for himself in this life is goulash, Lucky Strikes, and work. Von would rather work than sleep. It is all that means anything to him, except his modest home, *not* in Beverly Hills, he told me, his wife and his son. He has the greatest admiration for Mrs. Von Stroheim, for he declares that she is the only woman in the world who would have put up with him during the twelve years of their married life. Storing up the hurt pride, the disappointments and exhaustion gained from a day in the studio he would, like a child, unburden himself at home.—*Screenland.*

* * *

Vamp used to be a musical term. Now Director George B. Seitz isn't sure just what it is. In "Hawk Island" Ivan Lebedeff plays the part of a musician and Seitz had given instructions, "Vamp until ready." He turned around in time to catch Rita LaRoy going through some rather seductive motions.

"Just what are you doing?" he asked her.

"Well," replied Rita. "You said vamp until ready and I'm vamping."—Screen Play.

* * *

Some unhappy Bostonians tell us that things are being made harder and harder for the people of their city. Lately the censors got after the talkies, deleting passages of dialogue which were dangerous to morals. The way matters stand now there are passages in many films which can't be said in the town at any time, and still further passages which pass on weekdays but won't do on Sundays. On Sunday nothing the least bit spicy may be spoken. The movie people have to assign a man at a switch which controls the speaking apparatus, and he turns off the sound when a dangerous passage is reached. In Barrymore's picture, "General Crack," for instance, five deletions were made (on Sundays), each at a critical turning point. The actors went on talking but no sound came forth. This practice bewildered the audiences at first, but they are getting pretty good at lip-reading now and can follow the plot fairly well.—*"The New Yorker."*

* * *

Robert Woolsey was asked what he thought of a certain proposition.

"I don't know," he replied, "but I'll call up my wife and find out."—Screen Play.

Before the "Mike" In N. Y. Studios

IT HAD to come sooner or later. The empty lot directly opposite the Eastern Vitaphone studio in Flatbush which heretofore had been used solely as a short cut to the studio is being converted into a Tom Thumb course. It probably will be ready next week.

* * *

Sez Sam Sax, General manager of the plant, "Tom Thumb will certainly not interfere in any way, shape or manner with the making of Vitaphone shorts."

* * *

With the completion of the variety "For Art's Sake" last week at the Warners Brooklyn studio, the number of Vitaphone shorts produced since the opening of that studio in December, 1928, totals 375. The entire Vitaphone short subject production is scheduled to be made there. A heavy schedule has been prepared.

* * *

Under direction of Arthur Hurley, George Jessel has made a Vitaphone short entitled "Politics," a comedy of how an energetic and bright young man uses the influence of the "district boss" to get his immigrant mother into the country. You'll leff.

* * *

Did you know that all the research work on "Noah's Ark" and "The Singin' Fool" was done by Jean Z. Candell, who is now script at the Warner eastern Vitaphone lot?

* * *

In his apprenticeship in the picture industry, Sam Marino, assistant cameraman at the eastern Vitaphone studio, has done laboratory work at the old Fox studio on Tenth Ave., printing for Famous, had charge of the foreign department for Pathe and then was a studio projectionist for M-G-M.

* * *

Henry H. Dagand, young Spanish director, who handles the radio fortunes of Maurice Chevalier and Lucrezia Bori, is directing Spanish versions of several Warner shorts. Dagand is studying the Spanish picture market with a view to becoming a producer of shorts and features.

* * *

With the rebuilding of the old Edison studio in progress and scheduled to be ready in about a month for occupancy by Audio-Cinema, Inc., Joseph W. Cottman, president of Audio-Cinema, left on the Bremen for Russia where he will act as consultant to the Soviet government on construction and production of sound pictures.

* * *

Director Fred Newmeyer and the cast of "The Best People" unit which includes Miriam Hopkins, Charles Starrett, Frank Morgan, Ilka Chase, Carol Lombard and Henry Wadsworth, went to King's Point, Long Island for some exteriors. It was a perfect outing, with some great photography, a refreshing swim for the entire party and a nice drive back.

* * *

Lou Holtz, of the stage originally, has been added to the cast of "Manhattan Mary," starring Ed Wynn with Ginger Rogers and Stanley Smith featured, under Norman Taurog's direction. The picture which goes into production this week will be Taurog's first feature in the East.

* * *

If you're looking for Mr. Doran at the Paramount New York studio, don't forget to tell the doorman which one you want. There are three of the Clan Doran there, D. A. Doran, Jr., head of the scenario department; John Doran, stage manager and his brother Dan, head of the property department.

THE STUDIO SLEUTH

Des Moines Seeks Levy on Theatres And on Billboards

Des Moines — Tax on theatres, billboards, miniature golf courses, street signs and coal is under consideration by the municipal administration. Levying of the tax will be determined upon as soon as it is ascertained whether the city has authority to do so, according to Mayor Parker I. Crouch.

No decision has been reached by the mayor or members of the city council as to the amount of the levy which theatres here may be obliged to pay. This phase will not be entered into until the legal department has returned its report on the various levies.

It is believed by the law division that the city will have no trouble collecting the billboard tax, miniature golf course tax, theatre tax and possibly the coal dealers' tax. The proposed wheel tax for automobiles has already been ruled impossible.

The object of these added tax levies is to produce approximately $73,000 worth of office receipts next year to make up for the slash in the general consolidated tax levy accomplished by the council this week. The cut was made to avoid an increase in 1931 general taxes.

$25,000 Fire Damage

Cleveland—Fire of unknown origin caused about $25,000 damage at the Gordon Square. The fire was confined to the stage, and all the stage equipment, band instruments, and sound equipment was completely destroyed. The fire occurred about 1 A.M. and was discovered by police. Gordon Square is one of the theatres belonging to the Scoville, Essick and Reif circuit.

Theatre Bandits Busy

Toronto—The same gang which attempted to rob the Prince of Wales theatre is believed to be responsible for the safe cracking at the Beach, a Famous Players house which lost $135. Police scared away the gunmen before they could reach a strong box containing a larger sum.

Denies Winnipeg Deal

Winnipeg—James Richardson & Sons, owners of the Dominion, deny that the house had been leased to G. T. Howden, a veteran local theatre man. A new company has been organized to reopen the Dominion, it is stated.

Chevalier Title Changed

Hollywood—"Playboy of Paris" is the release title of "Little Cafe," a Paramount talker starring Maurice Chevalier. Others in the cast include Frances Dee, O. P. Heggie, Stuart Erwin, Eugene Pallette, Tyler Brooke, Edmund Breese and Cecil Cunningham.

Kinzler With Fox

Morris Kinzler, formerly general press representative for Florenz Ziegfeld, has joined the publicity staff of the Fox Theatres Corporation.

High and Low On Music Row

THIS "if money" isn't confined solely to the race tracks. A little research and delving into the past of tin pan alley will unearth hundreds of instances where music publishers had hits IF they published songs which were in their safes.

Here's one instance. About five years ago Charles Lang, of Bibo-Lang, Inc., was traveling in the Middle West when he was approached by a pair of songwriters who offered to sell their song for $25: Lang did not buy, but suggested that these boys send their song to one of the western music houses.

* * *

The boys sent the number to Sherman-Clay of San Francisco and, two years later, took the song back to place it with Villa-Moret. Another two years and finally the song was tried out. "When It's Springtime in the Rockies" swept the country and at present is still on top.

* * *

The affiliation of Leo Feist with NBC didn't mean a thing, but that six of the best sellers are Feist songs—count 'em. "If I Had a Girl Like You," "It Happened in Monterey," "Around the Corner," "Song Without a Name," "What's the Use" and "Down the River of Golden Dreams." A new addition to the Feist catalogue, "Us and Company," written by Steve Nelson and Johnny Burke, is a clever novelty and, with a plug such as NBC can give, this tune should also step into the big time.

* * *

Julian Woodworth, the Cleveland Crooner, has been turning out some catchy melodies while on Mazda Lane. He's already placed "I Lost a Dream" with Universal Publishing Co., "Sometimes I Wonder" with Popular Songs of the Day, "Lost in a Castle Built with Our Dreams" with DeSylva, Brown & Henderson and "When You Press Your Lips to Mine."

* * *

After months of striving for the breaks that never came, Buddy Valentine finally packed his grip and started for California, disgusted with songwriting and the heartlessness of tin pan alley. Hardly had he gone but Rudy Vallee began plugging his "Beside a Mountain Stream," published by Irving Berlin, Inc., which now bids fair to be of hit proportions, and his "Shadows in the Moonlight," published by Shapiro-Bernstein, which Jesse Crawford plans to feature at the Paramount next week.

* * *

Sherman-Clay has just added to its catalogue "The Wedding of the Birds," an instrumental novelty by Harry and Henry Tobias and Charles Kisco, "Golden Sands" by Jesse Greer and Ray Klages and a hill-billy entitled "Back in the Hills of Colorado." Meanwhile "With My Guitar and You," from the Pathe production "Swing High," is rapidly becoming a favorite.

* * *

Howard Johnson and Joe Meyer, songwriters on the M-G-M lot, have given Robbins Music Corp. another pair of potential hits in "Just a Little Closer," from William Haines' "Remote Control" and "Singin' a Song to the Stars," another M-G-M production starring that Haines fellow. Jack Bregman, general manager of the firm, says: "We not only give the artist the most comfortable and up-to-date piano rooms, but we also give them the song."

* * *

Jack Mills has just taken a cute tune entitled "Pucker Up, Make Out You're Gonna Whistle" (and give me a kiss), written by Frank Perkins and Charles Kenny. Charles is the brother of Nick Kenny, who does nothing but listen to the radio and scribbles some notes in rhyme for the *New York Mirror*.

PINCUS.

THE Projectionists' Round Table

By John F. Rider

WE MADE the statement that a bar of steel which has been magnetized has a magnetic field and possesses the power of attracting and repelling; like poles repelling and unlike poles attracting. If we cut this magnet in two, we have two separate magnets possessed of the same properties. Since magnetic lines of force are complete circles around a conductor or whatever device is possessed of such flux lines, the magnet provides a partial path for these lines and the air around the magnet provides the remainder of the required path. Since the two extremities of a magnet

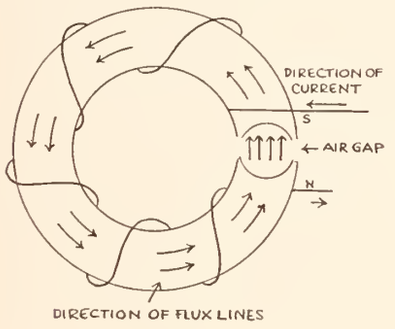


FIG. 31

are of opposite polarity they attract and a force is exerted between these two poles. This force follows the law of electric charges in that it varies inversely as the square of the distance. Hence, the force exerted between the two ends of a bar megnet is not very strong, although the bar exerts a force at a distance from itself.

If we take this bar and bend it into the shape of a horseshoe we greatly reduce the distance between the two pole ends, the shaping of the bar in no way influencing the polarity of the ends or affecting its magnetic properties. What we do accomplish is to reduce the extent of the air through which the flux lines must travel to complete their path, and by this reduction greatly increase the strength of these lines since their path of travel is greatly reduced. Furthermore, the force exerted by the pole pieces is greatly increased because of the inverse square law and the reduced separation. Such horseshoe-shaped permanent magnets find very frequent application in devices employed in sound systems. Discussion relative to such devices will follow in due order.

The construction of a horseshoe magnet with concentrated flux lines in a small airgap is not limited to permanent magnets. If a bar of soft iron is bent into the shape of a horseshoe and wire is wound upon the core, then current passed through the core, that iron will become an electromagnet of horseshoe shape and the lines of force flowing through the core will complete their path through the airgap, as shown in Figure 31. The arrows running around the core indicate the direction of the flux lines and the arrows in the airgap show the direction of the lines within the gap. This illustration shows flux line flow from the *N* to the *S* pole, by virtue of the polarity produced by the direction of the current flow through the winding. The same direction of flux line flow is found in the permanent magnet, from the *N* pole to the *S* pole.

Magnetization by Induction

Comment relative to electromagnets made thus far referred to a coil wound upon an iron core. Direct contact between the coil and the iron core in order that magnetization of the iron occur is not imperative. Air, or some other non-magnetic material, may separate the coil and the core without interfering with the magnetization process. Thus, current flow in a coil will induce magnetism in an iron bar if that bar is brought close enough to the coil. Naturally when such action is required the physical relation between the core and the coil is made such that the best results will be secured and the core is placed within the hollow centre of the coil. The degree of magnetization, or the intensity of the flux lines, depends upon the current through the winding and the number of turns. When magnetization of such a bar is achieved as mentioned, that action is known as *magnetization by induction*. The force which induces the magnetization into the iron is known as the *magnetomotive force*.

Recognizing the magnetic properties of a permanent bar magnet, it is not difficult to imagine flux lines emanating from one pole piece,

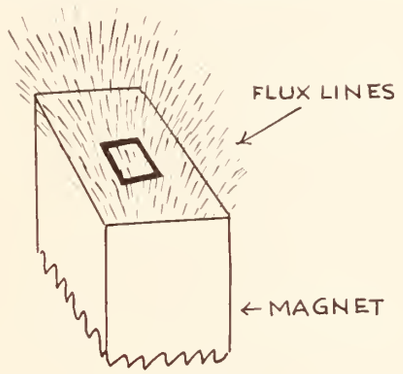


FIG. 32

traveling through the air and entering the magnet at the other pole. Such being the case there are a certain number of lines in a certain area. For example, consider the pole end shown in Figure 32. The dashed lines represent the flux lines. If we determine the number of lines that pass through one square centimeter of the cross-section of the bar, we have determined the flux density of that magnet. The same is true if we measure the number of flux lines passing through one square centimeter of area of an electromagnet. The unit of the flux density is the *gauss*. The total number of flux lines is called the magnetic flux and is usually designated by capital Greek letter *Phi* shown as illustrated in Figure 32A.

Magnetic materials, temporary or permanent offer better paths for magnetic lines of force than air and it is necessary to designate some means of comparing the flux lines due to a certain definite magnetizing force when the medium of travel is air or a magnetic material. The ability of a material to allow the passage of flux lines is known as the *permeability*. The permeability of all materials is compared with that of air, classed as unity or one. Expressed differently, permeability is a measure of the flux lines which exist in a material subjected to a definite magnetizing force. If a force causing the flow of one flux line per square centimeter of air causes 400 flux lines to exist in a square centimeter of iron when that iron is subjected to the same magnetizing force, the permeability of that iron is said to be 400. The permeability of a material is of importance because certain parts, the audio frequency transformers and some ehokes used in sound systems are made of special material which has a high permeability value and certain operating conditions alter this figure. High permeability materials are used for a very definite purpose and, if the operating condition of the amplifier is such that the permeability value is lowered, changes take place in that unit which impair the quality of reproduction. More about that later.

Voltage Generated by Induction

Now we enter upon the subject of voltage generated by induction, the fourth in the list of means of producing electric potential listed in Lesson 5. Number three in this list, thermal means is reserved for later discussion.

If current flow through a conductor causes a magnetic flux, there must be some relation between flux and current flow. Also between flux and voltage since a certain amount of voltage is required in order to cause the flow of current. In other words, a difference of potential is required to cause the motion of charges and, if we can in turn cause the motion of charges because of some magnetic flux reaction, we, in turn, cause a difference of potential between any two points. Perhaps we should explain why we have devoted so much space to the subject of magnetism. We realize that such discussion is usually curtailed in course of this type, but we feel that the greater the familiarity with the subject, as little as it may be, it helps to comprehend the principles underlying the operation of many devices and at the same time perhaps remove that mystifying halo which surrounds many such items.

The reader or student should not believe that departure from any one subject mentioned thus far is completion of that subject. We depart therefrom in order to introduce another so

SYMBOL FOR MAGNETIC FLUX



FIG. 32A

that we can then combine the various items mentioned in the elementary part of the series into the practical unit in use.

The Dynamo or D. C. Generator

The dynamo sometimes referred to as a D. C. generator has found extensive application in sound systems to supply the required operating voltages for the amplifying tubes. While the new sound systems are of such design that D. C. generators are no longer used,

(*Continued on page 44*)

This Is Lesson 11 in The Rider Series on Sound Projection

THE Projectionists' Round Table

By John F. Rider

(*Continued from page* 43)

there are still quite a few systems in use where this device is still doing active duty. Its law of operation is that:

If a conductor is caused to cut magnetic lines of force an EMF (voltage) will be induced in the conductor and current will flow through the conductor. Let us see why. Suppose we arrange a conductor as shown in Figure 33. The conductor is so arranged that it can move within the space between the pole pieces of a magnet. Whether this magnet is a permanent magnet or an electromagnet is of no consequence just so long as a constant field exists between the pole pieces. The light arrows between the *N* and the *S* pole, pointing toward the latter, indicate the direction of the flux line. The heavy arrows associated with the conductor located in the magnetic field indicate the direction of motion of the conductor, namely, at right angles to the direction of the flux lines. This conductor is a part of an electric circuit equipped with an indicating device, as shown, utilized to show the presence of current in the circuit. The double arrows show the direction of motion of the conductor if it were said to be moving parallel to the lines of force.

Some Facts

When this conductor is caused by some mechanical means to travel in the down direction, the free electrons in that conductor also move in the down direction with the velocity of the conductor. At the same time, these free electrons are moving through the conductor. The motion of these charges evokes a magnetic field around the charge and because of the downward direction of the conductor, the direction of the magnetic field around the charge is such as to accelerate the motion of this charge.

Various electric and magnetic forces are evoked in the conductor, which results in a continued flow of electrons when that conductor is a part of a complete circuit. Thus, when the wire shown is moved *down* through the flux lines, which are acting at right angles to the direction of motion or in the direction of the light arrows, a voltage is induced in the conductor which acts in a direction right angles to both the direction of motion and the direction of the flux, as indicated by the arrow shown upon the conductor midway between the two pole pieces. The emf is, of course, due to the displacement of the electrons and the current flow in the direction shown is registered upon the indicating device. If the motion of the conductor were *upward* through the magnetic field, at all times cutting the field, the direction of the action of the emf and the current flow would be reversed. The faster the motion of the conductor through the field, or the greater the rate of flux change, the greater is the emf induced and the greater the current in any one circuit. This means that if the indicating device were a resistance of a certain number of ohms, the faster the rate at which the conductor cuts the flux, the greater would be the current through that resistance because the greater would be the voltage induced in the conductor.

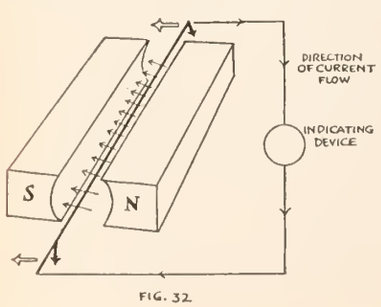


FIG. 32.

(*Although we are still in the most elementary stage of the generator, it might be of interest to apply this fact to the average D. C. generator in use. If, for some reason, the speed of the generator is increased beyond the normal value, the voltage generated will likewise increase, with possible damage to whatever device is being supplied with potential by that generator.*)

Motion of the conductor shown in Figure 33 on a plane parallel with the lines of force causes no induction of voltage or current flow.

If we now arrange the conductor as a loop of two sides as in Figure 34 and this loop may be revolved within the space between the two pole pieces, it is evident that current will flow in two directions through the loop. First in one direction when one side of the loop is passing *down* at the *N* pole and in the opposite direction when the other side of the loop is passing *up* across the *S* pole. The loop is imagined rotating on its horizontal axis. The change in the direction of current flow is, of course, due to the direction of motion of the loop with respect to the direction of the flux lines. When the coil side *"ba"* moves *down* across the face of the *N* pole, current flows from *b* to *a*. When the coils side *"cd"* moves *up* across the *S* pole the current flows from *d* to *c*. The two emfs are acting in one direction and will add causing a current to flow through the loop. As is evident in the drawing, the loop consists of four sides, but only two of these sides are allied with the magnetic flux, the side *ab* and the side *cd*. The side *ad* and the side *bc* do not cut the flux lines. Their function is to complete the circuit. If we imagine a reversal of the positions of the coil sides, so that *cd* is at the *N* pole and *ab* is at the *S* pole, there will be a reversal of the current. That is, the current in the *ab* side is shown moving away from the observer, whereas that in the *cd* side of the loop is moving toward the observer. When the position of the coil sides is changed the current through *cd* moves away from the observer and that through *ab* is moving toward the observer.

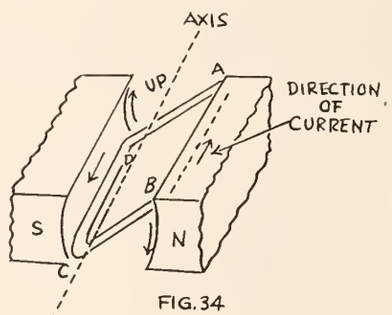


FIG. 34

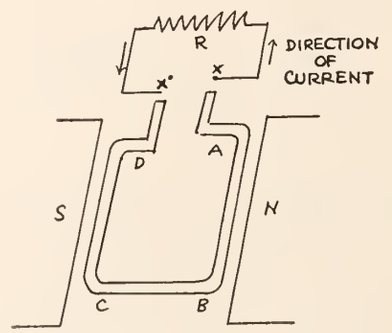


FIG. 35

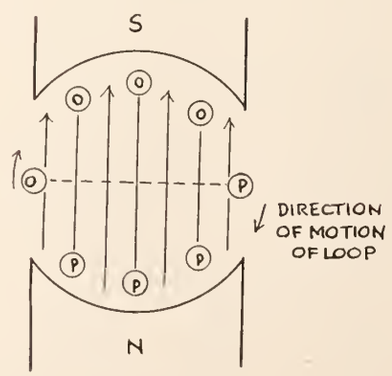


FIG. 36

In order that the current flow in one direction in an external circuit connected to the generator, it is necessary that contact be made with the respective sides when they occupy certain relative positions. If we arrange an external circuit *R* as shown in Figure 35 and we wish the direction of current flow to be as shown by the arrow, the coil side *ab* must be connected to the point *X* while it is traveling *down* across the *N* pole and the coil side *cd* must be connected to the point *X* when it is moving *down* across the *N* pole, which position *cd* would occupy after revolving 180 degrees. Thus, it is necessary to arrange brushes so that the point *X* is alternately connected to *ab* and *cd*, thereby keeping the current flow through the resistance *R* always in one direction. This action of shifting the coil side is called commutation and is accomplished by arranging a brush at the points *X* and *XI* which makes alternate contact with the coil sides.

The commercial form of D. C. generator makes use of a large number of loop sides and each side has its own commutator segment, which alternately makes contact with the brushes, so that no matter which coil side is passing the *N* pole, the current flow through the external circuit remains the same.

Generation of Voltage

We know that a voltage may be induced in the coil sides when they cut the magnetic field. We also know that if the coil side moves parrallel to the lines of force voltage will not be induced. Hence, we have a certain position of the coil sides, when no voltage is being induced and another position when voltage is

(*Continued on page* 52)

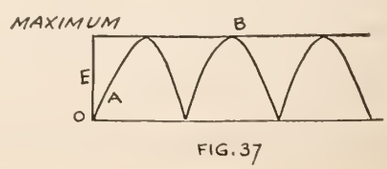


FIG. 37

State U. S. Market For Projectors in Japan Is Limited

Washington — Price is the determining factor in the sale of projectors in Japan and, since American machines get more money than their German or Japanese-made competitors, that market for United States equipment is restricted.

The report of the Department of Commerce on equipment possibilities of countries in Africa and the East points this out. While American machines are regarded as superior, German makes are regarded in Japan as more durable and trouble-proof than the type of American machines now in general use there, the report continues.

The text of the survey, appearing weekly in Motion Picture News, continues:

JAPAN

From Reports by Paul P. Steintorf, American Trade Commissioner; and Graham H. Kemper and Leonard N. Green, American Consuls

The industry in Japan is a comparatively new development, most of the producing companies having been established within the past five or six years. At the present time there are four larger companies and about 12 smaller ones. However, even the largest is quite small judged by American standards. Their production methods are not highly developed and their financial resources are relatively small. In consequence, laboratory and other equipment is comparatively simple.

Standard Projectors.—Below is a list of the standard 35 millimeter projectors now being sold in Japan:

American make	$1,150
A. G. (German)	900
Pathé Simplex (French)	800
Power (German)	1,000
Royal (Japanese)	650
Aurban (Japanese)	300
Waik (Japanese)	150

Of the above, the Japanese Royal projector is the most popular at present since it is of satisfactory quality and the price is very much lower than that of imported machines. Furthermore, the manufacturers supply unlimited service and parts and accessories are readily obtainable. The better-class theatres in principal cities are now using either German or American projectors. Both machines are of excellent quality and are very popular, the only difficulty being that they are comparatively expensive and for that reason are beyond the means of the smaller theatres. The only other machines sold in any appreciable quantities are the Pathé and the Japanese Aurban.

Price is the deciding factor in practically all sales of projectors in Japan. This accounts for the popularity of the Japanese Royal machine. Since price is the deciding consideration there are no particular features which would lead to increased sales of American projectors.

Practically every theatre is equipped with two projectors. In a few cases they have as many as three projectors. However, the great majority of the projectors now in use in the theatres are old and more or less out of date. Many of the new projectors which are being built from time to time are equipped with projectors of the latest type, but most of the older theatres are not particularly prosperous and are not, therefore, in a position to replace the present antiquated equipment.

Most theatre operators appreciate the superior quality of American projectors and freely admit that they are very much better than the Japanese machines. However, there seems to be a more or less widespread opinion that the German machines are more durable and trouble-proof than the American projectors now in use.

Generators.—Japanese theatres generally use alternating current, although most of them are aware that direct current is much better. A few of the largest theatres in principal cities are now using alternating current and are equipped with American converting generator sets. There is a very promising outlet for American generator sets, provided they can be sold at a reasonable price. Theatre owners would very much prefer to use direct current, but feel that they cannot afford the high price which is now demanded for generators. Generator sets are not being manufactured in Japan at present, although the Japanese electric industry is equiped to turn out such sets if the market becomes sufficiently large to make such manufacture profitable. If there is any American generator which can be sold at a low price, it is probable that sales in the Japanese market could be markedly increased.

Electric current of 100 volts is standard throughout Japan. The alternating current of 60 cycles is generally used through the country with the exception of the Tokyo-Yokohama district, in which the current of 50 cycles is supplied.

Arc Lamps.—Practically all of the more important theatres are now using high-intensity and miro-reflector arc lamps.

Screens.—The majority of screens now in use are of white cotton cloth, manufactured locally especially for that prpose. Many theatres are also using a plain white plastered wall as a screen. There is also some use of a type of screen called daylight screen, apparently some fabric with a silvered surface.

Visual Education.—Practically no progress has been made in introducing visual education by means of motion pictures into Jananese educational institutions. However, the various boards of education and school authorities realize fully the advantage of motion pictures for educational work. In Tokyo the municipal board of education has introduced a plan, in collaboration with theatre owners, whereby twice a month special exhibits are held for school children. These shows are usually held on the second and fourth Sunday and start about 10 o'cock in the morning and run for two hours. The films shown are ones which have been specially selected as educational. The plan has proven very popular with the school children. However, there is very strong opposition to this plan by the Christian community on the grounds that it prevents the children from attending Sunday school. The Department of Education is now formulating a national plan for the use of motion pictures in Japanese schools and colleges.

Education in Japan is under the control of the Department of Education. That department collaborates with and supervises the various educational institutions. In addition, each of the prefectures, which correspond to our states, has a local board of education and all of the larger towns and cities have municipal boards of education. All of these local boards are more or less under the direction and control of the central department.

Laboratory Equipment.—There is a very fair market for laboratory and other equipment. That market will undoubtedly increase as the Japanese studios develop and become more thoroughly acquainted with modern production methods. However, the market will always be confined to the more complex and elaborate machinery since all of the simpler equipment can be manufactured locally at very low prices. It is believed that there is an outlet in Japan for a considerable number of polishing machines, although, of course, it will be rather severely limited by the small purchasing power of most of the studios. It is safe to say that at present there is no market for automatic developing machines, although it is possible that sales could be made by sending an American representative to demonstrate the advantages and superiority of such equipment. However, the present developing methods are satisfactory and undoubtedly considerably cheaper, owing to the low price of labor.

Automatic printing machines are being used in most of the larger studios. Machines which will print from 35-millimeter positives to the 16-millimeter amateur size have a potential market, since amateur cinematography is becoming very popular; undoubtedly a number of the Japanese productions will eventually be printed for amateur projection purposes.

There does not seem to be an appreciable market for perforating machines. Very little imported steel equipment of any sort is used, and it is probable that the market for such material will always be very small. The developing tanks, racks, and similar equipment are all manufactured locally at very low prices, and, in consequence there is no market for similar American products.

Below are the names and addresses of the leading studios: Shochiku Kinema K. K., Shintomicho, Kyobashiku, Tokyo; Nippin Kinema K. K., Eirakucho, Kojimachiku, Tokyo; Toa Kinema K. K., 1 Munekore cho. Kitaku, Osaka; and Teikou Kinema Eigwa K. K., 43 Shiomachidori 4 chome, Minamiku, Tokyo. The following are smaller companies and individual producers: Makino Kinema Co., Shimo Kamo, Kyoto; Ichritsu Shokai, Sonezakicho, Kitaku, Osaka; Asahi Kinema Co., 47 Kotobukicho, Asakusaku, Tokyo; Azuma Studio, 1000 Azumachi Kosmurai, Tokyo-fu; Chiyoda Eigwasha, 5 Kitchiracho, Shibaku, Tokyo; Kata Eigwa Sesakusho, 951 Tenoju Sumuyoshi, Osaka; Daido Eigwasha, 92 Sannomiya 3 chome, Kobe; and Sanryu Shokai, Kyoto.

The first four companies comprise a syndicate.

Portable and Amateur Equipment.—Amateur cameras have been on the Japanese market in quantities for only two or three years, and consequently there has not been sufficient time to secure a wide distribution, even within the natural limitations imposed by the economic character of the market. On the other hand, the demand for such cameras, and with them projectors, has been found to be good, and the trend of business volume is upward. The general opinion prevailing in the trade is that the prospects for the sale of amateur equipment are encouraging. The low average purchasing power of the people, however, will for some time confine purchases to the wealthier classes, and the more enthusiastic patrons of motion pictures. The Japanese are distinctly fond of photography of all kinds, and throughout the entire country cameras of all kinds are widely used. As a result, there are, of course, many shops or stores handling them. The matter of price and cost of operation are the only obstacles to a fairly large volume of business in cameras and projectors.

Prices Too Stiff For Theatres To Pay, Gov't Says

CEYLON

From Report by Koyne V. Gram, American Vice Consul, Colombo

Projectors.—There are 17 theatres in Ceylon, all of which are equipped with Pathé projectors. The landed cost of such projectors is 900 rupees ($361). According to several theatre managers, the Pathé projector is preferred to other makes because it is simple and easy to operate and because repairs and replacements can be easily obtained in Colombo. Practically all of the theatres in Ceylon are equipped with at least two projectors, most of which are new models.

Projectors must, in order to find a ready sale, be of the type that can be used on either direct or alternating current, since both kinds of current are used in Ceylon. It is not uncommon in Ceylon for one section of a city to use alternating current and another section to use direct current.

Arc Lamps and Screens.—One theatre, for a short time, tried high-intensity and mirror-reflector arc lamps, but the slight improvement gained thereby did not warrant the expense. All of the picture theatres in the island use ordinary cloth screens.

Opinions on Pictures

Queen High

(Paramount—All Talker)

Amusing Farce

(Reviewed by Bill Crouch)

ADAPTED from the play "A Pair of Sixes," "Queen High" becomes entertaining comedy through the efforts of a capable cast. Headed by the inimitable Charlie Ruggles, the cast carries the action over many trite situations in the story. This one will meet with approval in the week run houses and in the split-week spots. However, it lacks name draw for advance plugging.

Ruggles and Frank Morgan are owners of a concern which manufactures ladies' garters. They spend the greater part of their time in fighting with one another and when Morgan hires Ginger Rogers, his niece, as secretary to offset Ruggles having his nephew, Stanley Smith, in the firm the trouble starts. The lawyer for the firm is called in to settle the argument and suggests the men play a hand of poker to decide the dispute. The winner is to become the master and the loser will be the man. Ruggles loses and becomes Morgan's valet.

From then on things start hot and heavy. Morgan lords over Ruggles and invents many tasks for him. Ruggles resents this and it makes Morgan all the happier. Miss Rogers tells Ruggles that the way to get even is to apparently enjoy the work and appear to be in love with Morgan's wife. Then Morgan will get jealous and end the wager. Ruggles does this, starting out with one of his usual drunk scenes that celebrates the new idea. From then on he has Morgan on the spot. Finally when things are so involved the partners are ready to call off the bet, but as they are about to do so they discover that a poker bet is not legal and that they have been fooled by the lawyer. This shows them what fools they have been for quarreling. They make up and decide to work together instead of fighting.

Into this story is woven considerable romantic interest capably handled by Ginger Rogers and Stanley Smith who make love through some catchy song numbers. Both have good voices and pleasing personalities.

The credit for success of the talker lies mostly with Ruggles as his comedy is way above par. He carries many weak lines over with a bang by his expert mode of delivery and his song number in the kitchen to the cook is a wow.

Others who perform acceptably in the picture are Helen Carrington, Theresa Maxwell Conover, Rudy Cameron, Tom Brown and Betty Garde. Nina Ollivette does a comedy bit very well.

Musical shorts and good dramatic sketches needed here.

Produced and distributed by Paramount Publix. Directed by Fred Newmeyer. From play by Lawrence Schwab, George De Sylva and Lewis Gensler. Scenario by Edward H. Peple. Photographed by William Steiner. Length, not set. Running time, not set. Release date, Aug. 23.

THE CAST

T. Bogg Johns ..... Charles Ruggles
George Nettleton ..... Frank Morgan
Dick Johns ..... Stanley Smith
Polly Rockwell ..... Ginger Rogers
Mrs. Nettleton ..... Helen Carrington
Mrs. Rockwell ..... Theresa Maxwell Conover
Florence Cole ..... Betty Garde
Coddles ..... Nina Ollivette
Cyrus Vanderhold ..... Rudy Cameron
Jimmy ..... Tom Brown

Monte Carlo

(Paramount—All Talker)

Exceptionally Fine

(Reviewed by Walter R. Greene)

THE master hand of Ernst Lubitsch has directed another picture that belongs in the highest rank of talker efforts. Similar in many ways to "The Love Parade," it is as appealing and charming, despite the absence of the personable Chevalier.

This one is okay for big centers and should do fine business in these spots. Plenty of production value, great performances and lots of laughs all set to a fast tempo make this one a sure-fire hit for discriminating audiences.

With the story laid around royalty and mythical kingdoms and with most of the scenes at Monte Carlo, the picture has a colorful background. Jeannette MacDonald, as the Countess Von Conti, is about to marry Claude Allister, a prince, when she changes her mind and leaves from the ceremony to escape on a train for Monte Carlo. Here she bets her small fortune on the roulette wheel, but loses what little she has. Jack Buchanan, seeing her at the gambling tables, falls for her beauty and, in an effort to see her, hires out as a hairdresser. She, unaware that he is Count Falliere and very rich, falls in love with him, but refuses to marry him since he is not of noble birth.

With bills staring her in the face, she finally agrees to marry Allister with the understanding that it is only for his money. Buchanan hears of this plan and tells her he can win back her fortune. She gives him her last money and, when he brings back a tidy sum apparrently won at the casino, is almost willing to marry him. However, she changes her mind and the following morning tells him that he is discharged and that she is going to marry the prince. Buchanan then arranges that she attend the opera, "Monsieur Beaucaire," which she does, and, as the story is unfolded, she learns that the hero of the opera was a prince, posing as a hairdresser in an effort to win his lady's hand. MacDonald then sees through it all and the final fadeout finds her in the arms of Buchanan, his real identity established.

The talker moves at a swift tempo and, while there are many musical numbers, they are worked in so cleverly they help carry the story, rather than slow it up.

The subtle, humorous touches of the Lubitsch direction are to be found all through the picture and give it spice. The songs are built into the various situations in many new and novel ways and are especially effective. One number in particular received a great ovation. As Miss MacDonald is leaving on the train for Monte Carlo the camera shows the puffing engine with its driving wheels rotating in time with the music. This is gradually built up until Miss MacDonald breaks into a song which climaxes the action most effectively.

The roles played by Miss MacDonald and Buchanan are exceptionally well handled. Both have splendid singing voices and their acting is above average. Zasu Pitts and Tyler Brooke lend humorous touches to the production with their clever portrayals, while Claude Allister, Lionel Belmore and Albert Conti are also capable in their respective roles. Donald Novis and Helen Garden, who sing in the operatic sequence, have pleasing voices. The scene from the opera "Monsieur Beaucaire" is cleverly worked in and proves most effective. The songs include several potential "hits."

Cartoons and dramatic shorts will go okay here.

Produced and distributed by Paramount-Publix. Directed by Ernst Lubitsch. Scenario by Ernest Vajda. From story "The Blue Coast," by Hans Mueller, and episodes from "Monsieur Beaucaire," by Booth Tarkington and Evelyn Sutherland. Dialogue by Vincent Lawrence. Lyrics and music by Leo Ribbin, Richard A. Whiting and Frank Harling. Photographed by Vincent Milner. Length, about 7,650 feet. Running time, about 85 minutes. Release date, not set, but in the fall.

THE CAST

Countess Vera von Conti ..... Jeannette MacDonald
Count Rudolph Falliere ..... Jack Buchanan
Maria ..... Zasu Pitts
Armand ..... Tyler Brooke
Prince Otto von Seibenheim ..... Claude Allister
Duke Gustav von Seibenheim ..... Lionel Belmore
Paul ..... John Roche
Master of Ceremony ..... Albert Conti
Lady Mary ..... Helen Garden
Monsieur Beaucaire ..... Donald Novis
Herald ..... David Percy

Approves Change

"I see Hollywood stars are going in for canned soup because it's nourishing without being fattening," says Farmer Drybottom. "Better for them to make 'suppee' than 'whoopee.'"—*L. A. Herald.*

Broken Dishes

(First National—All Talker)

Fair Comedy

(Reviewed by Bill Crouch)

GRANT WITHERS and Loretta Young carry the love interest in "Broken Dishes." Taken from the Martin Flavin play by the same name, it is brought to the screen in interesting style and makes a fair light comedy.

The picture deals with life in the Bumpstead family, which is run by an utterly unsympathetic and dominant mother, Emma Dunn. She makes life miserable especially for Loretta Young, one of the daughters, and O. P. Heggie, the hen-pecked husband.

Grant Withers and Miss Young wish to get married, but the mother refuses to let her daughter marry a delivery clerk. She is always bewailing the fact that she did not marry Richard Tucker.

One evening while the mother and two of the daughters are at a picture show, Loretta invites Grant over to the house. She tells her father he will not have to do the dishes, but should go to the lodge instead. He does and, while celebrating an installation, gets drunk on cider. He returns and in his inebriated condition consents to the immediate marriage of Loretta. The justice of the peace, Farrell MacDonald, is called and the ceremony is performed just before mother and daughters arrive. The mother is in a rage over the marriage, when in walks Tucker. Miss Dunn invites him to stay and then prepares to renew old acquaintances. Heggie, thinking he has lost out, tells Tucker he will give his wife a divorce so that they can be happy. Just then officers arrive and Tucker is arrested for selling fake stocks.

From then on Heggie takes the upper hand. He tells his wife where to head in at and brings about a reconciliation between her and the newlyweds.

Notable in the cast is work of O. P. Heggie, who takes top honors. Dunn, Withers and Young are also capable in their roles. Tucker does a heavy role well. The story, while rather trite, has been nicely directed by Mervyn LeRoy.

Musical and good novelties needed here.

Produced and distributed by First National. Directed by Mervyn LeRoy. From the play by Martin Flavin. Adaptation and dialogue by Francis E. Faragoh. Edited by John Rollins. Photographed by Sid Hickox. Length, not set. Release date, approximately Dec. 1. Length and running time, not set.

THE CAST

Elaine ..... Loretta Young
Bill Clark ..... Grant Withers
Justice of Peace ..... J. Farrell MacDonald
Mrs. Bumpstead ..... Emma Dunn
Chester Armstrong ..... Richard Tucker
Sam Green ..... Lloyd Neal
Myra ..... Virginia Sale
Cyrus Bumpstead ..... O. P. Heggie
Mabel ..... Aileen Carlyle
Mr. Purdy ..... Tom Ricketts
Ted Jones ..... Frank Darien
Mrs. Quigley ..... Jane Keckley

Opinions On Pictures

Children of Pleasure

(M-G-M—All Talker)

Good Program Offering

(Reviewed by Charles F. Hynes)

THIS picture rated more than a one-day showing on Broadway, but the dearth of outlets shoved it into a daily change, even though films below it in quality sometimes get a week at the Broadway stands. It's a good program offering, nothing big, but with some good acting, which gets over a rather trite story, some tuneful songs and some comedy bits. As program fare it should prove satisfactory.

Lawrence Gray carries the picture, cast as a song writer who nearly marries a rich butterfly. He is a personable hero (he showed that in "Marianne"), sings well and can act. Wynne Gibson is good playing opposite, giving the touch of reality to a far-fetched part. Helen Johnson is the beauty for whom Gray goes for in a big way, bringing to the part beauty and fair acting ability. May Boley and Benny Rubin furnish some laughs. Kenneth Thomson and Lee Kohlmar also contribute good minor characterizations.

Gray, a rising song writer is enamored of an heiress. Their marriage is all set, but the night before it is to be celebrated, Gray learns that the girl considers it more or less of an experiment, and intends to continue her affair with his "understudy." Incensed, he disappears. His co-worker at the office, who has been a sort of big sister to him, agrees to marry him. They have a few rounds of drinks, and next morning Gray believes they are married. The girl, however, had not gone through with the ceremony, and returns the heiress to him. However, his eyes have been opened and he rushes to the office worker as the girl he really loves.

This ending is somewhat in the nature of a mild surprise, and furnishes a kick. Director Harry Beaumont has got all he could out of the rather slender story. The play was "The Song Writer," in which Georgie Price starred. That title, probably, would have been better in getting this over.

Cartoon and scenic novelties with this.

Produced and distributed by M-G-M. Directed by Harry Beaumont. From the play, "The Song Writer," by Crane Wilbur. Dialogue by Crane Wilbur. Scenario by Richard Thayer. Film editor, Blanche Sewell. Photographed by Percy Hilburn. Length, 6,403 feet. Running time, 72 minutes. Release date, April 26, 1930.

THE CAST

Danny Regan ..... Lawrence Gray
Emma Gray ..... Wynne Gibson
Pat Thayer ..... Helen Johnson
Red Peck ..... Kenneth Thomson
Bernie ..... Lee Kohlmar
Fanny Kaye ..... May Boley
Andy Little ..... Benny Rubin

Scarlet Pages

(First National—All Talker)

Very Good B. O.

(Reviewed by Walter R. Greene)

AN interesting story, well directed and ably cast marks this talker as an effective courtroom drama. It has all the essential qualities necessary for good screen entertainment and will probably meet with adult approval wherever shown.

Should go well in the week run bookings and will draw in the split week spots. With Marion Nixon and Grant Withers in the cast it will have juvenile appeal, while John Halliday and Elsie Ferguson will draw the older folks.

Director Ray Enright has kept his production moving at a swift tempo all the way through and has developed the story in logical manner. Intensely dramatic, the piece has dialogue that fits, with no lines wasted, something unusual with most talkers of this type. Miss Nixon has a tendency to overdue her hardboiled manner at times, but for the most part is excellent. Miss Ferguson and Halliday divide stellar acting honors, while Withers plays a smaller role with finesse.

The story opens with a child being left at an orphanage by Miss Ferguson. The father's name is not mentioned and the mother forfeits all right to ever getting the child back. Next we find Miss Ferguson as a successful lawyer. It is 20 years later and she is being asked by Halliday, the district attorney, to marry him. She refuses but does not tell him why. They visit a night club where Miss Nixon is a dancer. Next day they read that she has killed her father. Miss Ferguson takes the case to defend the girl, while Halliday is the prosecutor. Nixon refuses to tell the reason for the murder.

The real reason for the crime is traced to the efforts of the girl's father to make her the sweetie of William Davidson, theatrical producer, who holds out the featured spot in a new show as the bait. The girl refused.

During the trial the orphanage registry card, telling who the girl really is, is brought up as testimony. In order to clear the girl the contents are divulged. Miss Ferguson is disclosed as the mother and when this is made clear Nixon confesses the real cause for the murder and is acquitted. Finale brings the mother and daughter together with the girl marrying Withers and Miss Ferguson marrying Halliday.

The story is well told, of course. It has plenty of punch. Subtle touches of humor are woven in among the more dramatic parts and give the picture a nice balance.

Musical shorts, cartoons and comedy needed here.

Produced and distributed by First National. Story by based on stage play by Samuel Shipman and John B. Hymer. Directed by Ray Enright. Scenario by Walter Anthony. Dialogue by Maude Fulton. Photography, not credited. Length, 5,906 feet. Running time, 65 minutes. Release date, end of September.

THE CAST

The girl ..... Marion Nixon
The mother ..... Elsie Ferguson
The D. A. ..... John Halliday
The boy ..... Grant Withers
Others in cast include: Helen Ferguson, De Witt Jennings, Charlotte Walker and Wilbur Mack.

Wings of Adventure

(Tiffany—All Talker)

Passable Program Film

(Reviewed by Charles F. Hynes)

SOME of it is pretty wild, and the incidents so far-fetched as to bring forth a sigh, but there are some thrills, a few laughs and Armida, Mexican actress, to recommend it. Rex Lease is the hero, handsome and a capable rider. He takes his heroics in matter-of-fact fashion in this. In fact, it's all so easy that he hardly gets his hair mussed throughout. For instance, hasn't he the aid of the U. S. cavalry, which in violation of the nation's neutrality, lays down a barrage into Mexican territory, even before its officers know the identity of the parties they are protecting, and he's allowed to bring the girl across the line with nary a worry over customs or immigration officials.

It's all done in typical "movie" fashion. Lease and his mechanic (Clyde Cook) are flying in a disabled plane, and fortunately coast to a perfect landing on a conveniently-placed field. Then they are made prisoners by bandits and forced to collect the booty in a stickup. The bandits are holding prisoner a Mexican girl for marriage to their insurgent "president." Lease very casually rescues her, the pair taking refuge behind a tree, whose location should have made it one of the first objects of search. Anyway, he gets the girl home, and then goes back to rescue his mechanic, but both are arrested by federals and sentenced to be shot. This firing squad business is terribly done, the bandits arriving as the soldiers have rifles to shoulders. Then Lease returns for the girl, and with her races to the border and safety.

For kids and fans who crave action and are willing to take their hokum laid on thickly.

Run musical shorts and novelties with this.

Produced and distributed by Tiffany. Directed by Richard Thorpe. Screen play by Harry Frazer. Edited by Clarence Kolster. Dialogue direction by Zella Young. Photographed by Arthur Reeves. Length, 5,050 feet. Running time, 70 minutes. Release date, June 30, 1930.

THE CAST

Dave Kent ..... Rex Lease
Maria ..... Armida
Skeets Smith ..... Clyde Cook
La Panthera ..... Fred Malatesta
Manuel ..... Nick de Ruiz
Viva ..... Eddie Boland

The Matrimonial Bed

(Warners—All Talker)

Just Another Farce

(Reviewed by Bill Crouch)

IT has complicated situations that often get very funny, yet "The Matrimonial Bed" somehow misses. Perhaps smoother direction and a more logical development of the story would have given it more punch.

Frank Fay, with his talents placed in the right kind of a role, does very well in a part that demands much. He carries the piece over numerous rough spots and as Leopold, the hairdresser, and Andre the "dead" husband, offers two distinct and pleasing characters. He is capably supported by Florence Eldridge, Lilyan Tashman, James Gleason and Beryl Mercer, in important parts. Marion Byron, Arthur Edmund Carew and Vivien Oakland also are well cast.

When Fay was apparently killed in a train wreck, his wife, Florence Eldridge, married Gleason. Fay, not dead but suffering from amnesia, turns up five years later as a hairdresser. He is brought out of his queer mental condition and discovers what has happened. He finds that his wife has married again and has a child by Gleason. Fay also finds that he has married again and is the father of four boys, two sets of twins. How he straightens out this mess forms the basis of the story and provides many humorous situations. The ending is made rather satisfactory when he pretends to revert to his unbalanced mental state and rejoins his second wife and children.

The picture is nothing more than a photographed stage play. The action is practically all centered in one room and the photography is not all that it should be. The dialogue is not at all times clearly heard. Too much of the development of the story depends upon words rather than action and many good comedy touches that could have been brought out by pantomime are missing. The sequences are in many cases very episodic, and at times the acting is overdone in an effort to bring out comedy values.

Needs plenty of boosting as no real box-office names are listed in the cast.

Good musical shorts and cartoons needed here.

Produced and distributed by Warners. Directed by Michael Curtiz. From French story by Yves Mirande and Andre Mouezy-Eon. Adapted by Seymour Hicks. Length, 6,030 feet. Running time, 67 minutes. Release date, August 16.

THE CAST

Leopold ..... Frank Fay
Soyvaine ..... Lilyan Tashman
Gustave ..... James Gleason
Corine ..... Beryl Mercer
Juliet ..... Florence Eldridge
Susanne ..... Vivien Oakland
The Doctor ..... Arthur Edmund Carew
The Maid ..... Marion Byron

Sons of the Saddle

(Universal—All Talker)

Good Program Western

THEY take the usual liberties with story and situation plausibilities, but except for a few far-fetched incidents, this registers as good entertainment, which will please the action fans. Superb riding by Maynard and his magnificent horse, Tarzan, feature the picture. Maynard

Opinions on Pictures

is a popular western star whose following should be increased in talkers, for he has the advantage of good looks, a most pleasing drawl, some acting ability and a singing voice that is not so bad.

In this, Maynard is a ranch foreman, too bashful to woo the girl he loves. And so, he gets his buddy, a young hand, to speak for him. The kid has been keeping bad company, and is discharged by the ranch owner when caught talking to the rustler leader. He joins the rustler band, whose leader is plotting the ruin of the ranch owner and capture of the daughter. During the roundup, the ousted cowboy comes on the scene to give wrong directions to his erstwhile pal, so that the ranch owner can be ambushed and the herd stampeded. Maynard follows the youth to the bandits' hangout, rescues him and both make their getaway only to be surrounded by the bandits, who, believing their quarry killed, hasten to the ambush. But Maynard has sent the trusty Tarzan ahead with a message, and when the rustlers arrive, the outfit is ready for them, besting the outlaws in a brief fight.

Some beautiful scenery, a thrilling fall taken by Tarzan and some comedy feature the picture. Doris Hill is good opposite Maynard and Carol Nye effective as the weakling.

Francis Ford and Harry Todd are other name members of the satisfactory cast. Harry Joe Brown did a good job of directing.

Talking comedies and cartoons suitable.

Produced and distributed by Universal. Directed by Harry Joe Brown. Story by Bennett R. Cohen.

THE CAST

Jim Brandon ..... Ken Maynard
Ronnie Stavnow ..... Doris Hill
Martin Stavnow ..... Joe Girard
Harvey ..... Carol Nye
"Red" Slade ..... Francis Ford
"Pop" Higgins ..... Harry Todd

West of the Rockies

(J. Charles Davis—State Rights)

Terrible

(Reviewed by Charles F. Hynes)

YOUR audience, including the kids and most rabid western fans, will guffaw at this one. It's not meant for comedy, but it surely should hand them a laugh. An amateurish western, which reeks of the early days of picture making, only that it has outlandish dialogue, hardly an asset.

It's an all-around poor picture and the cast is of an inferior grade. Art Mix is the hero. He can ride, but that just about lets him out. Fontaine La Rue appears opposite and certainly can't rate much by her work in this. The rest of the players are uniformly bad and the comedy, so-called, is atrocious. The love scenes are nobody's business.

"West of the Rockies" is the picture's misnomer, with a title telling you that it is a story of and was filmed in Texas. However, what's a little geography, so far as the great open spaces are concerned?

The story concerns the efforts of Mix to trap a band of rustlers stealing his father's horses, and to win the old man's consent to his marrying the daughter of dad's late enemy (dad apparently having bumped off aforesaid enemy). The old man refuses to budge, until the girl tips off the father that the rustler chief is out gunning for the son. Dad leads the cowboys to the rescue.

Some of the dialogue, a mixture of Mexican expressions and out-of-character American slang, is a riot. There hardly seems any excuse for pictures as bad as this one.

If you must play it, plenty of musical shorts, cartoon and novelty support is needed.

Exhibitors' Film Exchange, New York distributor of the picture, found itself too busy to bother about hunting up credits and so informed Motion Picture News. Therefore, this review appears without them.

Way Out West

(M-G-M—All Talker)

Goofy Western; Dubious

(Reviewed by Walter R. Greene)

WILLIAM HAINES' fans will perhaps think this one is okay, but most of the customers will laugh at this in the wrong places. The story starts out with a lot of circus ballyhoo and ballyhoo is what it will take to put this talker over. It is filled with hokum of all types and even a liberal amount of Haines surefire fails to keep it moving.

The tale begins with the smartcracking Haines as a sideshow barker. Playing in a small western town, Bill takes the cowboys for a "ride" on a gyp roulette wheel. When they get wise to the fake they take Bill for a ride into the country and are about to hang him when the foreman of the ranch comes along and suggests that they have Bill work and pay them back what money he has taken from them. This they agree to do and Bill is taken to Leila Hyam's ranch, where he is forced to do all sorts of menial tasks. He does them without much grumbling and intersperses his duties with lots of laugh-provoking antics. The girl falls for Bill and he for her. When she sends him to town to bank some money he faces the test of either running away or coming back to the girl. The latter is decided upon and when called "yellow" by the girl for not telling the other lads where to get off he fights it out with Francis X. Bushman, Jr., Hyam's suitor and gets licked.

When Bushman and the other cowpunchers leave for the roundup Bill decides to make his get-away. As he is leaving Miss Hyams is bitten by a rattlesnake and Bill after operating with a jackknife and removing most of the poison, rushes her to an Indian medicine man. On the return home they become lost in a sand storm and Bill leaves the girl in the car while he looks for the trail. When he returns Charles Middleton, Miss Hyam's brother, has taken her home and Bill is left in the desert. The cowboys, thinking Bill has kidnaped the girl, set out after him. It is here that one of the most absurd parts of the picture takes place. When they find Bill they all start shooting at him as he runs about an apparently deserted Indian village. How they all missed hitting him, is beyond guessing. Bill, finally cornered, fights it out with Bushman and this time he wins. Hyam's brother then appears and tells them that Bill is a hero and not a kidnapper. From then on all is well and the usual clinch precedes the final fadeout.

This story is filled with many ridiculous situations. Too much leeway was taken in putting over some of the gags and the reason for all the chase scenes in the last reel or two will perhaps never be known. Fred Niblo, the director, had a tough story to begin with, but made fair progress with it. Haines does his usual stuff and has little opportunity for anything new. Cliff Edwards and Polly Moran lend comedy touches that are enjoyable, while Leila Hyams, Francis X. Bushman, Jr., Charles Middleton and Jack Pennick are satisfactory in their respective roles.

Musical and cartoon shorts okay here.

Produced and distributed by M-G-M. Directed by Fred Niblo. Story and continuity by Byron Morgan and Alfred Block. Dialogue by Joe Farnham. Edited by William S. Gray. Length, 6,407 feet. Running time, 71 minutes. Photographed by Henry Sharp. Release date, Aug. 2.

THE CAST

Windy ..... William Haines
Molly ..... Leila Hyams
Pansy ..... Polly Moran
Trilby ..... Cliff Edwards
Steve ..... Francis X. Bushman, Jr.
La Belle Rosa ..... Vera Marsh
Buck ..... Charles Middleton
Pete ..... Jack Pennick
Tex ..... Buddy Roosevelt
Hank ..... Jay Wilsey

Flesh Show Route May Be Launched For Warner Chain

Hollywood—Draw of the Larry Ceballos flesh shows reintroduced at Warners Hollywood and Downtown is leading Warners to plan a national presentation chain to buck Fanchon & Marco, Publix and RKO stage shows, it is stated. Ceballos, it is said, would have charge of the circuit.

Under the reported plan, the shows would be produced at the Warner and First National plants and routed from here. Warners now has a string of 13 California houses, with five more building, has been reported as dickering for theatres in the Pacific Northwest and has an Oklahoma City string. The next jump would be Milwaukee and Wisconsin towns and then into Chicago, Ohio, New York, New Jersey, Pennsylvania, Delaware, Maryland and Virginia contain many company houses for other jumps.

Co-op Venture To Resurrect Flesh-and-Blood

Richmond, Ind.—Bringing back "flesh and blood" to the stage and pit is the purpose of operation of the Lawrence here as a co-operative venture. The house, which has been dark 13 months, reopened with musical tabs, stock and short subjects at pop prices. It is the only legit house here, all other theatres featuring sound films.

Fifteen showmen are partners in the venture, which Frank Templin, manager, says is creating positions for 39 people, many of them out of work for some time. Some of the partners were thrown out of work when sound films became the rage.

Speculation Held Cause Of Exchangeman Thefts

Washington—Edgar L. Jacobs, 39, employed at the Paramount exchange for nine years, during the last two of which he has been acting as auditor, has been arrested charged with embezzling funds of the film company over a period of two years and a suit has been instituted against him for $70,000. Garnishments have been filed against five financial institutions in Washington to try to recover some of the money. Jacobs admitted he had used the money to speculate and had been wiped out by a recent Wall Street crash, it is reported he told detective Dennis J. Cullinane, who made the arrest.

Pathe Steps in and Beats Para. on "Rebound" Buy

Hollywood—With Paramount all ready to close a deal for the rights to "Rebound." Pathe stepped in and purchased the stage play. Paramount had expected to star Ina Claire in the vehicle as she is making a decided hit in the local run of the play.

Across the World With the Martin Johnsons

(*Talking Picture Epics — Talker*)
Serial—Episode No. 1

Sure Fire B.O. Stuff

AFTER seeing this, they're sure to come back for the others. The recent Martin Johnson travel feature has been made into serial form, and a smart decision it was for Talking Picture Epics, because each unit provides sufficient adventure entertainment to build up a strong following among all kids between six and sixty. We believe that the Johnson material is a good deal more interesting in short slices than in its original state of six or seven reels.

Johnson's accompanying dialogue description, and musical synchronization has been effectively "dubbed" with the silent footage taken by the expedition.

The Johnsons, in this first episode, are seen in the South Sea Islands of the Pacific. There thrilly adventures into dark Africa, according to an announcement, will follow. Running time of each, about 20 minutes.

This will go great with a feature comedy.

Let 'er Buck

(*Pathe—Talker*)

Thrilly

THE boys out at Cody, Wyo., stage their rip-snorting rodeo on Stampede Day, and Grantland Rice's cameraman was on hand to catch the thrills and spills. He turned in an admirable job, both from the standpoint of lens work and sound. There are a dozen good punches.

The rodeo is staged amid a picturesque setting, with towering mountains in the background. Running time, 9 minutes.

Hold this one for your kid shows on Saturday. Comedy feature will go well.

French Kisses

Just Fair

BOBBY AGNEW is an American in Paris, whose girl has a yen for artists. Accordingly, Bobby poses as one, but a model moves in on him causing complications. His valet helps to cover up things when the fiancee arrives with her aunt, and after a lot of running around, quick exits and quicker lying, everything is hunky dory. There are a few laughs. Monty Collins is the valet. Running time, about 17 minutes.

Bolster with plenty of support required.

Bigger and Better

(*Vitaphone—No. 925*)

Doesn't Click

FANNY and Kitty Watson in a vaudeville turn. The songs are none too hot and the gags old and unfunny. Fanny runs pretty much to weight, and her size makes her somewhat unique as an entertainer. Otherwise, this is flat, small time stuff which doesn't register. Running time, 8 minutes.

Bolster it plenty.

The Marionettes

(*Giving Their Impressions of Al Jolson*)
(*International Talking Pictures—Talker*)

Fair Novelty

MADE in England by a famous old Italian family whose ancestors have been in the marionette business for the past 350 years (so an introductory caption states). The Jolson show staged by the miniature figures is natural enough, and songs and musical accompaniment lend an added touch of entertainment. Running time, about 13 minutes.

Run this with a feature which lacks musical sequences.

Short Subjects

Good Time Kenneth

(*Radio Pictures*)

Punk

MARC CONNELLY in a so-called comedy which will create scarcely a ripple. It's one of the series made at the Gramercy studios, and probably is one of the reasons that plant was closed. Connelly and her conventioneer set out to buy a drink in a New York speakeasy and manage to get pinched in a radio without so much as getting even a weak snifter. Running time, 9 minutes.

It needs plenty of help to get by.

The Operation

(*Vitaphone — Talker*)

Splendid Novelty

ONE of those rare occasions where a ventriloquist sketch does not bore its audience may be found in Vitaphone's act featuring Edgar Berger, who unquestionably knows his stuff. Coupled with Berger's fine performance goes expert handling to make this one overflowing in entertainment value, and fit for a spot on any bill. Running time, about 11 min.

Use anywhere, particularly where light comedy is needed.

Screen Snapshots

(*Columbia — Talker*)

Okay

BUCK JONES introduces Patsy Ruth Miller, at home; Raquel Torres on the beach, Alice White greeting a group of flyers, and Joe Brown, Laura Lee, Fred Kohler, William Beaudine and others "on the lot." Entertaining, with a heap of fan interest. Running time, about 9 minutes.

Adaptable to almost any bill. Ideal with a dramatic feature.

I Still Remember

(*Advance—Song*)

Usual Stuff

CHARLES LAWMAN rendering the name song, as the newest release in the series of song trailers made by Advance. Not suitable for the key first runs, but okay for neighborhood stands. Urge your audience to join in on the chorus. Running time, about 6 minutes.

Book this with your Western kids' show.

Give Me Action

(*Pathe—Talker*)

Pretty Weak

BILLED by Pathe as a comedy, at times it's hard to tell what this is. Antiquated gags, sloppy sentimentalism, and only fair direction mixed into a dish of mediocrity. Running time, 18 minutes.

Get good comedy to go with this, if you need laughs.

Hot Tamale

(*Pathe—Sound Cartoon*)

New Gags

SPLENDID cartoon material in this one, with several good wrinkles adding a refreshing touch of newness. The blare of brass is given a rest, and ukelele and guitar arrangements are effectively used as a change. Several good laughs. Running time, 8 minutes.

Almost every bill should have a cartoon. Here's a good one.

Road Knights

(*Vitaphone Varieties No. 4,122*)

Good Burlesque Novelty

THE hoboes stage a convention and a real party it is. They travel in style, a la boxcar, burlesquing the convention specials of the various societies and fraternal orders. Arriving at their meeting place, an open-air party is held with a tramp master of ceremonies introducing the various numbers, which include some fine hoofing and a men's chorus number which hands a laugh. Running time, 9 minutes.

Good for comedy bill.

"Be Careful With Those Eyes"

(*Advance—Song*)

Neighborhood Stuff

CHARLES LAWMAN, a pleasing tenor, sings the title song in this song-trailer, which stacks up to be prety fair audience stuff for neighborhood theatres where a strong flavor of that community spirit prompts a lusty chorus to chime in on the encores. Running time, about 8 minutes.

Good on a neighborhood bill, on the spot following a dramatic feature.

Rhythms

(*Vitaphone — Talker*)

Good Band Number

UNIQUE handling of this one pulls it out of the class of average jazz band numbers. Leo Reisman and his Hotel Brunswick orchestra are featured. The unit has a keen sense of rhythm and record remarkably well. Beautiful scenic shots are used to advantage, while the band set in a silhouette background offers a touch of novelty. Running time, about 15 min.

Use with a straight comedy, or dramatic feature, but keep it away from a musical.

Audio Review, No. 32

(*Pathe—Talker*)

Entertaining

MORE than the usual average of interest is contained in Pathe's current Audio, which starts off with a slow, although entertaining unit featuring rugmakers at work in old Bagdad, and then running into another marionette show staged by Sue Hastings. The final subject is a pip. Featuring "This Prince Business," numerous old shots of the Prince of Wales are set to appropriate music. The number traces Edward from the age of six right up to the present day. Stills were used where motion pictures were unavailable. Running time, 10 minutes.

Voice of Hollywood

(*No. 15—Tiffany*)

Good Subject

JOE COBB, youthful Hal Roach player, is the guest announcer in this number of this popular series of Station S-T-A-R broadcasts. Lina Basquette heads the list of celebs Joe introduces, with Mary Pickford putting in a strong plug for the M. P. Relief Fund, and introducing a number of other screen lights. This slows it down somewhat from others of the series, but it's a good subject, nevertheless.

Fits any bill.

Spoor Bergen, Photo Lyte Units Chartered

Wilmington, Del.—Spoor Bergen Corp., listing 3,000 shares of common, and Photo Lyte Sound, Inc., which will manufacture sound equipment at New York, have been incorporated here.

Spoor Bergen Corp. is understood to be affiliated with Consolidated Film Industries, which purchased rights to the Bergen developing process several months ago.



"Mechanics" the Damper on Hot Love Stories

Chicago—The "Sand-witches" skit, which figured in last week's stage show at B. & K.'s Oriental, frequently came off a little ragged. Here's the explanation:

The skit was a beach scene. To add to the impression of vacation leisure, the stage director supplied the "witches" with magazines as they lolled in the background. Time and again the cues for the reading girls to leave the stage were ignored. B. & K. spotted the slips and complained to the stage director. An investigation disclosed that the girls had been supplied with copies of "Love Stories" magazine and, becoming absorbed in a pash anecdote, ignored their cues in order to finish enough sentences to determine whether or not the heroine collected.

By midweek the skit was coming off efficiently. The stage director had replaced the emotion magazine with copies of "Popular Mechanics."

Ban or No Ban, If It Makes the Dough, Fox Books

Chicago—The fancy business done by "White Cargo (banned by the Hays organization) at the Fox Loop house (Monroe), has induced this theatre organization to book the picture into its outlying houses here. The Commercial and Terminal theatres are next on the Fox string to play the British-made picture. Outlying Publix houses, too, completed bookings for "White Cargo" after it became evident that the Fox houses were getting away with it.

The picture, playing here to adults only, gave the Fox Monroe its first 100% gross rating in months.

Gifford Wants "Century"

Freddy Gifford, operator of the West Side Century, has instituted suit in Federal court here to enjoin Publix-B. & K. from using the name Century Theatre for the circuit's recently acquired property at 2820 North Clark Street.

Wabash Ave.—South

JACK KAPP, former director of Brunswick's Chicago recording studios, and genial toastmaster much in demand at local business-men's luncheons, has been named by Warners to head all Brunswick recording activities. Jack's headquarters will be in New York after August 15.

* * *

William Gaxton, debonair actor of "Fifty Million Frenchmen Can't Be Wrong" fame, flipped the Santa Fe Chief here during the past week en route to Hollywood. He will be starred in Warner's productions of the play which, incidentally, will be his first talking picture.

* * *

Blossom Seeley and Bennie Fields, in town for a week's turn on the State-Lake stage, telling romantic-minded reporters the circumstances under which they met each other here ten years ago at the Majestic theatre and decided to be married. "We've danced together ever since," concluded Blossom, making a pass at Bennie.

* * *

The Biltmore, which has claimed without dispute in past years, the reputation of being Chicago's toughest theatre—as far as theatre audiences are concerned—was re-opened by B. & K. last week. The house, formerly Sittners', has been completely rebuilt and re-equipped.

* * *

Olive Borden caused a flurry among local moom pitcher chatter writers by hopping off a train during the week accompanied by Ray Ryan, head of a local printing and publishing house, after a vacation visit at the home of Mr. and Mrs. W. H. Fawcett at Breezy Point, Minnesota. Olive relayed the information that she was en route to New York to consider two picture contracts offered her, but would be back in Chi in two weeks.

* * *

The Leighton Co-Operative Industries, chain lunchroom operators, has leased the space formerly occupied by the Cozy theatre at 40 South Clark St., and will remodel and reopen the premises as a lunchroom.

* * *

Essaness Theatres acquired the Chateau (1,700) last week on lease from Albert Fuchs, the builder. It is reported $100,000 will be spent on refurnishing and remodelling prior to reopening next Fall. The lease is for 20 years and is based on a percentage of the gross receipts of the house with a minimum guaranteed rental varying during the period. The estimated rental for the term is $480,000, or an average of $24,000 yearly.

* * *

Eric von Stroheim, wife and 7-year-old son, Eric, Jr., paused here en route to New York, where they have embarked for Vienna. Eric, Sr., revealed that he was once a flypaper salesman in San Francisco; later entering the United

(Continued on page 51)

Chi Cops Cannot Abolish System Of "Pink" Permits

Chicago—The Chicago police department, under supervision of which the city's censorship board functions, has no authority to discontinue the policy of issuing "pink" permits for films which the censors have adjudged to be unfit for minors, according to a ruling submitted by the city's law department.

Acting Police Commissioner John Alcock asked for the opinion in order to determine whether the "adults only" permits could be abolished. The case directly in mind was that of "Primrose Path," a Willis Kent production, which had been refused a white permit by the city's censor board and has been under consideration for several weeks as to its eligibility for a "pink" permit. The censors indicated they would be obliged to pass the picture on an adults only permit. Alcock, seeking to block its exhibition here, sought the opinion with the above results.

Abolition of the "pink" permits would ban an average of 50 productions annually here. Some of the pinks which have played to adults only in recent months in Chicago were "The Divorcee," "Common Clay," "Lilies of the Field," "White Cargo," "Party Girl," "Ladies of Leisure" and "The Cockeyed World." All would have been banned had the "pink" permit provisions not been in existence here.

All Chi Helps Oscar Pile Up That Fortune

Chicago—Oscar Florine maintained precedent by having as his guests at the annual Crystal Lake Country club pow-wow, about half of Film Row's old guard. His guests, the bulk of whom were on the contributing list as far as their host's golf game for the day was concerned, included Felix Mendelssohn, Floyd Brockell, Lou Reinheimer, Jack, George and Harvey Miller, Frank Schaeffer, Tom Greenwood, Bert and Lou Hay and Izzy Slavin.

RKO Midwest Division Opens Confab at Chi

Chicago — An RKO divisional theatre managers' meeting opened at the Drake Hotel here Tuesday with Joseph Plunkett in charge. About 50 managers and assistants from RKO midwest theatres are in attendance at the meeting.

Brockell Will Quit Publix to Head Chi Buying Combine of 100 Houses

In the Good Ol' Days

Chicago—Sol Stasel, operator at the Owl theatre, harkened back a flock of years to the beginning of the Chicago film business in a biographical article published recently in the Chicago "Daily News." Stasel recalled his first theatre job, landed 25 years ago, at the Paris theatre on South State street.

"It was a 300-seat house and admissions were a nickel," he recalled. "Carl Laemmle, who was then a distributor with an office in a ramshackle building on Lake St., supplied us with film. Operators received $12 a week for thirteen hours a day, seven days a week. The present scale is $122 a week for 52-hour weeks."

62 Stands Now Lined Up, With 40 More to Be Added by January First

Chicago—Midwest Theatres Corp. began operations this week as the biggest and what is expected to develop into the most important independent buying and booking circuit in the country. Floyd Brockell, Publex Midwest buyer, whose name has been repeatedly mentioned in connection with the new venture, did not join the outfit, officially at least.

However, Brockell told a Motion Picture News reporter here that he will resign from Publix ultimately and then join Midwest. He will not be associated with the buying circuit until then.

On the initial subscribing list of Midwest are 62 houses. Plans for future expansion, if and when consummated, will add approximately 40 more houses to the list by the first of 1931.

In addition to the 54 named by Motion Picture News two weeks ago, eight new houses were announced as subscribers to the service this week. They are: Joe Stern's three in Chicago; Dittman's three at Freeport; Ben Katzman's Egyptian at De Kalb, and E. I. Bloom's Jackson Park, Chicago.

Brockell will serve as a buyer for the new organization. Lou Reinheimer will also serve as a buyer. The booking end will be handled by Edward J. Mager, formerly of the Dittman organization and well known in Chicago. He will be assisted by Jim Booth, booker for Essaness Theatres, whose string of 16, with the new Chateau added last week, comprises the largest single unit subscribing to the new service organization.

Emil Stern of Essaness Theatres heads the organization, as was stated in an earlier issue of Motion Picture News.

City Pops Vote Dough for Sound And Troubles End

Chicago—An appropriation of $4,800 was voted by the city council finance committee this week for the purchase of sound equipment for the city censorship board's projection room in the South State street police building.

In the past, the censors have been obliged either to view the productions in one of Film Row's projection rooms or else view them silently in the projection room of the police building. In the latter case, after viewing the silent projection, dialogue script in hand, the censors are privileged to cut either film or script.

"Besides being obliged to read 50 pages of dialogue on every feature released in Chicago," said Effie Siegler, chairman of the board, "there is a large number of shorts which we must edit by the script system alone. Our only alternative is to see the picture at the exchanges; strictly on invitation. The new sound equipment will lessen the committee's inconvenience and add to its efficiency."

Sells Chi Territory

Melvin Hirsh, president of the newly formed Syndicate Exchanges, Inc., has purchased from W. Ray Johnston "The Convict's Code" for Greater New York and Northern New Jersey and will roadshow the picture with a special prison front, electric chair display and chain gang in prison uniforms for ballyhoo. Other sales during the week are: the New England states to Herman Rifkin; Kansas City territory to Midwestern Film Distributors; the Chicago territory to Irving Mandel; Ohio to Fred Schram and California to All Star Features, Inc. The picture stars Cullen Landis and was directed by Harry Revier.

Add 2 More to Chain

Gillespie, Ill.—Dominic Frisena and John Giachetto have taken over the Pert and Colonial in Gillespie, Ill., formerly operated by Mr. Frances Peart. Frisena and Giachetto have also added the Pantheon, Springfield, Ill., to their growing string. Teddy Gray formerly operated the Pantheon.

'Von' Admits Bad Temper and a 'Kaiser Komplex'

(Continued from page 50)

States Army, then back to selling, then writing, then the movies, through Carl Laemmle's invitation to direct "Blind Husbands." He admitted there might have been grounds for the criticisms that have been made of him as "an excessively extravagant director and bad tempered individual with an emperor complex." Eric, Jr., said he wanted to be an Army officer and would enter West Point when he comes of age.

* * *

Ernie Grohe, Fox salesman, is recovering from an operation for an infection in his jaw, performed recently.

* * *

Tom Gilliam reports business in downstate Illinois is following the lead established by the crops. (The crops are poor.)

* * *

The 10-year-old son of Steve Benis, Lincoln, Ill., theatre owner, well known here, died recently at his home. Steve is in Greece in the course of a vacation trip abroad.

* * *

Gus Keresotas of the Strand theatre, Springfield, shaking hands along Film Row during the week.

* * *

Tom North to Nebraska to pick up waiting contracts for Van Beuren product out there.

* * *

The father of Tony Caputo, crack sound man on Gene Couer's Pathe news staff here, died recently after a lengthy illness.

* * *

Illinois independent's organization remodelling their quarters in the Gunther building to provide office space for the organization's new buying and booking circuit. Twenty-four houses are now on the subscribing list here.

* * *

Harry Lorch, in New York for the past several weeks dickering with the circuit buyers on the new Pathe product, is expected back about September 1st.

* * *

Myrtle Collins of the Chi exhibitors' association office to Williams Bay, Wis., on vacation.

* * *

Louie Abramson and bride presented with a handsome table service by Universal exchange employees.

* * *

"Holiday," going into the United Artists theatre late this month, will constitue the first Pathe booking the house has had in a flock of months.

* * *

The Gem, being remodelled, will reopen September 1st.

* * *

Max Brodsky resigned as country salesman for the Universal exchange. Universal now has only one country man at work.

* * *

Joe O'Brien, who has been in charge of Pathe news sound trucks on the Pacific Coast, in town this week with Mrs. O'Brien. Both en route to New York, which is to be Joe's future post.

* * *

Mrs. Tom Gilliam to Elizabeth Lake, Wis., for a month's vacation. Tom commuting to the same spot on week ends.

KANE

Wheeze on Fleas

Heard on the "set" where RKO Radio Pictures' "Half Shot at Sunrise" is being filmed:

Bert Wheeler: "What do you do for fleas?"

Robert Woolsey: "Scratch 'em!"

Wheeler: "I wouldn't do anything for 'em, the dirty brutes."

Films Rapped by Youths' Society Backing Censors

St. Louis—Declaring that alleged scenes of crime and immorality do not represent the entertainment choice of American youth, the St. Louis and eastern Missouri branches of the Christian Endeavor union, young people's organization, has launched a concerted drive for passage of the Hudson bill. Pictures, it is claimed in a resolution, have done more to debauch the morals of young people than any other one agency. "Youth everywhere," it is contended "seeks, if left to its own discretion, the cleanest and highest ideals, directly contradictory to the claims of the motion picture industry that we demand such pictures as mentioned."

Night Shots for Secrecy

Hollywood—In order to keep the theme of the picture a secret from the general run of employees in the studio, Roland West is producing "The Bat Whispers" for United Artists entirely at night. The company goes on the set at 6 P. M. daily and works until three the following morning. The picture is said to be a talker adaptation of "The Bat," which was produced on the stage and as a silent picture several years ago.



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THE Projectionists' Round Table

By John F. Rider

(*Continued from page* 44)

being induced. Since the maximum voltage is being induced when the magnetic lines of force are being cut at right angles and the voltage induced is zero when the coils sides move parallel to the lines of flux, we have a varying state of induced voltage. Refer to Figure 36.

O and *P* represent the two coil sides revolving in a clockwise direction. As is evident by the dark arrows at *O* and *P* these two coil sides when at rest at the positions shown are parallel to the field *abd* the induced voltage is zero. However, as they move toward the point 1, each has described an arc of 45 degrees as it is beginning to cut the lines at an angle, and the induced voltage is some value greater than zero. As the sides move to the point 2, each side has described an angle of 90 degrees and is cutting the flux lines at exactly right angles and the voltage is maximum. As the sides move beyond this point to 3, they again approach toward the parallel plane and the voltage is again reduced.

Thus, if the coil consisted of only two loops the voltage output would not be constant, but would vary according to the speed of motion. If such a generator were connected to an external circuit the voltage across the circuit or the current in the circuit could be shown as in Figure 37, curve *A*. By using many loops the voltage or current curve would approximate a straightline as curve *B*.

Thus, we conclude the mechanical means of generating D. C. emf.

Closes Number of Deals

Sale of distribution rights to "The Woman Who Was Forgotten" in a number of territories and abroad has been completed by Charles S. Goetz, president of States Cinema Corp. Deals include:

Max Levy, Boston; Progress Pictures, St. Louis; M. J. Levinson, Philadelphia and Washington territories; Charles S. Jones and Cecil Maberry, Dallas and Oklahoma City territories; Arthur C. Bromberg, Charlotte, Atlanta, Memphis and New Orleans territories; M. Wintroub, Omaha; Celebrated Players, Milwaukee; Elliott Film Co., Minneapolis; Richard C. Fox, Buffalo, Cleveland and Cincinnati territories; Harry Lande, Pittsburgh and Midwest Film Distributors, Kansas City. Foreign deals include: Showman Films, Ltd., United Kingdom, and Briskin Distributing Co., Africa.

Camden Ball Park For Sunday Games Seen "Blue" Sock

Philadelphia—A new wedge was thrust into the stiff fight for the repeal of the Pennsylvania "Blue" laws of 1794, with the announcement of John D. Shibe, president of the Philadelphia Athletics, stating that the league leaders are considering a 50,000 capacity stadium in or near Camden, for Sunday ball games.

Film men and other entertainment providers are keeping their ears to the ground in the rumpus, which is viewed more or less as a smoke screen in the "blue" laws attack. While the A's project may be possible, it has been pointed out that for the dozen or so home games which would be scheduled, the club would have to draw a capacity crowd of 50,000 admissions to pay for such a stadium. This, of course, is not taking into account the normal liability of bad weather.

Dr. David S. Rhone, Camden's director of Public Safety is in the open opposing the commercialization of Sunday in his city, and pointed out that New Jersey has just as stiff "blue" laws as Pennsylvania although they are not as rigorously enforced. The A's played a Sunday test game in 1926, protected by an injunction, but lost the ensuing case in both the lower and the Supreme courts.

The idea, however, is attracting considerable notice in Philadelphia and the story made first position in all the dailies. The Sunday opening proposition is a pertinent one in this city and popular agitation has been whipped to a degree of interest not approached within years. Film interests are quietly campaigning for open Sunday and are reaping the fruits of aroused popular interest.

Tidden in Film

Hollywood—Another writer and publicity representative has succumbed to the lure of the camera. Fritz Tidden, former trade paper representative and writer, and currently confidential advisor to Clarence Brown, goes into the cast of "The Great Day," Joan Crawford's starring picture which Harry Pollard is directing. Tidden, under contract to Brown, does not even see the salary checks.

New Sherman Contract

Hollywood—Lowell Sherman has signed a five-year contract with Radio. His old contract, which had two years to run, was discarded.

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Chairman and Editor

A National Association of Showmen Meeting in
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Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Big Shots"

ONE lesson I have learned on the coast will remain with me for a long time to come. It is the honest fact that the big men in the industry are the ones who are most ordinary in their methods of meeting people.

I have found that the "duds," (those who make a lot of noise and nothing else) are the birds who try to impress you with their importance by making you wait around to see or talk to them.

On the other hand, the man who can carry an important job plus the many responsibilities that go with it, is the man whose office is an open door, where he who has legitimate business will be cordially received without getting the runaround from a half dozen office boys and stenogs.

And so we come to that point of our little chat wherein we would tell you that along the line of our present trip we have met all sorts of showmen. And those who are the most capable and efficient are the ones who are constantly glad to extend a hearty welcome to people who want to see them; be it patron, salesman or trade-paper writer.

There is still imprinted on my mind a theatre near Chicago where I was impressed with the lousy (spelt with two z's) way the house was being run and the sloppy methods of the employees. Since I was out to meet the managers I asked for that esteemed gentleman (what a flatterer I am) and, after being jockied around we were finally told that he was in conference.

So we sat down to rest outside the door until the conferees (two painted blondes) came out of the office. Then it was our turn. Here is a type picture of the busy (??) manager: He was sitting at a messed up desk, all littered with papers and whatnots; he was sorely in need of a shave; his shirt looked like an ad for "Up the Congo" or "See Pittsburgh First Week"; his trousers may have had a crease in them when he bought them; (we didn't see his coat) and he had a terrible aim (we could tell this by the tobacco stains on the wall back of the cuspidor).

And this was the man we had wasted valuable time to see.

He then entered into a discourse on how he was doing everything a good (?) showman could do to put his house over, but it was impossible. They just wouldn't come in. As for exploitation, why such stuff was baloney, he did not believe in it at all.

How a guy like that keeps his job will forever remain a complete mystery to me.

But then Abe Lincoln said something about only fooling the people SOME of the time. It won't be long now!

"Chick."

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¶ Manning Knows Local Trade
¶ Kraus Displaying Corking Work
¶ Harry Herman's Birthday Register
¶ Davis Reached Spanish Populace
¶ "Latest New Members"!

MANAGERS' ROUND TABLE CLUB

Opening Of Capitol In Wallaceburg Was Big Success

Theatre openings and theatre anniversaries are generally occasions for great rejoicing on the part of showmen for it is then that they are able to engineer some stunts that will more than create interest. In the pages of newspaper advertising that we are reproducing below you can see what the live-wire showmen up in Canada do whenever they open a theatre. Lack of space would not permit our setting forth a whole campaign and for that reason we are able only to show these few samples of fine merchandising (through the courtesy of Jack Allen our regional chairman for Eastern Canada).



The cut shows part of the newspaper advertising for the opening of the Capitol Theatre in Chatham, Ont., and the Capitol Theatre in Wallaceburg, Ont. The Chatham Capitol had a special section of the newspaper devoted entirely to stories about the theatre, construction, policy and stories concerning the coming attractions. The house is managed by A. P. Drohan, who is well known to his fellow Club members as a showman who is always on the alert and we know that under his capable management he will continue to boost up good-will stock. The opening of the theatre was attended by the utmost formality, with special invitations being sent out to local celebrities and on the opening night the Mayor was on hand to deliver an address. The local newspaper commented editorially on the opening and pointed out the fact that Chatham, like so many other Canadian cities was progressing in a remarkable manner.

The Wallaceburg Capitol was opened in much the same manner and it is interesting to note that in the full page we are reproducing that a special "personal" note is meant for the patrons of the house, who, according to the ad made the new theatre possible. The campaigns at both these theatres were smashing successes and the residents of Wallaceburg and Chatham were treated to a display of showmanship the like of which they had never witnessed before. We want to congratulate Mr. M. Allen, General Manager of the chain controlling the Wallaceburg theatre, whose efforts were largely responsible for the construction of the new theatre. We also want to extend congratulations to Mr. Arthur Cohen, managing director of the Chatham Capitol, Mr. C. Robson, Eastern Division manager and Mr. A. P. Drohan, resident manager and we believe that those veteran showmen are going to make Canadian theatrical history in their respective districts.



Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Earle Holden Had A Funny Gag For "Anybody's War"

Something that will always command attention is an amusing herald. In fact, anything with novelty to it has them looking and keeps them looking. One form of novelty herald is the pay envelope which carries suitable copy and contains the gag inside. Earle Holden, manager of the Fairfax Theatre in Miami, Fla., used such a herald to plug his showing of "Anybody's War."

He distributed a pay envelope which carried copy reading: "Look Inside! There you'll find a small portion of a priceless charm! It's 'Danger Eliminating Powder!' Sprinkle a little about you, and its mystic powers will protect you from all harm and mishaps! Well, so say—The Two Black Crows—Moran and Mack—Who use the 'Danger Eliminating Powder' as instructed above to guide them riotously through 'Anybody's War'—Paramount's All Riot On the Blackface Front!" The inside of the envelope contained talcum powder.

A great deal of amusement was occasioned when the patrons were handed the envelopes and the smiles on their faces told Holden that they were going to be there with bells on. Thanks, Earle, for passing this one along so that we could hand it to the rest of the Club in the event that some of our members might be looking for just such a stunt.

Moose Jaw Rodeo Enabled Fields To Cop First Prize

Civic affairs have often helped showmen to secure plenty of publicity and good-will for their theatres, so it was only natural that when the time rolled around for the Moose Jaw Rodeo that E. P. Fields, manager of the Capitol Theatre in Moose Jaw, Sask., Canada, would take advantage of it and boost up business.

With prizes being awarded for special fronts, Fields decided that he would enter the Capitol in the contest and bringing his showmanship into play he turned out a front, which we are showing, that won the principal award. The photo does not do it justice as it was painted up to resemble a real picture front of the days when the West was the West and Horace Greeley decided to find out whether the Indians used hair tonic, and when a "hard" drink contained enough T.N.T. to have cows giving sherbet.

As the Moose Jaw Rodeo was a community proposition it was easy for Fields to secure a raft of publicity and he more than cashed in on the angle. All of the newspapers carried stories on the Rodeo and also mentioned the theatre front. And it was especially interesting to note that when the pictures of the cowboy and cowgirl contestants in the Rodeo were



"shot" they were lined up in front of the Capitol. The whole affair went over with a bang and Fields was more than satisfied with the results of his efforts.

In conjunction with this story we are also showing a special street ballyhoo that he constructed for "Swing High" in order that you might see how else he keeps the city informed of the Capitol attractions. A jazz band, dressed in clown costume, was hired to ride on top of the horse drawn float, and this medium attracted plenty of attention as did the girl trapeze performer and the "funny man."

We are glad to see that Fields is still displaying that showmanship he is noted for turning out in his part of the country and we are certainly going to take advantage of his invitation to visit the theatre if we can ever stop long enough in one place. However, "E. P.," remember we still want to hear from you and we hope that you will keep us posted so that we can pass along to your fellow-members accounts of what you're doing to keep them coming up to the box-office window.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

AUGUST

Aug. 15th	Panama Canal Opened (1914).
Aug. 16th	Bennington Battle Day (Vermont).
Aug. 17th	First Atlantic Cable Message (1858).
	Discovery Day (Yukon Territory).
Aug. 18th	Virginia Dare's Birthday.
Aug. 23rd	First Steamer to Cross Atlantic Launched (1818).
Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

SEPTEMBER

Sept. 1st	Labor Day
Sept. 4th	Hendrick Hudson Sails up Hudson.
Sept. 6th	Pres. McKinley Assassinated — 1901—Lafayette Day.
Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland) — Pershing begins successful drive on St. Mihiel salient—1918.
Sept. 13th	U. S. Troops take St. Mihiel—1918.
Sept. 20th	Regatta Day (Hawaii).

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

For Better or Worse!

We did a little visiting last week . . . over to a circuit on the other side of the Big City . . . this circuit had just been taken over by another . . . you know . . . one of those mergers . . . where the big guy steps in and starts to make money according to system . . . not according to personal views . . . yes . . . that is just what a good many managers have complained to us about . . . personal views . . . they will say . . . "Joe Filch, the owner's nephew, thinks this should be done . . . and his cousin thinks this should be done . . . and the baby wants a piece of my drape to chew on . . ." . . . then they'll go on and on and on . . . well . . . if that's the case . . . why moan when a circuit takes you over? . . . you don't know anything about the circuit . . . you don't know how they operate . . . you don't know what they consider a showman . . . in fact you don't take time to think about these things . . . you start to wonder what's going to become of you . . . and who's going to take your place . . . did any one tell you that your place was going to be taken? . . . no . . . then what are you moaning about? . . . don't you realize that the circuits are going to have men around town . . . doing a little quizzing here and there . . . and if you've done your work well . . . what have you got to worry over . . . and if you're still doing your work well . . . you won't have time to worry . . . you'll be selling your shows . . . and when the new circuit manager comes around . . . don't think he won't notice what you've been doing . . . one of the most successful circuits in the world to-day is at the same time a most thoughtful one . . . they have system and promotions . . . and their plan is so perfect that every man on that circuit praises it . . . we have never heard one of their managers complain . . . so if you're located in a small town . . . and have been pretty sore in the past because the boss's this and the boss's that bothered you . . . forget all about it . . . because if a big circuit has swallowed up your little house . . . that's not a cause for worry . . . it's a cause for rejoicing . . . opportunity is knocking . . . and if you're as good as you think you are it won't be long before you'll shout, "Come in." . . .

Icy Front Proved Ideal Display For Byrd Polar Film

Threading a needle with boxing gloves on is easy compared to what the showmen have to do when dog days come along and business must be reported as par. But when all shows are merchandised in the manner that Bolivar Hyde, Jr., of the Paramount Theatre in Montgomery, Ala., sells his, then there's no use complaining about the heat because it doesn't make any difference, anyway, at the box-office.

The photos we are showing will give you some idea of how Bolivar sold the city on "With Byrd at the South Pole." In addition to his regular weekly work, he decided that the art work on this picture would be of such a nature that people would have to stand and look at it. And did he do it? The cut will answer the question; and no come-backs. The man responsible for the work, done under Hyde's supervision, is Ted Burnett and we are showing his photo along with this article.



In the right photo of the cut you will notice the crowd of Boy Scouts that Bolivar tied in with the picture. The Scouts paraded to the house carrying banners announcing their destination and plugging the picture. The best part of the whole stunt was the fact that Bolivar was able to stage the parade and it didn't cost the theatre a cent, as the Scouts paid their way into the show. Plenty of word-of-mouth publicity was derived from this source and as a result the film met with with an unusually good reception at the house.

The next show that Bolivar merchandised had them talking, too. It was "The Cuckoos" and the campaign was "the berrics." He tied up with the newsboys of the city and they carried placques on their backs plugging the film. While they hawked their papers they blew cuckoo whistles which had been supplied them by Bolivar. This angle attracted considerable comment and was one of the reasons for the success of the film. In addition to this gag, he also featured a street ballyhoo in the form of an old hack. A man and woman, stage comedians, were hired to drive the vehicle around and commit crazy capers in



the main streets of the town. A sign alongside the wagon carried a notice to the effect that "if you think we're cuckoo—see 'The Cuckoos'." On all of the street corners in the city Bolivar placed three sheet cut-outs of the stars in the picture. No matter what part you went to you were bound to see their faces grinning foolishly.

The atmospheric front for this picture was also a knockout, and with so many mediums tending towards success, it is small wonder that Bolivar had the house packed during the playdates.

Simonis Rewarded His Booster Club With Sport Carnival

A way to double the attendance at his Saturday morning Strand Boosters Club matinee was hit upon by Edgar Simonis, manager of the Strand Theatre in Texarkana, Texas, when he decided to feature a special free outdoor sport carnival.

Notices were circulated about town well in advance that all members of the Strand Booster Club would be eligible to enter into one or more of the contests to be staged at the carnival. However, if any kids wanted to join the organization, all they had to do was to fill out an application at the theatre some time during the week.

The program at the carnival was so arranged that it would be completed in plenty of time to get back to the theatre to attend the regular Saturday morning matinee.

Refreshments at the carnival, which were served gratis, consisted of ice cream, coca cola and lemon snaps.

The use of the grounds, the refreshments and two gross of American flags (which were given to the kids) were all promoted without cost to the theatre.

The stunt was a great success and besides gaining the goodwill of the kids' parents, to say nothing of the youngsters themselves, Simonis added over five hundred new names to his Booster Club, which meant that a lot more people were going to hear the Strand name mentioned.

And just to show you that he is well able to take care of the merchandising of any film that plays his house, we want to pass along what he did to put "The Flirting Widow" across.

He printed up a bunch of special heralds, in the form of telephone memo sheets, which carried a cut of a phone on the upper left hand corner. The copy of the sheet stated that "The Flirting Widow" called you while you were out. She said call her at 944.

The messages were distributed about the town, under doors, in letter boxes and offices. As a result over three hundred answers came in, and as would be expected the person calling up was in for a sales talk on the picture, that was given in such a way that he, or sometimes it was a she, was sold on the film. This gag can be used by you, too, and when handled properly should cause no friction, but be productive of a good many laughs and additional business.

We want to thank Simonis for passing along these stunts to us and we hope that he is going to be as active a member as his fellow showmen in Texas. How about it, Edgar?

MANAGERS' ROUND TABLE CLUB

AN EXHIBITOR IN HOLLYWOOD

Know Your Theatre

That caption just about describes a point which we have pounded home so often that it's a wonder some of the boys didn't shout, "Lay off, Chick." But bellyache just as much as you want to. When it comes to keeping a beautiful theatre beautiful, let Les Fountain, San Diego manager for the Fox West Coast houses, show you how it's done.

Many's the house we've wended our weary way through. And many's the time we left, after the weary wending process, with a heavy heart and a feeling that many managers should practice the gentle are of portering, just to see how it's done. Which about covers the points in question. Namely, keep your theatre clean, but don't confine the cleaning energies just to the portions which are seen by the patron.

We arrived in San Diego in the evening, and ambled over to the California Theatre where United Artists were showing a studio preview of Abraham Lincoln." The preview was almost over, so we waited for the show to break, then looked the house over.

From the California we drove over with Les Fountain to the Fox, the newest and largest of the group. Once again we voted the Franklin houses the finest we have ever set foot in, so far as circuits are concerned. And was Les proud of that house! Nothing would please him but that we should stroll around and look the "shooting gallery" over, and indeed the pleasure was all ours, as far as we were concerned. Every nook and cranny, each room, whether located up in the hanging ceiling or down in the sub-cellar, was spotless and kept so neatly and attractively that you would almost believe you werein some one's living room.

We have a great respect for good showmen capable of selling their attractions and running their theatres, but that respect multiplies a thousand fold when we run into a manager whose theatre is so immaculate that he gets a marvelous kick out of looking it over himself. We all have plenty to learn, and, believe it or not, start taking lessons in this important phase of showmanship (call it what you like) involving the proper maintenance of a theatre, especially above and below the auditorium.

Ocean City or Bust

A perfectly proper caption for this part of our travel-fest. 'Cause, if we were ever to leave the Pacific Coast without a "hello" to Tommy MacDonald, the trip could immediately be considered a "flop," and that's the Gawd's Honest Truth, sahelpmehannah. But lady luck was sort of kicking me in the shins so far as visiting was concerned and I had almost despaired of ever getting down Ocean City way to see Tom. However, freak fate took a hand and Mrs. Chick spent an afternoon with Mrs. Jack Bachmann (whose hubby is associate producer for Paramount) and then called me to come over and bring her back to the hotel. Well, to make the story brief, when I arrived to take her home the Bachmanns would not hear of anything other than our remaining for dinner (and make believe I didn't pack in the food) and after dinner we had to accompany them to the Dome Theatre in Ocean City.

I had to smile to myself when I thought that, despite all my efforts to spend a little while with Tom, this had to be the way it was brought about. But, hell, what difference does it make how one gets to do anything so long as it gets done.

Enjoyed the few moments with MacDonald and I'm sure he understands that, had it been possible, I would have liked to spend much more time with him. Great boy, Tommy, and *what a showman!!!* He knows how to handle those customers and how to make 'em like the old nickelodeons. Maybe that's the reason why they rate him so highly on the West Coast Circuit. But, at least, I was able to get Tommy's promise that he would once again become the same old active Club member that he was before they started jockeying him all around the town. And those of you who recall his past activities on these Club pages will have something pleasant, and profitable, to look forward to. Righto? Durn tootin'.

It's a Real Education

From what I have observed around Hollywood, particularly in the various studios, I would urge every exhibitor and showman in the country to try and visit the movie capital at least once. But for an education and diversion, here is where your wandering steps should take you so that you can see with your own eyes the immense industry in which YOU are an active and necessary part.

With the varied background of being mixed up in some part of show business or other, since I was thirteen, I still have failed to realize what goes into those pictures I've exhibited in the theatres I haev operated during the many past years. You must see for yourself the gigantic organizations, the tremendous amount of planning and detail to appreciate what must happen before you can show THAT picture in your theatre for whatever the b. o. results might be. Sometimes they will be good and more often they will flop. But that's been the destiny of the picture business from the time it started and we would never believe we were awake were we to start running all b. o. wows. The shock would be far too great for any of us to stand.

Promote yourself a little vacation; no doubt your exchange managers can fix you up with a little letter that will pass you into the studios and then just stroll around and see these immense cities within cities. The working population of any one of the bigger lots would exceed many a town or city in these here United States of Democrats.

But one thing you can depend on. After you have drifted around the city of Hollywood, you will have a greater respect for those things you are paying heavy dough to run on your screens. And, what's more, it will be an inspiration and source of satisfaction to know that you form some part of the giant machine called the movies. We may all be part of that giant machine, but all too often we're such darned small gigs that it's a wonder we are visible to the well-known naked eye.

Believe it or not; it's a business. But WHAT a business? Ouch ! ! !

Hollywood Theatres Impress

It might be a good idea to summarize my reactions to the theatres out in this part of the Pacific Coast. First, they are decidedly different, as compared to the theatres back east. Classifying New York, Chicago and Los Angeles, I would start out by saying that New York gives you all sorts of theatres, advertised in all sorts of ways, and with all kinds of shows. Chicago gives you an over-abundance of de luxe houses, and over-abundance of too many and too large, electric signs, a continuous procession of specially built fronts for each and every change of program, and a decided lack of exploitation. Los Angeles and Hollywood gives you a high-class run of theatres; far more efficiently run, from the standpoint of service and organization, beautiful, but not top-heavy lobby displays and a fire brand of entertainment.

Which might lead you to suspect that I'm not being loyal to little old New York. Well, maybe not, but, in my estimation, these theatres out here have it all over those in the East from practically every angle. If you don't believe it, just ask any one who's been out here about the Chinese, Warner Bros.' Hollywood, Pantages, Orpheum, etc., etc. Their answer is sure to convince you of the point I am trying to get across to you.

As for the physical operation of the theatres themselves, there is nothing to be desired. Just as I raved about Les Fountain and the West Coast houses in San Diego, so I should rave about everyone of the other houses wherever I've visited in this part of California and to the men who are responsible for the maintenance of these houses must go a vast amount of credit.

Hide & Seek With Landy

Of all the circus acts ever staged in good (?) old Hollywood, none can compare with the Hide and Seek games put on between George Landy and yours truly. It was one of those freaks of nature, whereby he was always a jump ahead or behind me and ditto when the tables were reversed.

However, one morning the appointment (for the sixth time) was arranged and so I was up bright (don't make me laugh) and early (ditto) and awaiting news of the coming of Georgie. Soon the phone rang. Walter's melodious voice announced, "Latest news from the front; Landy has been detained and will arrive a half hour late." "Oak, Walter," says I; "we shall sit tight and trust to luck." And so our patient waiting continued, all the time we were conjuring up mental pictures of what this boid Landy would look like. We pictured him as another Frank Whitbeck. Then again we visualized him as a second Harold Franklin. Another view made him look like—but, Ah, wait, the phone rings again. "Hello," says we. "Hello yourself," says the other end. "Mr. Landy has arrived."

My Gosh, they call him "Mr." Landy; that sounds rather bad. I suppose he will expect me to up and bow all over him. So I took a last look in the mirror and sleeked back my golden (blah) hair and started for the office.

There, chatting merrily, was an ordinary, regular guy, who was introduced to me as "Chick," meet George Landy. And does George give me the glad hand? "You tell 'em, baby, 'cause I stutter."

Now I ask you? What greater honor can I bestow on any publicity man than to start off his introduction in this article as I have with Landy. But that's the way I wanted to introduce him. He knows show business, eats, sleeps and drinks his pet hobby—publicity—has earned the respect and confidence of the men he is working for, and is loyal to the core. Which is damned sight more than we can say for a lot of bozos in the racket. He's a hard-working demon and is entitled to all of the fine rep. he has. More power to Landy and we wish him lots of luck. (But don't forget your promise, G. L. The Clu bpages need your stuff.)

Whitbeck Provides the Last Touch

I don't just know what would have been a more fitting "good-bye" to the movie capital than that provided by Frank Whitbeck's Dead Line story in the West Coast house organ, NOW. I don't dare try expressing myself in print because some one is apt to accuse us of starting a mutual admiration society, but if you've read the marvelous tribute Frank paid the Round Table Club, then you really understand why I "emote" this way all over the page. Frankly speaking, I don't know of any other source from which I could welcome such a tribute to the Club than from Whitbeck. For years he has typified, to me, the last word in high-powered theatre publicity. I could live for weeks in what F. W. had to say and there are a thousand others just like me.

It constitutes one of the high-lights of my trip and I will never forget a line of it.

MANAGERS' ROUND TABLE CLUB

REAL SHOWMANSHIP!

A point called to our attention recently was that of the free band concerts which are given in the city parks in nearly every small town in the country.

From what we understand, a number of showmen in various parts of the States have suffered a drop in business on the nights when the concerts were given, and, in an effort to combat the situation, they have been bringing their showmanship into play through various mediums.

For those members who are confronted with a problem of this sort, Paul Witte, manager of the Lincoln Theatre in Decatur, Ill., passes along a stunt that he used in an effort to guard against too great a business depression.

He approached the backers of the free concert and broached the idea that he supply them with a singer to render some of the numbers played by the band. The backers were very enthusiastic over the offer and they immediately accepted. Witte secured a girl, who, for the publicity alone, volunteered to sing the theme songs of the current and coming attractions at the Lincoln. TO MAKE SURE THAT THE CROWD WOULD KNOW WHEN THE PICTURES WOULD PLAY HIS HOUSE, HE SUPPLIED THE GIRL WITH A LARGE MEGAPHONE, WHICH HAD THE THEATRE'S NAME AND PLAY DATES PAINTED ON THE SIDES.

Kenimer Introduced Some Novel Angles Into Show Selling

Chalk up another one! Guy A. Kenimer, manager of the Palace Theatre, a Sparks house in Jacksonville, Florida, added another profitable campaign to his list of smartly exploited pictures by strutting his stuff in great style to sell Marion Davies' "The Florodora Girl" to his patrons.

Concentrating first on his lobby, he dressed it up by constructing a special panel board which carried the review given the film by the cinema critic of Liberty magazine. The front page of the magazine and the page carrying the review were prominently displayed, with a large arrow, labeled with copy, pointing out the highlights. He made up a special trailer which preceded the regular sound trailer, that carried a flash of the Liberty front page and faded into the review. Giving Liberty this break won a tie-up with the local distributor who inserted a stock herald plugging the magazine and the review in three thousand copies which went out a day prior to opening.



After looking over the Liberty review, Guy decided that since he wanted the job to be complete in every detail, he'd treat his patrons to a real trade paper review. And (pardon our blush) the trade paper review he selected contained the comments of the Motion Picture News reviewing staff. The review was made up in trailer form and was shown in five of the Jacksonville houses.

This much completed, Guy next turned his attention to the newspapers. He inserted an ad to the effect that he wanted to obtain clothing of the "Gay Nineties" period, to be used in advertising the picture. The ad was productive of a veritable shower of clothes, thirty and forty years aged, many of which held historic value which was seized upon by the newspapers for human interest stories. The costumes were displayed in two of the city's largest department stores. An exclusive women's wear shop featured, in their window, a dress of the halcyon days, purported to have cost $2,000, and the store, being located in one of the busiest sections of the city, crowds swarmed about the window all day long looking at the exhibit.

A tie-up with one of the local newspapers enabled Guy to inaugurate a contest in which he offered prizes for the best and most unique photographs of the Gay Nineties submitted. This brought hundreds of responses and the winning photos were placed on a panel board in the lobby of the theatre. We are showing a photo of it so that you can see how Guy added class to the stunt. A great deal of interest was displayed in this angle and persons flocked about the board looking at it.



For his street ballyhoo Guy sent out a tandem bicycle, manned (or rather, "man-ed" and "woman-ed," as the photo explains) by a boy and girl. The tandem toured the downtown section, and the boy and girl in their gay costumes were the objects of more than passing attention. The bicyclists rode about the city, stopping here and there to eat and drink. Another boy and girl, in similar costume, walked around the town plugging the film. The boy carried a sign on his back and the girl a large fan. Guy also covered the beach by having a couple wearing the bathing suits of yesterday parade about the sands, attracting plenty of attention and comment from the 50,000 people who were disporting themselves.

The newspapers were very generous on this picture, particularly since Guy had covered a lot of "news" angles. Besides a feature story each day, he also secured a four-scene still in four-column special layouts for four days in advance. The papers also ran a special picture, which we are showing of Guy and Bill Krause, manager of the local Empress theatre, mounted on a bicycle. There was also a four-column reproduction of a program of the original Florodora performance, supplied by a Jacksonville woman who saw the show.

All of these stunts, which incidentally included other gags such as door hangers, etc., tended to interest the natives in the picture and as a result Guy's house came in for one of the healthiest week's business in some time. We want to thank him for passing his work along to us and we hope to have more of it very soon.

Wasson Featured Western Ballyhoo As Picture Plug

To show his town that he likes to do things in a big way, Lionel Wasson, manager of the Paramount Theatre in Omaha, Nebraska, decided to go a stunt five better, and instead of using one cowboy to plug his showing of "The Border Legion," to use half a dozen of them, all mounted.

These six cowboys were costumed in colorful western chaps and silk shirts. They wore bandanna handkerchiefs as masks across their faces. One carried a banner on a pole stuck in the steer of his saddle, announcing the current attraction of the Paramount Theatre. The horsemen stopped on street corners where two of them dismounted and did roping tricks for the entertainment of the crowds gathered to watch the ballyhoo.

Being a real western town, and of course, being real western natives, the residents paid especial attention to the ballyhoo and they heartily applauded the roping tricks. Of course, having evidenced so much interest in the street ballyhoo, it was a pretty sure bet that they were going to go in and see a western picture; so the expenditure of the stunt was more than paid for in the increased business during playdates.

MANAGERS' ROUND TABLE CLUB

"Skip" Weshner's Division Turning Out Great Work

The latest innovation—a department store in a theatre! Sounds incredible? It's not. And if you want proof of it all you need to do is to take a run over to the Branford Theatre in Newark, N. J., and right on the mezzanine floor you'll see the things that we are reproducing in the cut accompanying this story.

The gag was used as a plug for the cooling plant at the theatre and was the idea of a bunch of live-wires assigned to the Warner Bros. publicity office in the New Jersey zone. The cases placed on the mezzanine plugged everything from an electric fan to clothing, and from the number of persons gazing at the merchandise displayed in the cases it looked as though the department store was in for some biz.



On the opening day of the exhibit the Kresge Department store broke with large display ads in all of the Newark papers. Space was devoted to the exhibit and the attractions at the Branford and the ads were all on the same lines as the one we are reproducing. According to the dope we have on hand, this stunt, the first of its kind ever pulled on the Jersey shore, will be run for a month, with frequent changes of the merchandise in the cases. Just as a suggestion, though they may already be taking advantage of it, we think that a couple of cut-outs of stars stuck in the cases plugging golf togs and shirts, etc., will do a lot to put the Branford's coming attractions over. But then, you know we aren't over in Jersey and can't tell what the arrangement might be regarding a slant of this sort, since it doesn't seem likely that these showmen would pass up any angle to plug their pictures.

The booths had the careful attention of an interior decoration specialist who spent a lot of time on the mezzanine figuring out the best way to put the things across. This stunt marks a new order of things showmanlike over on the Jersey side and we don't doubt but that it will be used again.



CONGRATULATIONS, MONTY!

Since he made so fine a record for himself at the Lefferts Theatre in Brooklyn and the Cross Bay in Ozone Park, L. I., it seems to us that Monty MacLevey deserves his recent promotion, which we are pleased to announce in our pages, as field publicity man for the Brooklyn and Long Island division of the Fox Theatres.

In his new position Monty is working under the direct supervision of Samuel Rinzler, the Division Manager who is known all over the circuit, as a real showman and a "square shooter." This, of course, leads us to conclude that Monty is certainly going to add to his already goodly store of showmanship, for from what we know personally of Rinzler, we can make this prediction.

We want to congratulate Monty on his latest assignment and we are sure that if he continues the live-wire show selling that has characterized his past performances he will be well on the way to a still higher step.

Walter Decker And Abendschein Sold Town On Special

With the combined forces of Walter Decker, manager of the Opera House in Frederick, Md., and A. M. Abendschein, manager of the Tivoli Theatre, the town was bound to see some corking showmanship in connection with the special "Family Month" stunt put on at the local Warner Houses.

Among their many activities was listed a special "Father's Week," "Mother's Week" and a number of novelty nights. One night Abendschein would invite the local physicians and nurses to be his guests at the house and the next night, Decker would follow suit. The same stunt was repeated in connection with the members of the city police force who were invited to attend any theatre with their wives. On a number of days, gifts donated by the local merchants were given away and this served to stimulate interest in "Family Month."

As Abendschein's wife teaches dancing, he arranged to present the pupils on the stage of the theatre in a half-hour recital and this, too, served to liven up interest and make people take more interest in the many events scheduled by the two showmen to keep Frederick cognizant of the fact that there were a couple of fine shows being presented right in their midst.

In connection with almost every picture, special heralds were gotten up and one that struck us as being pretty good was a card that Decker used for "The Runaway Bride." Copy on the card read: "REWARD FOR RUNAWAY BRIDE—MARY ASTOR agreed to be my bride and we eloped. We registered at a hotel before the knot was tied, and, for good reason I locked her in her room. She escaped and went to live with LLOYD HUGHES. I WILL NOT PAY $1,000 IN CASH but will reward you handsomely with genuine entertainment if you will come to Warner Bros. City Opera House, etc." The heralds made a big hit with the town and proved to be excellent business getters. Still another angle that met with favor was a plan used at both theatres whereby all of the local men who were at the time about to entrain for army summer training camps, were invited to attend the show with their lady friends and receive a free admission with every paid one.

With so many novel gags working to bring in business for them, Decker and Abendschein reckoned that they would be able to hand in a good report on "Family Month" and we are happy to say that when they figured up at the end of the month and noticed the reams of publicity, good-will and additional business they had received their expectations were more than fulfilled. We hope that these two showmen will keep us posted on their future work so that we can pass it along on the Club pages. How about it, Walter? And you "A. M."?

MANAGERS' ROUND TABLE CLUB

Booster Club Is Clicking For R. W. Winstanley Also

One way to insure word-of-mouth publicity is to follow the plan conceived by B. W. Winstanley, manager of the Saenger Theatre in New Orleans, La., when he organized a Booster Club among the children under twelve years of age.

All that was necessary to become a member of the newly-formed organization was to pay 5 cents for a button, pledge yourself to boost the Publix-Saenger shows as being the best in town. The wearing of the Booster button also permitted each kiddie to attend the Saturday morning matinee at the price of ten cents.

To shove off on the right foot for the first organization meeting, Winstanley arranged with the Junior Police Band, composed of sons of members of the Police force, to have them parade to the theatre as well as play several numbers from the stage. The kids also saw the regular show including the feature picture, stage show and in this instance, Nick Lucas, stage and screen star, in person. They also received chocolate candy which was another inducement for their being present.

After these treats the kids were more than willing to go about the town plugging the shows, especially since they had future parties in view. We are glad to note that Winstanley is keeping up that live-wire showmanship he is noted for and we hope that he will continue his interest in the Club by keeping us posted on his work.

Discarded Tires Were Pressed Into Use By O'Donnell

With a "nut" picture like "The Cuckoos" to merchandise, it didn't take G. E. O'Donnell, manager of the Columbia Theatre in Baton Rouge, La., long to decide that the best way to do it would be through "cuckoo" touches.

Accordingly, 2,000 coin envelopes printed on one side, "CUCKOO FOOD," and sales copy on the other were distributed to the University and High School students as well as being placed in stores, restaurants, pool rooms and office buildings.

The envelopes contained a few grains of bird seed. Copy on the other side read, "Mad wags of RIO RITA hurl giant bolts of laughter in the dizziest riot of slapstick fun ever brought to the screen!—Wheeler and Woolsey—The Cuckoos—Coming to Columbia—A Publix Theatre—Sunday and Monday."

O'Donnell had the lobby fixed up in a most appropriate manner that undoubtedly helped to sell tickets for the attraction. The front of the box office was turned into a huge tree with branches extending in all directions. A large nest was placed in the branches of the trunk—seven feet from the floor. An old-fashioned cuckoo clock was placed above the box office directly above the nest. Paper was crumpled to represent bark on the tree trunk and cut-out heads of the comedy stars were placed on the two front frames.

But O'Donnell's showmanship is also called into play by other mediums, too. Take, for example, the time he made excellent use of several discarded and worn out automobile tires by bringing them into play as part of his campaign for "True to the Navy."

Four of the old converted auto tires were hung under the marquee in the center. These tires were covered with white cloth and lettered with cut-outs of Clara inside the tire.

Eight other old auto tires—similarly treated to represent life savers—were hung around the outer edge of the marquee. These tires carried copy, "Str. TRUE TO THE NAVY" at the bottom with a Clara Bow head placed in center.

The front of the box office was constructed to represent a gun turret with two cannons eight feet long and ten inches in diameter. Large globe in the end of muzzle gave the effect of a gun flashing.

These few stunts form but a small part of the merchandising done weekly by this enterprising showman, and since he has now been represented in our pages we feel that he is going to become very active. We'd like to have your picture, too, "G. E.," so that we can run it in conjunction with your next contribution.

Irving Fineman Is Securing Business By Novel Stunts

We figured that when Monty MacLevy was transferred from the Cross Bay Theatre in Ozone Park, L. I., that his successor would certainly have to step on it to fill the job Monty vacated and we are certainly happy to state that Irving Feinman, who has been managing the house for some time now, is certainly turning out some great stuff.

One peculiar thing about Irving's show merchandising is the fact that he very seldom pays any money out to advertise his attractions. He ties up the local merchants and they pay for his exchange heralds, special heralds and any other novelties that will be of mutual benefit. Take his campaign on "Behind the Make-up." As the photo shows, you can see how effective his street ballyhoo proved to be.

A man dressed in clown costume was hired to ride a bicycle about the town. He would stop at all of the busy sections and perform tricks at the conclusion of which he would pass out heralds. A sign on his back plugged the picture and a local merchant who was co-operating in the stunt. The merchant paid for thousands of the heralds as well as splitting the cost of the bike rental and the clown costume.

When he played "The Love Parade," Irving made up a novelty herald in the form of a cut-up puzzle. A jumbled picture of the stars was placed alongside a regular picture and the holders of the heralds were invited to try and paste the pieces



together to achieve the complete effect. The local merchant co-operating with Irving on this plan, gave away three grand awards and Irving followed with an offer of free tickets to the theatre. The merchants paid for 10,000 of the heralds and the final results proved that they did a lot to keep business going heavy for run of the picture.

Another angle that made a great hit with the kids and helped to boost up kiddie biz. on the Saturday matinees, was the distribution of candy banks which were given by one of the merchants. The banks, twenty-five in number, were handed out to holders of corresponding numbers which were called off from the stage. The stunt went over like a million bucks on the first Saturday and the next week found the kids storming the doors to get in, so the word-of-mouth publicity that resulted from the first week was found very effective.

We want to thank Irving for keeping us posted on what he is doing and we know that by continuing his peppy work, he will find himself ranked among the best showmen.

LOUIS ORLOVE Says:

Your NEWS is just like a letter from home to me as every time I open up your magazine I see all the familiar faces such as William L. Hendricks and Rudy Kuehn.

Manager,
Uptown Theatre,
Milwaukee, Wis.

MANAGERS' ROUND TABLE CLUB

Richardson Erected Tree On Marquee As Picture Plug

With H. L. Richardson batting them out at Fort Plain, N. Y., it was a sure thing that the townsfolk were going to be treated to some fine showmanship, from the minute he set out to merchandise his shows. Read what he did to exploit his latest.

When "The Cuckoos" romped into the Fort Plain, Richardson decided that he was going to use a novelty front which would make everyone in town sit up and take special notice and the first thing he did was to get a piece of beaver board and set to work to fashion a "cuckoo" front.



In the photo we are showing you will note how he made good use of the beaver board by constructing a tree, painted and varnished, as a setting for a cut-out which was made from a three sheet. The finished product showed Wheeler and Woolsey, the stars in the picture, grinning crazily from their lofty perch. But the whole laugh of the gag was the fact that directly behind their heads, Richardson had concealed a Victrola, connected an amplifier to it and was using the "cuckoo" record supplied by the exchange.

Residents of the town, passing by the theatre were regaled by the crazy laughter of the record and it surprised them so much that they would stand for some time and listen to it. This was the first time that the stunt had been engineered in the town and it met with immediate favor. All day the record was kept running, being shut off only after the show had started.

You may wonder why the flags are placed on the marquee, so we'll tell you that it was the Fourth of July celebration picture, as well as a special "Cuckoo Week." We want to thank Richardson for passing this along to us and we hope that we will hear some more of his live-wire work shortly.

J. Jackson Landed Publicity For House With Austin Auto

The advent of the new Austin car was the pay-off for Jack Jackson, publicity director of the Saenger Theatre in New Orleans, La., to step out and grab off a flock of publicity for his house.

The agency distributed 2,500 printed heralds from their salesroom—voicing Ben Black's (Master of Ceremonies at Saenger) opinion of this new small car; bannered seven of their autos advertising "The Devil's Holiday," and paraded the downtown streets for one hour Saturday morning with the entire stage personnel in the cars; used a one-sheet in their salesroom; planted pictures of their car with the theatre's principals in the auto sections of the Sunday papers.

The agency also paid all expenses of banners, cars, photographs, heralds, etc., in return for the privilege of Ben Black using one of their cars for his entrance in the stage show.

No advertising credit was given for this by the theatre other than allowing the auto distributors to carry display advertising to the effect that the car was being used by Mr. Black.

Jackson also effected a tie-up with the American Bread Co., whereby they distributed samples of Merita Devil Food Cake in the lobby. In return for this privilege, the bread company distributed 60,000 9 x 12 heralds in their bread, current with the showing of the picture and handled 500 14 x 22 window cards in the windows of their dealers—calling attention to the distribution of the samples at the Saenger. All this without cost to the theatre.

These stunts, typical of the work being tried out by Jackson are only a small part of his merchandising and since he is one of our active members we know that the future issues will be productive of many fine slants on his show merchandising.

PAGING SOME "LOBBY LAFFS"

Dick Kirschbaum is sorely in need of suggestions for the "Lobby Laffs" series and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.

If you stop to think for a moment or two, undoubtedly, you will recall some funny incident that occurred around your theatre and could be converted into one of Dick's "laffs."

"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.

M.R.T.C.

Big-Town Posters!

Life and color in theatre fronts are, undoubtedly, of great importance, but when you add to those two essentials, beautiful art work, you are accomplishing for your theatre exactly what the big deluxe houses are for theirs.

We have featured many pages of fine art work in the theatre and feeling that such material can be of immense value to progressive showmen the world over we continue to pass along, as fast as we can secure them, additional reproductions. This week we are showing the type of poster work being turned out by K. Woodward, manager for the Penn State Amusement Co., in Uniontown, Pa. We are not certain, but we have an idea that the gentleman standing beside the "Song Of The Flame" poster is Woodward in person. Are we right "K. W."?

These particular posters are turned out by Woodward's own theatre staff, through the use of a poster design service which



enables him to have everything but the lettering made up by any one of the boys working around the theatre. Seems like something of a similar nature appeared on our pages only a short time ago from out Pennsy way. All of these displays are in bright and attractive colors which, unfortunately, cannot be shown here, but with a little imagination you ought to be able to figure it out for yourself, and if you would like to duplicate this sort of stuff we are certain that friend Woodward would gladly pass along all the dope and tell you how he can give his house a million dollar front for a couple of cents a day. Sounds almost like a fairy tale, but we happen to know it's the truth.

Send us some more of your poster art work "W" and we'll pass it along to the rest of our interested gang of members and readers.

MANAGERS' ROUND TABLE CLUB

Ralph E. Phillips Continues To Sell Them By Fine Work

Nothing less than a couple of earthquakes and things of like nature could stop Ralph E. Phillips, manager of the State Theatre in Chattanooga, Tenn., from merchandising his films; for despite the heat he is still bringing them into his house.

The reason for Phillip's steady business is the fact that he exploits his shows in such a manner as to keep interest pepped up from day to day. In one of the photos we are showing, you can see the novel ballyhoo that helped to sell the "Florodora Girl" to the town. Phillips dug up the old model auto and hauled it over to the State where it was placed in front of the house, constituting a display that created a lot of comment. Effective selling copy was placed alongside the car.



Another campaign stunt that went over successfully for Phillips was the gag he pulled on his merchandising of "The Border Legion." In the left photo of the group, we are showing, you can get an idea of the trick. A large cut-out of the star in the picture was placed alongside a dummy horse. The dummy horse was an immense affair and proved to be the subject of lots of comment. In addition to this stunt, Phillips also had a cowboy ride around the streets, as a ballyhoo for the feature. So that you may see the sort of art work that is turned out at his house, we are showing you a couple of photographic



samples of it. His art work, done under his supervision, is always up to the latest standards in display work and occasionally he works in an angle or two that has the city talking.

Turning out work such as the above, it is small wonder that Phillips is keeping the house way above par during the summer and we know that he is going to keep us posted on the many angles he covers to keep business the way it is.

Wienshienk Used A Bank Tie-Up To Plug Attraction

Working on a showman margin, I. Wienshienk, manager of the Majestic Theatre in LaSalle, Ill., cornered the town with his exploitation campaign on "Caught Short," and as a result his box-office stock leaped up to amazing heights.

One of his first moves was to arrange a window and counter display at a local bank. He placed a cut-out figure of a man with a movable arm, pointing at a sign, built of cut-out letters, which was captioned: "To be 'Caught Short' shows a lack of thrift—start saving Now—and you won't have to play on margin." See Poly Moran and Marie Dressler in "Caught Short."

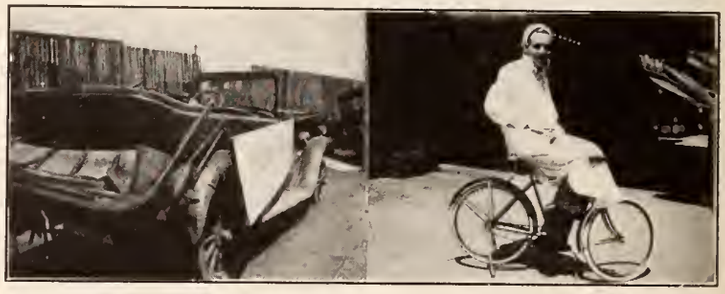
He then made up novel heralds in the form of spurious greenback of these were distributed at the theatre and about the town. As a street ballyhoo two men, dressed in old clothes and carrying a canvas sign "We were Caught Short," was used and attracted a great deal of attention. Stencil markings with the words "Don't be Caught Short" were placed upon the sidewalk at all intersections as a teaser gag. Another stunt that created a lot of talk was the Stock Quotation ticker that was placed in the lobby as an advance plug. An usher stood near the machine and handed out the spurious money as persons would examine the machine.

These stunts all proved to be business getters for Wienscheink and we are passing them along in the event that you might have a spot for them some place.

Roy Felker Had A Couple Of Laughs In Store For Town

"Right in his line," might be the way we could describe the two stunts that Roy Felker, manager of the State Theatre in Omaha, Neb., used recently to plug his showing of "Born Reckless," especially since the gags were typical of the work he is always turning out.

One of the stunts, as the photo show, used in exploiting the picture was the use of a wrecked auto. Banners, 10 inches long and two inches high, were placed on both sides of the car; the banners carrying copy about picture, theatre and play dates.



The car was driven all through the business district and the residential districts as well.

The other gag was the promoting of a small scooter-bike from a bicycle dealer. A boy, about 19 years of age and over six feet in height, was engaged to pedal it about the city. He was dressed in baby clothes and wore a sign on his back stating that he was "Born Reckless."

It was sure-fire that the stunts would click and the hearty laughs they occasioned were heard all over town, with the word-of-mouth publicity tending toward box-office receipts above par.

C. Lake Combatted Baby Golf Course With Lobby Putting

The miniature golf courses, which are offering stiff competition to many showmen, did not mean anything to Clinton E. Lake, manager of the Tivoli Theatre in Chattanooga, Tenn., who decided to feature a golf stunt in his outer lobby.

Walter Hagen had recently presented to the theatre a Golf Rug. This rug had several holes in the center of it to permit the receiving of golf balls. And every hole has a certain number.

The object of the rug is a putting game of golf. Consequently, Manager Lake decided to give this rug to the one having the largest score. Each patron was permitted to use five balls in the putting contest—making sure that the attendant made a record of the score.

With various forms of miniature golf springing up all over the country and especially in the South, this stunt proved the highlight of the campaign in that it drew innumerable patrons to the lobby where they eventually purchased tickets to see the picture. In fact, it was necessary to show the attendant your ticket or stub before being permitted to try your luck on the golf rug.

And this helped in no small measure to jack up the theatre's good-will. We want to thank Lake for passing these along to us and we hope that since he is turning out such fine work he will keep us posted on his future activities so that we can pass them along.

MANAGERS' ROUND TABLE CLUB

Here's Two From Lee That Rate A Lot Of Attention

Since he confesses that he has been very busy of late we decided to pardon H. C. Lee, manager of the Babcock Theatre in Bath, N. Y., and grant him clemency for his non-activity. Of course, "H. C.," when you send us in a couple of good ideas of the sort you have just engineered up in your territory, we are bound to pardon you.

As he is located around the Lake region he decided that his theatre should be represented on the many road stands that dot the highways. To this end, he made up a few thousand paper bags and imprinted them with the theatre's attractions for the entire week. The bags were distributed to the road stand owners and they were more than glad to pass them on. "H. C." tells us that we should credit that live-wire showman, Herman Starr, of the Fox office in Utica for this idea and accordingly we do so. This road stunt is well worth looking into and we believe that if you'll study it carefully, you'll pick out a couple of angles that may fit your case to a "t."

We are reproducing samples of a couple of good-will getters, suggested by Tom Olsen, publicity director for Fox Upstate Division, that can't be beat, for their particular style. The one on the left is a birthday greeting and the one on the right—well, it speaks for itself—but we'll tell you. Lee knows nearly everyone in town (or is it everyone?) and whenever they don't put in an appearance at the theatre for some time, he forthwith despatches samples of the letter, inquiring why they have not attended the theatre recently and inviting them to see the show as his guest.

The management wishes you many happy returns of the day, and a new year of health and prosperity.

It would be our pleaeure to take part in your birthday celebration. Please present this letter at the door and secure two seats that have been reserved for you as guests of the management.

Cordially yours,

by _____ manager

The management has not had the pleasure of welcoming you recently. We are wondering why you have not visited us for the past few weeks. We hope that you have not been ill. We trust that the reason for your absence has been through no fault of ours. Therefore, we would like to have you present this letter at the door and secure two seats that have been reserved for you.

Cordially yours,

by _____ manager

The stunt clicked from the minute it was used. According to Lee, it is one of the finest things that Babcock has ever had; and when a showman gets so enthusiastic about a stunt, we think it bears looking into.

The letter is sent out on ordinary club stationery. The type matter, in typewriter font, is multigraphed. Space was used for plugs on the Fox and the other trademark. This gag deserves a break and we think you will agree with us that it is a very effective medium for getting and retaining good-will for your house. We want to thank "H. C." for passing these along to us and we know that the future will hold many more stunts of similar nature. Because we know what you've accomplished in the past "H. C.," we certainly know that you are engineering some good things up there.

Atmospheric Front At Goux's Theatre Was Very Effective

Shooting right along like a meteor, Larry Goux is still burning the midnight oil out in Pendleton, Oregon, doping out various stunts to sell his shows at the Rivoli Theatre and one of his latest is the atmospheric front he created for "The Big House."

The entire display carried a jail tone, with bars, graystone beaverboard, rewards circulars and many other things creating the effect of prison life. The photo we are showing presents the finished product and we will say that the town was doing a great deal of talking about it as it was one of the finest things they had seen in a long time.

Larry passes along a couple of tips in connection with it. But here—we'll let him tell it by his letter which states: "Out here where the thermometer hangs around the 100 to 108 degree mark it makes us stretch to get them in from the hills and streams. . . . Be sure to tell the boys to go to their local police department and get a lot of "wanted" circulars from



the police and plaster them all over the adapted front and you will have your lobby filled with interested readers and you will increase the take at the b.o."

In addition to his tips, Larry also invites any member of the Club, who should be going to Pendleton to see the world-famous round-up, to drop in and see him. Well Larry, we might be up around your district ourselves and if we can make it, you can be sure that we are going to drop in and see you.

LOOKING AT LAMPS?

(Reprinted by Request)

The blending of colors and color schemes has always been identified with theatres of a modern trend. The frequent changing of colors in the lighting of your theatre is bound to create favorable comment from your patrons and keep them from taking everything so matter-of-fact. We have found theatres where fortunes were spent in providing good lighting effects when the theatre was being built, and yet the bulbs were never changed for years at a time. Why? Especially since long experience has shown us that an extra set or two of electric bulbs is a fine investment and when properly handled will last you for many years.

If you only take the trouble to look around your theatre at certain times with the sole idea in mind that you want to "brighten" things up a bit—that your theatre is becoming too monotonous, not only to your patrons but to yourself as well, you may find plenty of opportunities to make changes. You will probably find that the old pilot lights have not been relamped for months—the color on them may be faded; many may be burned out. A new set, with possibly a new color will give you startling results.

The above also goes for your main fixtures, coves or any other portion of your theatre that is used for illumination. We recommend (and hundreds of other showmen also) that a complete relamping be done every six months. Those who can afford it might even do it more often. Try something new and experiment a bit with different colors and if your patrons don't comment on the change we will publish an open apology for even suggesting the idea.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

{ Send Us the Blank — We'll Do the Rest for You! }

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY..... STATE.....

Strange Twist Of Fate Gave Lampe Publicity Break

We've often heard of white elephants turning into gold mines, so it was not strange to hear that the well planned stunt conceived by Gus Lampe, of the Avon Theatre in Watertown, N. Y., though it went amiss still managed to click. Read on and see what we mean.

On the recent Movie Gras that the Fox Upstate Division celebrated, Lampe arranged to have an aeroplane distribute free balloons plugging the occasion. Passes were attached to some of the balloons. In order to put this stunt over with a bang, he gave it some high powered advance plugging and so well did he do it that the Public Square, on the day the plane was to drop the balloons, was overrun with children.

As time drew near for the plane to appear, the crowds swelled until they got beyond the control of the police. A riot call was sent in and a special motorcycle policeman was despatched to stop the stunt. When Lampe heard that the children were in danger he immediately called a halt to the proceedings. He declared that since the theatre was organizing a "Safety Club" he did not think it advisable to take a chance on having the kids fight for the balloons. With such a huge mob present, the plug on the "Safety Club" proved very valuable and besides securing the good-will of the police for calling off the stunt, he also won favor with the kids' parents. In this manner the last stunt proved to be better than the original one and Lampe let the house in for more publicity and good-will.

Bret Harte Driver Figured In Kane's Street Ballyhoo

Ballyhoos seem to be Tom Kane's middle name for nearly every time we receive an account of his work at the Sequoia Theatre in Redwood City, Cal., it informs us that Tom successfully engineered another ballyhoo stunt out there in Sunshine Land.

In a recent issue we told you about the ace gag he pulled for "The Arizona Kid" and how he engaged the services of old Dan Woods, veteran stage coach driver, and his vehicle to plug the film. Dan and his chariot are mentioned frequently in Bret Harte's famous stories and to the residents of the town the ballyhoo was more than a ballyhoo, as they all know Dan. In the photo we are showing you can see what Tom did to put the picture over.

A special cut-out of Warner Baxter was placed on top of



the stage coach and a number of kids were invited to ride inside and yell as loud as they could. The girls on top of the coach sang the song hits of the picture as they went about town. One of the girls supplied music with a ukelele. The man leaning out of the window is Tom's assistant, Clint Eberly, who assists him on all the stunts whenever possible. The ballyhoo proved a very effective means for plugging the picture and receipts for the playdates swelled up a bit more than usual.

Tom turned out some good work on "All Quiet On The Western Front," too. A display containing rifles, sabers, bayonets, an anti-aircraft gun and about fifteen tin helmets were grouped about an imitation fort which was placed in the lobby. The fort featured protruding cannons with flashers working in the cannons. Besides exploiting the picture in this manner, Tom also arranged to have the local American Legion post and their drum corps parade the streets and wind up at the theatre on the opening night of the film. The National Guard at the neighboring town of San Jose sent up a detachment of men, and the soldiers, colors and all, paraded behind the drum corps. The parade (like all of Tom's parades) met with instant approval and the crowd of standees at the first show proved the effectiveness of the ballyhoo.

At this time we would also like to tell you of the laugh gag that he pulled on "The Cuckoos." A cuckoo whistle was secreted in the box office and every time a patron purchased a ticket, he would be greeted with a cry of "Cuckoo." The whistle was hidden behind a cut-out of a cuckoo and caused a lot of laughs. Oke Tom, we are always glad to keep your fellow members posted on what you are doing and you know your work is also a source of interest to us.

LOUIS LAMM Says:

"I thoroughly enjoy the department devoted to exploitation of ideas, which should prove of great value to all exhibitors."

Manager, Mirth Theatre,
Milwaukee, Wisconsin.

MANAGERS' ROUND TABLE CLUB

Elephant Carried Theatre Price Cut; Results Were "Big"

From the looks of this photo it seems to us that the showmen managing the Warner Bros. Theatre in Fresno, Calif., do their merchandising in a big way. When the circus came to town, somebody had the idea that as long as there was going to be a price slash at the theatre it meant that the public should know of it as quickly as possible. To this end a tie-up with a circus was arranged.

The circus owners agreed to let the theatre place a sign on the elephant's back. The sign plugged the cut prices and in order to draw more attention to the ballyhoo it was arranged that one of the circus clowns be drafted into service. The



clown's only duty was to cavort about the back of the elephant and point to the sign. The elephant was walked about the city and the circus lots whenever the crowds were greatest and in this manner much valuable publicity was received.

We don't know whether or not a circus is going to play your town but in the event that one does, it would pay you to see what you can do in the line of tie-ups, as we have found that as a rule the circus people are most agreeable to any arrangements that will prove to be of mutual benefit. If you look for them we are sure that you'll find a great many angles and ways to secure plugs for your house at little or no cost. There's the tip—if it fits, use it.

Variety Is Keynote In House Organs Used By Wallace

Striving for novelty in his house organs has enabled Hugh Wallace to turn out some excellent programs for the Kitsilano Theatre in Vancouver, B. C. As a matter of fact, it is his boast that no two of his programs are alike.

In order to back up his assertion he sends us in a great many of them and we can state that after a careful search we have yet to find any that are alike. Of course, some of the major features are retained but you will find that each succeeding program brings with it a little touch here and there that was not noticed in the former ones.

"I never make two programs alike," says Hugh in his letter, "and my reason for this is because your patrons seeing something new being handed out will always ask for one. The same old program being handed out week after week, with never a change in layout never becomes very effective. Advertising has arrived at such a pitch that you must have something new and original as far as possible in order to attract attention."

And we agree. There's little need of saying that every week means a fresh opportunity for Hugh to display his showmanship and, in fact, he tells us that he looks forward to making up his weekly program. And by the way—that little postscript on the bottom of your letter—you can be sure that if we get up your way we will take advantage of your offer, because it has been a long time since we have had "the real stuff." Oke?

Hall Gave Away Ice Cream Cones To Kiddie Patrons

In weather such as this it must certainly be a pleasure for R. Mason Hall, manager of the Lyric Theatre in Norton, Va., to be able to duck out between opening and closing of the house, and get some of those magnificent views of the kind he shows us in the special souvenir photos of his town which he so kindly sent us.

Hall tells us that he was recently walking along the street and noticed the porter of a popular drug store discarding some very attractive merchandising displays. He took them off his hands and brought them to the theatre where he revamped them and painted them over to serve as window posters and coming attraction plugs. This stunt cost him practically nothing except for the slight expenditure on the stills and paint, and in the end it saved the house money. He passes along this angle in the event that any of the Club members may be able to use it.

A stunt that helped his business considerably was engineered in connection with "The Sophomore." He announced a special children's matinee at a five cent admission. When the house filled up he announced that if the kids would keep their seats and be quiet during the show they would receive an ice cream cone as they went out. What a hit that made with the kids! After the show they went home and told their parents about it. This boosted up good-will and since the kids were unduly enthusiastic about the film, the parents all attended the evening show, and brought the receipts up higher than usual. All because Hall had been wise and pulled a stunt that packed plenty of wallop. Keep up the good work, Mason, and let's hear more from you.

Lou Swee Makes Up Novelty Heralds That Are Effective

Located in a city where he has ample opportunity to display some fine showmanship, Lou Swee, manager of the Union Square Theatre in Cleveland, Ohio, turns out some good work on almost every film he plays. Read what he did with this one.

When he showed "Ladies Love Brutes," not so long ago, he decided to bring into play a gag that he had been saving for just such a picture. In a special pay envelope, labeled with: "MADAME: May We Ask You A Personal Question About Love?" he placed a combination herald and weekly attraction plug at the theatre. Three quarters of the heralds, which were printed in black and yellow, on good stock paper bore selling copy on the film with a head which asked "Do Ladies Love Brutes?"

The heralds were placed in all of the mail boxes around the theatre neighborhood, as well as distributed at the theatre. They made a big hit with the women and were undoubtedly the cause for the boost in business during the run of the film. As Lou says, it is not necessary to use this just once and then throw it away—it can be used on any picture.

We want to thank him for passing this one along to us and we also want him to know that we hope he is going to become an active contributor so that we can let the rest of his fellow members know how he is merchandising his attractions in Cleveland.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

In Again And Out Again—When Will R. S. A. Behave?

To say that he panics the public every time he pulls a stunt would be putting it mildly; for R. S. A., who is merchandising shows in a large mid-western city has even the cops regarding him with suspicion, does this "ace" showman.

A short time ago he played the Weaver Bros. on the house's vaude bill and what he did with that act was plenty. He secured one of the new Austin cars, labeled it with appropriate copy and set the headliners adrift in the city. They drove through the streets, making left and right hand turns, disregarding traffic signals and every other ordinance of the city. At no time were they stopped by the police. As they shot past a red light the cop on duty just smiled at them. The reason, may be partly due to the fact that a certain press agent, a short while back, had planted a story on the front pages of the local papers regarding the escape of a gorilla, that had been placed in the lobby of the St. Louis Theatre. The whole event had been a farce and the cops were pretty wise now; though they did grab R. S. A., not so long ago.

He started out with twenty tons of ice, three trucks and three men on each wagon to plug the attraction at the theatre. All along the main thoroughfare he had the men drop off cakes of ice, into which had been frozen a parafinned card carrying copy on the show at the theatre. The copy read "They have your laugh on ice—Olsen and Johnson, etc."

At 12:30 they hit the shopping district and the fun began. The two hundred pound cakes of ice were being dropped off the wagon with startling rapidity. The day was a scorcher and persons on the street were paying plenty of attention to the unusual activity. Cake after cake was placed on the sidewalk. Suddenly a policeman put in an appearance, and angrily enquired whether the showman had permission to place the ice on the curbing.

"Do I have to get permission?" R. S. A. asked innocently.

"Certainly," stormed the policeman, "who do you think you are—Byrd?"

The two men entered into a heated argument. A big crowd gathered. Taking this as his cue, R. S. A. asked the policeman what he was going to do about it. The cop replied that he was going to arrest him unless he went back and picked them all up.

"I'm putting them down—not picking them up," wise-cracked the showman.

That was enough. The pinch was made.

In court the next morning, R. S. A. brought along Olsen and Johnson, the attraction he was plugging, who are known in vaudeville as "made-wags." For a half hour the court room was in a panic. They couldn't get any sense out of the comedians and less than that out of R. S. A. The courtroom fracas was climaxed with the release of R. S. A. and the judge's decision that the city owed Olsen and Johnson a vote of gratitude for supplying the residents with thousands of laughs. But—take it from R. S. A.—one of the reasons for the dismissal was the fact that the court was reluctant about making a conviction and in this way allowing the theatre newspaper space. As R. says "They don't believe us any more."

Before closing this little story, we'd like you to know that he has plenty more to do besides engineering these freak stunts. One of his latest was a tie-up with the Public Service Corp. to run a popularity contest which was plugged through the company's organ "Transit News," six hundred thousand of which were distributed weekly through the medium of their cars. This tie-up was one of the biggest that had ever been engineerd in the city and was a credit to R. S. A.'s showmanship.

J. Manning Knows How To Build Up Local Patronage

Reviving the old "Lucky Night" gag was one way for Jack Manning, manager of the Greenwood Theatre in Greenwood, Miss., to keep business up to its usual standards during the summer months, and through his promotions of 50 dollars in gold and 10 other gifts, it looks as though he is going to boot home a winner during "dog days."

A week in advance, circus heralds were given an effective distribution throughout the town; the heralds setting forth details of the contest and the list of prizes and their donors.

With every 50-cent purchase at any one of the merchant's stores in the tie-up, would be given a coupon which would entitle that person to a chance in winning one of the valuable prizes. The theatre also passed out coupons to every paid admission during the week previous to the "Lucky Night."

The tie-up not only stimulated business at the various merchants' stores, but perked up business considerably at the theatre for the week previous to the drawing. And on night of drawing, the house was packed—many patrons coming especially to take back home one of the valuable prizes.

And as this was the first time they had been present at a stunt of this sort it only whetted their taste for more. And you can bank on it that Jack had a couple of more tricks up his sleeve for them. Right, Jack? And listen! How about a photo of yourself and a little dope on your career so that we can give you a regular introduction on the Club page?

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Kraus Displaying GreatShowmanship Out In Fargo, N. D.

Merchandising right from the famous town of Fargo, in North Dakota is being displayed by Ed. Kraus, manager of the State Theatre and with this kind of work being turned out, no wonder the West had progressed so rapidly. Just look at the photos we are showing with this article and you'll get an eyeful of some corking stunts used on "The Arizona Kid" and "Swing High."

When he played "The Arizona Kid" he ran an ad in the paper asking for 50 boys, equipped with cowboy outfits to report at once to "The Arizona Kid" at the State Theatre. As these boys reported, Kraus took their names and told them they were to march in a street parade Thursday night, the opening day of the picture. For their participation in the parade, the boys were given guest tickets to see the picture.

Permission was received from the city moguls to stage an "Arizona Kid" street parade—and were given two motorcycle policemen to clear traffic and head the procession. The line of march was from the front of the State theatre down Broadway and up again to the front of the theatre.

Following the motorcycle cops was a good-looking young lady attired in cowgirl outfit on horseback. Next came the American Legion Drum and Bugle Corps of 25 men, who were made up and dressed as cowboys.

Next in line was a large stage coach with six young ladies riding inside, dressed in the old-fashion costumes of the early West. Seated with the driver were cowboy guards with rifles.

Directly behind the coach was another smaller coach wherein rode some of the boy cowboys attired in their outfits with guns, etc. And seated with the driver on top of the coach were the guards.



Bringing up the end of the parade was a group of the "cowboy" boys with an extra large pennant reading, "THE ARIZONA KID."

On both of the coaches were painted banners selling the pictures, play date and name of theatre. The parade caused a lot of favorable comment in addition to increasing business perceptibly.

And now the two lower photos will explain why Kraus never has anything to worry about regarding his kiddie business; especially since he made two excellent tie-ups with a local bank and a broadcasting station on his merchandising of "Swing High."

He set up two stands inside the lobby—with white-coated attendants who served all the kiddies with pink lemonade on their way in and gave them a sack of Jumbo peanuts on their way out.

The bank paid for the peanuts and the broadcasting station, the lemonade. The radio station announced five times daily for three days prior to the opening of the picture all about the free lemonade and peanuts. This announcement was continued throughout the run of the picture.

The lemonade and peanuts were very befitting in as much as "Swing High" was a circus type of picture.

The tie-up was very effective resulting in splendid results at the box office. Not only did it bring in over 1,000 children, but many adults who accompanied the kiddies.

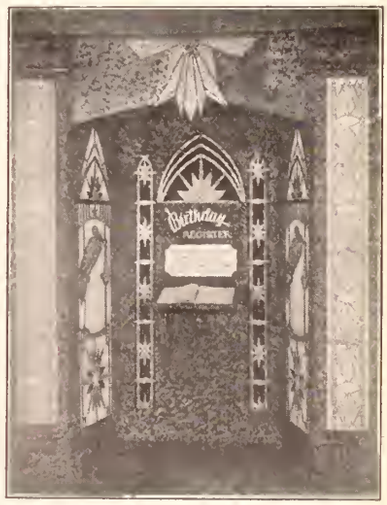
About 150 pounds of peanuts and about 25 gallons of lemonade were given away—all at no expense to the theatre.

Listen, Ed., when you are turning out work like this don't you think the best thing to do in regard to letting the world know about it is to hand it to your fellow showmen in the Round Table Club? And when you send us in your next contribution, include your photo and a little dope on yourself so that we can "present" you.

H. Herman Gives Birthday Register A Great Setting

It would stand to reason that any type of gag engineered by Harry Herman of the Paramount Theatre in Cedar Rapids, Iowa, would be surrounded with a beautiful piece of art work. Our reason for making this statement is the many beautiful art displays which are created by Harry and his staff and which have been pictured so frequently on the Club pages.

This particular idea is a birthday register wherein all the patrons of the theatre are encouraged to register their name, address and date of birth and the purpose is two-fold. First: It provides the Paramount Theatre with a marvelous mailing list and there's no denying the effectiveness of this particular plan. Second: It gives Harry an opportunity of sending them a birthday card together with an invitation to the theatre on their birthday.



We have presented the birthday register idea in several different styles and surroundings, but there is none who will deny the beauty of the way Harry has handled this one. We suggest that you get wise to this plan yourself and see if it doesn't prove mighty productive of good will and business.

Spanish Populace Was Reached By DavisViaTelephone

Pictures, whether in dialogue or dialect, mean nothing to showmen when it comes to selling them. The reason for this sentence may be seen in the stunt that was pulled by Lester A. Davis, manager of the Magnet Theatre in Barre, Vt., to sell a large Spanish population on "Under A Texas Moon."

He secured the services of a scholar of languages and the young man, who was a master at Spanish, agreed to phone every Spanish telephone subscriber and in their own language tell them about the picture. The gag made a decided impression on the Spaniards as they were more than pleased to find that the theatre thought enough of their patronage to hire a special man to tell them about the picture. A good many of them, it was found out later, told their friends about the unique way the theatre had of advertising the attraction.

The same stunt was also used as a plug for the regular subscribers in which Davis got in special talks on the other features that the house boasted. By the way, we'd like you to know that this showman had just recently joined the Round Table Club and this is his first contribution to our pages. Since he has started off so well it is only fair to state that we expect to hear some good things about his work.

MANAGERS' ROUND TABLE CLUB

EVERY-BODY'S DOING IT—? WHY NOT YOU—?

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

ANTHONY PERRETTA is the manager of the Cresent Theatre in Mahonington, Pa. As Mr. Perretta has been a Club follower for quite a while now it is indeed gratifying to know that he is now going to become one of our contributors. Keep up the good work you are doing Anthony and let's hear from you regarding the methods you use in selling your shows, so that we can pass them along to your fellow members.

———*Wear Your Club Pin! ! !*———

JACK MANNING, we understand, needs no introduction to the showmen located around Greenwood, his part of Mississippi, as his work speaks for itself. This popular manager has been turning out some great stunts and new slants in conjunction with his work and we know that he is going to let his fellow members in on them. And when you drop us the dope Jack, include your photo as well, so that we can give you a send-off.

———*Wear Your Club Pin! ! !*———

ROBERT M. BEATTIE manages the Bradley Theatre in Putnam, Conn. In the "dim and distant past," your Chairman, who had covered this state from top to bottom or head to foot or whatever it is, has been in Beattie's town and if we remember aright it offered some opportunities for live-wire merchandising. Of course, being in New York we don't know how conditions are now so we hope that when Robert sends us in his next letter he'll give us the "low-down."

———*Wear Your Club Pin! ! !*———

JOHN J. DUNNIGAN is the manager of the Greenwich Theatre in East Greenwich, R. I. He is a veteran showman who has had many wide and varied experiences, and, in view of the fact that he has such a background, we believe we can state with certaintly that his work is going to be productive of some new bo-office building slants. We hope that he will keep up the good work and active interest he is showing so that we can pass is activities along to his fellow-members. What do you say, John?

———*Wear Your Club Pin! ! !*———

HOBART H. RAMSDELL is the manager of the Lyric Theatre in Gaithersburg, Md. Located as he is, in a pretty little house of three hundred some odd seats. He is so well known to the local merchants that he is enabled to engineer a good many exploitation stunts to say nothing of the good-will that he has derived by extending special courtesies to any of the town people who plan to run theatre parties. Seeing that you're in so "solid" Hobart we'd like to hear more of your work in the near future and we hope that you will keep us posted.

———*Wear Your Club Pin! ! !*———

MILTON WIGHT is the manager of the Liberty Theatre in Kennewick, Washington. He is now handling the house formerly presided over by Ray Meyersick, an active Club member, who resigned. Since Ray turned out some fine work at the house, we feel that Mr. Wight must be a good showman to be given the house and we are sure that he will be as active a member as his brother managers on the Inland Theatres Circuit. Congratulations, Milton.

———*Wear Your Club Pin! ! !*———

LLOYD L. HAUSE is the manager of the Capitol and Columbia Theatres in Bloomsburg, Pa. Having been in the show game for quite some time he is well equipped for the job he is holding and we think the residents of the town are being treated to some find showmanship. Drop us a line or two about you and your work Lloyd so that you can set us right with your show-selling.

———*Wear Your Club Pin! ! !*———

C. A. Y. TANIMOTO manages the People's Theatre in Honokaa, Hawaii. We want to extend him a hearty welcome into the Club and we hope that he will be as active as the other Hawaiian showmen on our rolls. Mr. Tanimoto's house opened just a short time ago and he promises to send us his opening campaign. And include your own photo with it, Mr. Tanimoto, so that we can introduce you to the rest of the Club.

———*Wear Your Club Pin! ! !*———

J. E. LIEBMAN, JR., is the Assistant Manager of the Ogden Theatre in the Bronx, N. Y. Located as he is, in a neighborhood where he can turn out some good exploitation, we believe that he is learning a great deal about show business from his immediate superiors. Let's hear from you, J. E., so that we can note how you're getting along.

———*Wear Your Club Pin! ! !*———

E. L. ZETTERMAN, manager of the Regent Theatre in Vancouver, British Columbia, Canada, is the latest of the Canadian showmen to enrol in the Club. Mr. Zetterman is well versed in showmanship, having been in the business for a number of years and is fully qualified for the position he now holds. As he no doubt intends to show his brother managers how he sells his shows, we know that he will be an active member and we would like to have his photo to use in conjunction with his first contribution.

———*Wear Your Club Pin! ! !*———

JACK M. SUCKSTOFF is the manager of the Rialto Theatre in Glendive, Montana. In addition to handling the house, he also does his own sign work and he tells us that the tips he receives from the Club pages on display fronts are used by him very often. Let's have some examples of your work too, Jack, so that we can pass it along to your fellow-members.

———*Wear Your Club Pin! ! !*———

HOWARD DUNHAM is the Assistant Manager of the Rivoli Theatre in Pendelton, Oregon. Proposed for membership by Larry Goux, whom you all know as the live-wire manager of the house, it seems to us that Howard is going to learn a lot about show business, for Larry is among the best. Keep us posted on your work, Howard, so that we can report your progress on our pages.

———*Wear Your Club Pin! ! !*———

MAX SILVERWATCH is the Assistant Manager of the Imperial Theatre in Pawtucket, R. I. With Joseph S. Borenstein handling the house, and in view of the fact that nearly all of Borenstein's assistants have gone up the ladder we look forward to hearing some good accounts of this young showman's work and we hope that from time to time he will keep us in touch with what he is doing.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June 6	7000	78	June 14
Children of the New Day	Gilladova-Litkin				
China Express	Special Cast	Mar. 8	5631	65	Mar. 15
Demon of the Steppes	Saltykov-Pedlesnaya	Jan. 18	6800	75	
Fragment of an Empire	Nikitin-Semeneca	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovske	Jan. 4	6000	67	Jan. 18
Old and New	Martha Lepkina	May 2	6921	76	May 10
Roof of the World					
Turksib	Educational	May 24	4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Raziem	M. A. Narokov
Soil	S. Svazhenka
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsev
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May 10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July 16	7462	67	July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June 9	5432	59	July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-SL Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar. 17	6359	63	May 31
*†§Sisters (A. T.)	D'Day-D'Neil	June 15	6284	70	June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June 6	6279	70	June 28
*†§Vengeance (A. T.)	Holt-Revier-Straspe	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africe Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Cherley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
*†§Paris Nights (A. T.)	Barbara Stanwyck				
†§Miracle Woman, The (A.T.)					
*†§Rain or Shine (A. T.)	Joe Cook				July 26
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Tol'able David (A.T.)					
†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaske Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†§Barnyard Concert	Mickey Mouse		1 reel	July 5
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†§Firefighters	Mickey Mouse	June 11	1 reel	
*†Galloping Fish	Disney Cartoon	May 8		
*†§Hawaiians		Apr. 9	1 reel	
*†Jazz Rhythm	Krazy Kat		1 reel	July 26
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radio-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Bean	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Speakeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Gervin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July 13	1 reel		July 12
*†§Camera Shy (A.T.)	Hamilton-Hiett	Feb. 9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June 15	1929	21	June 28
*†Caviar	Terry-Toons	Feb. 23	659	7	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July 6	1858	21	July 12
*†§Codfish Balls	Terrytoon	June 15	538		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May 25	1980	22	May 31
*†§Fellow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1885	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June 15	1684	19	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July 27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May 25	1735	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel			May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Hello Television	Clyde-Christy	Aug. 17			
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1076	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June 29	1716	19	June 28
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	604		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail		1667	19	
*†§Hungarian Goulash	Terry-Toons	June 29			
*†Indian Pudding	Terry-Toon	Apr. 6	576	6	Apr. 26
*†§Kangaroo Steak	Terry-Toon	July 27	1 reel		
*†§Match Play (A.T.)	Hapen-Diepel	Mar. 16	2002	22	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug. 10			
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peak	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 49	623	6	Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug. 3			
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr. 20	560	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Beven-McPhail	Jan. 19	1961	22	Jan. 4
*†§Spanish Onions	Terry-Toon	Mar. 23	637		
*†§Super Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June 1	547		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Seosal-Pidgeon	June 22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec. 1	Not Set		Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug. 10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	June 7
*†§Furies (A.T.)	Werner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanetta (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May 4	6218	69	May 3
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7		72	June 7
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July 20	6935	66	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 18	6388	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7009	77	June 7
*†§Sweet Mama (A.T.)	Alice White	July 6	5012	55	July 19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug. 24			June 21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept. 7	6032	70	July 26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadminded (A.T.)	Kohler-Rennie			July 5
*†§Call of the West				
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie		75	June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Louisiana Nights (A. T.)				
*†§Mother's Cry (A. T.)				
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon			
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Women Hungry (A.T.)	Lee-Kohler-Blackmer			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillie-Garrick	Aug.	31		
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May	23 7450	83	May 17
*†§Big Party, The (A.T.)	Leo-Carol-Albertson	Feb.	25....6482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lewe	June	6....7400	82	May 10
§*†Cameo Kirby (A.T.)	Torris Murray	Jan.	12....6120	68	Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baclanova	July	26....5600	62	Aug. 2
*†§City Girl (P.T.)	Farrell Duncan	Feb.	15....6171	69	Apr. 19
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall	Aug.	17....7961	88	June 21
*†§Crazy That Way (A. T.)	Bonnott-MacKenna	Mar.	30....5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Loo	Apr.	20....5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4....7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29....6340	70	June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16....6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2....7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19....6395	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30....6750	75	Mar. 1
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne	Aug.	31		July 12
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2....6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5....5940	66	Jan. 25
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug.	24		
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9....7216	81	Jan. 4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25....6500	72	June 14
*†§One Mad Kiss (A.T.)	Don Jose Mojica	July	13....5766	64	July 26
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23....5800	62	June 14
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14....6600	70	July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15....4800	60	June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26....6925	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	8....8300	92	May 31
*†§Song O' My Heart (A.T.)	John McCormack	Sept.	7....8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9....7586	82	Feb. 1
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13....5200	58	May 17
*†§3 Sisters (A.T.)	Drosser-Patricola	Apr.	20....6442	71	Apr. 26
*†§Wild Company (A.T.)	Albertsen-Warner-Lynn	July	5....7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1....7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	D'Brien-Churchill			
*†§F. O. B. Detroit				
*†§Girl Downstairs (A.T.)	D'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Comgton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Lightnin'	Will Rogers			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay	Not Set	Not Set	July 26
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-MacKenna			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-D'Sullivan			
*†§Rod Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§See You, See Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winnioer			
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame The (A.T.)	Paul Page			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels.	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1....7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	1....7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doblo	Mar.	1....8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
*†Allaz-Dp	Marionettes	1	6	
*†§Clyde Doerr & Saxoghone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Heak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radia Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1....3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21....6700	74	Dec. 21
*†§Big House, The (A.T.)	Berry-Morris-Hyams	June	21....7901	88	June 28
*†§Big Shot, The (A.T.)	Keaton-Ellers	Aug.	30	75	July 28
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan.	3....7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May	10....6873	75	May 10
*†§Chasing Rainbows (A.T.)	Love-King	Jan.	10....8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	12....6400	72	Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7....8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	28....7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22....8413	93	Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31....7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15....8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set		8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17....7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24....6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8....8142	90	Feb. 8
*†§Lot Us Be Gay (A.T.)	Shearer-La Roque	Aug.	9	70	May 3
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan.	28....7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29....7917	88	Feb. 8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan.	17....7650	85	Nov. 2
Reviewed under title of "Duley" in Nov. 2, 1929, issue					
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July	11....9138	102	July 19
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5....6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10....9372	104	Feb. 1
*†§Romance	Greta Garbo	July	26		Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7....6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31....6725	69	Jan. 18
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree	Aug.	24....9179	100	July 12
*†§Sins of the Children (A.T.)	Mann-Nugent	June	27....7775	86	July 5
Reviewed under the title of "Richest Man" in the World in July 5 issue					
*†§Strictly Unconventional (A.T.)	Stone-Cavanagh-Owen	May	3....4970	55	Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19....8100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31....8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2	70	May 24
*†§Woman Racket (A.T.)	Meore-Sweet	Jan.	24....6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Demo That Thing (A.T.)				
*†§Doughboy	Buster Keaton			
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crowford			
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Tamglee (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19....1895	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr.	12	
*†§Beer Shooters	Our Gang	May	17....1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	28....1889	
*†§Big Kick, The	Harry Langdon	Mar.	29....1827	Jan. 25
*†§Biltmore Trio		Jan.	25....853	
*†§Blotto	Laurel-Hardy	Feb.	8....2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr.	27....1928	Apr. 5
*†§Clock Shop, The	Revue	May	10....2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§Collage Rameos	Biltmore Trio	Jan.	25....853	
*†§Doerr, Clyde		Jan.	18....572	
*†§Fast Work (A. T.)	Charlie Chase	June	28....1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May	24....1846	Mar. 29
†§Fighting Parson	Langdon	Feb.	22....1877	Dec. 14
*†§First Saven Years, The	Our Gang	Mar.	1....1843	Apr. 5
*Flower Garden	Revue	Jan.	18	
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May	29....1775	June 7
*†§Head Guy, The	Harry Langdon	Jan.	11....1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31....1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kiddies Revue (A. T.)		Mar.	15	
*†§King, The	Harry Langdon	June	14....1787	
*†§Laurel & Hardy Murder Case	Laurel-Hardy		2 reels	Aug. 2
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan.	4....1895	Dec. 14
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb.	1....1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan.	25....1870	
*†§Shrimp, The	Harry Langdon	May	3....1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June	21....1880	Mar. 29
*†§Van & Schenck		Jan.	11....799	
*†§Vodovillo (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr.	5....1795	
*†§Whispering Whoopee	[illegible]	Mar.	8....1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2..	6750	75	Apr. 5
*†§Aggiesauce (A.T.)	Helen Morgan	Jan.	4....	7068	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	8364	71	Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Paliette-Calvert	Apr.	12....	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3....	6884	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28....	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brion	Feb.	1....	5251	58	Feb. 15

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12					
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71	June	28	
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb.	22	
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May	17	
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May	24	
*†§For the Defense (A.T.)	William Powell	July	26	5670	63	July	12	
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	66	July	12	
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb.	22	
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug.	31	
†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr.	19	
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560	65	May	31	
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May	31	
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July	12	
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	1006	111	Oct.	19	
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July	12	
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9			July	26	
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov.	23	
*†§Monte Carlo		Not Set		7650	85	Aug.	9	
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar.	15	
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr.	5	
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May	10	
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6780	74	Dec.	28	
Reviewed as "River Inn" In Dec. 28, 1929 Issue								
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June	7	
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26	6018	68	Aug.	2	
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6688	77	Mar.	22	
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	6100	68	Nov.	23	
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue								
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June	7	
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May	17	
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan.	25	
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7	5403	60	June	21	
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec.	28	
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May	17	
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May	17	
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan.	11	
*With Byrd at the South Pole		June	28	7411	82	June	28	
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar.	22	
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr.	26	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook	Aug. 30		
*†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§General, The (A. T.)	Huston-Francis			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Her Wedding March	Clara Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Little Cafe	Maurice Chevalier			
*†§Lost Ecstacy	Richard Arlen			
*†§Love Waltz, The (A.T.)	Harvey-Batten			
*†§Man From Wyoming	Gary Cooper	July 12	6120	68 July 12
*†§Manhattan Mary	Ed Wynn			
†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molineff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§North of '36	Richard Arlen			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug. 23		July 26
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rolling Down to Rio	George Bancroft			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Skippy (A. T.)				
*†§Social Errors	Richard Arlen			
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Tonto Rim	Richard Arlen			
*†§Typhon Bill	George Bancroft			
*§§Youth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug. 2	2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	Mey 3	1 reel	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Ballet Class, The (A.T.)	De Mille-Albertieri	May 31	1 reel	
†§Barnacle Bill, the Sailor (A.T.)	Talkarteen		1 reel	Aug. 2
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A	Miller-Dova	July 5	1 reel	May 24
*†§Cherds of Memory		May 10	1 reel	
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May 24	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug. 9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Dresden Dolls (A. T.)	Gemby	July 26	1 reel	
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug. 2	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May 17	1 reel	June 28
*†§Getting a Ticket	Eddie Canter	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song	Aug. 23	564	July 19
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	July 5
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time In the Old Town Tonight, A (A.T.)	Screen Song	Aug. 2	1 reel	July 5
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home In the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June 7	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hilipot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)	Bruce Novelty	Aug. 9	1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug. 16	2 reels	
*†§New Rhythm	Azpiazer & Band			July 26
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	July 26
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House	Aug. 30	2 reels	
*†§Rube, The	Jimmy Barry	June 21	1 reel	
*†§Scott Water Ballads		Mar. 8	967	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1631	Jan. 18
*†§Schipa, Tito		May 24	1 reel	
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Sunset Hunter, The		June 24	1 reel	
*†§Tide Rises, The		June 14	1 reel	
*†§Toys	Ormonde Sisters	June 28	1 reel	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenis	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Wise Flies (A.T.)	Telkarton	July 19	1 reel	
*†§Yes, We Have No Bananas	Screen Sone	Apr. 26	1 reel	May 24

PATHE

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott				
*†§Crashing Through (A.T.) (F.)	William Boyd				
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Rambeau-Cortez-Holmes-Gleason				
*†§His First Command (A.T.) (F.)	Boyd-Sebastian	Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames-Hopper		8870	97	
*†§Night Work (A.T.) (F.)	Eddie Quillan				
*†§Officer O'Brien (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess				
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5651	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	June 5	7074	78	
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	June 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Treuble (A.T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Rebound				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§America or Bust	Daphne Pollard	July 27	2 reels	
*†§Beauties, The	Hiatt-Kaley	June 29	2 reels	
*†§Big Hearted	Harry Gribbon	June 22	2 reels	
*†§Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels	
*†§Bugville Romance, A	Aesop Fable	June 8	1 reel	
*†§Campus Favorites	Sportlight	June 29	1 reel	
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels	
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel	
*†§Champion Makers	Sportlight	June 15	1 reel	
*†§Clark's First Car		Oct. 5	2 reels	
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel	
*†§Give Me Action	Manning-Helman	Sept. 28	2 reels	Aug. 9
*†§Glacier's Secret The	Vagabond Adventure Series	June 1	1 reel	
*†§Hearts and Heofs	Rico-Keefe	Sept. 7	2 reels	
*†§Hold the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels	
*†§Hot Tamale	Aesop Fables	Aug. 3	1 reel	Aug. 9
*†§Hooked	Sportlight	May 18	1 reel	
*†§Jungle Jazz	Aesop Fable	July 6	1 reel	
*†§Lair of Chang-How, The	Vagabond Adventure Series	June 15	1 reel	Aug. 9
*†§Let 'Er Buck	Sportlight	July 27	1 reel	
*†§Live and Learn	McPhail-Deering	June 15	2 reels	
*†§Love That Kills	Vagabond Adventure Series	Aug. 10	1 reel	
*†§Mandalay	Song Sketch	Jan. 5	1 reel	
*†§Mind Your Business	Agnew-Gulliver	July 20	2 reels	
*†§Musical Beauty Shop	All Star	June 1	2 reels	
*†§New Waiter, The	All Star	June 8	2 reels	
*†§Night Clerk, The		Sept. 14	2 reels	
*†§Night in a Dormitery, A	Ginger Rogers	Jan. 5	2 reels	
*†§Noah Knew His Ark	Fable	May 25	1 reel	
*†§Ranch House Blues	Harris-Douglas	July 13	2 reels	
*†§Red Heads, The	Nat Carr	May 18	2 reels	
*†§Romeo Robin, A	Aesop Fable	June 22	1 reel	
*†§Sacred Fires	Vagabond Adventure Series	July 27	1 reel	
*†§Snow Time	Aesop Fable	July 20	1 reel	
*†§Some Rabies	Carle-Hiatt-Little Billy	Sept. 21	2 reels	
*†§Somewhere Out	Sportlight	July 13	1 reel	
*†§Sporting Brothers	Sportlight	June 1	1 reel	
*†§Streets of Mystery	Vagabond Adventure Series	May 18	1 reel	
*†§Swell People	Gribbon-Manning	Aug. 21	2 reels	
*†§Temples of Silence	Vagabond Adventure Series	July 13	1 reel	
*†§Trying Them Out	All Star	May 25	2 reels	
*†§Two Fresh Eggs	St. John-Aubrey	July 6	2 reels	
*†§Two Plus Fours	Nat Carr	Aug. 10	2 reels	

ALL ALL-TALKING ON FILM AND DISC.

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series			2 reels		June	7
*†§Love's Memories (A.T.)	Song Sketch	Feb.	16	1 reel			
*†§Mind Your Own Business (A. T.)				2 reels		July	12
†§Musical Beauty Shop (A.T.)				2 reels		June	7
†§Noah Knew His Ark (A.T.)				1 reel		June	7
*†§On the Air (A.T.)	Topics of the Day	Jan.	12	1 reel		Jan.	11
*†§Dom Pah Pah (A.T.)	Aesop Fable	May	11	1 reel		June	7
*†§Pathe Audio Review (A.T.)	Released Every Week			1 reel			
*†§Pathe Sound News	Released Twice Every Week			1 reel			
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr.	6	2 reels		Apr.	5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4	2 reels		May	10
§†Ranchhouse Blues (A.T.)		May	17				
*†§Red Heads (A.T.)	Nat Carr			2 reels		May	24
*†§Rich Uncles (A.T.)	Richard Carle	May	11	1 reel		May	3
*†§Ride 'Em Cowboy	White-Carney	April	15	2 reels		Apr.	5
*†§Romeo Robin, A				1 reel		June	28
*†§Royal Flush, A (A.T.)				2 reels			
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan.	26	2 reels		Nov.	18
*†§Sacred Fires (A.T.)	Vagabond Adv. Series						
*†§Ship Ahoy (A.T.)	Aesop Fable	Jaa.	5	2 reel		Jan.	11
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2	1 reel		Feb.	8
*†§Sixteen Sweetles (A.T.)	White-McNaughton	Apr.	20	2 reels		Apr.	19
*†§Sky Skipoers (A.T.)	Aesop Fables	Feb.	16	1 reel		Feb.	15
*†§Snow Time	Aesop Fable			1 reel		July	26
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel		May	10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel		Apr.	12
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel		Feb.	15
*†§Sporting Brothers (A.T.)				1 reel		June	7
*§†Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2	1 reel		May	3
*†§Swell People (A.T.)	Marcia Manning					July	19
*†§Temple of Silence (A.T.)	Vagabond Ad. Series			1 reel		July	19
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels		Nov.	23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel			
*†§Trying Them Out (A.T.)				2 reels		June	7
*†§Two Fresh Eggs (A.T.)	St. John-Aubrey			2 reels		July	5
*†§Two Plus Fours	Carr-Hill			2 reels		July	26
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel		May	3
*†§Western Wheepee (A.T.)	Aesop Fables	Apr.	13	1 reel		Apr.	19
*†§What, No Balk! (A.T.)	Topics of the Day	Mar.	9	1 reel			

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar.	6169	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	8191	92	Mar. 8
*†§Cuckoes, The (A.T.)	Wheeler-Woolsey	May	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	6136	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharland	Feb.	6174	69	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May	6319	70	Apr. 26
*†§Her Man (A.T.)	Dakin-Walker	Feb.	9327	85	Dec. 21
*†§Inside the Lines (A.T.)	Compson-Forbes	July			July 12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June	6463	72	May 31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	6234	69	May 24
*†§Second Wife (A.T.)	Nagel-Lee	Feb.	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan.	6579	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug.	net set		June 28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July	5800	65	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Clmarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Dixiana	Babe Daniels	Aug. 30	Not set		
*†§Escape (A. T.)					
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High Rivar					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6379	67	July 19
*†§Leatherneoking (A. T.)	Fay [illegible]-Rubin				
*†§Losing Game	Lowell Sherman				
*†§Old Accordion Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Record Run (A.T.)	Wolhelm-Armstrong-Arthur				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolhelm				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.(F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargant	Mar. 16	2 reels	
*†§Dear Slayar (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Naw (A.T.) (F&D)	Vaughn-Cooke..	Apr. 13	2 reels	Apr. 19
*†§Fair Dereiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, Tha	W. C. Fields		2 reels	July 5
*†§Goed Time Kenneth	Marc Connelly		1 reel	Aug. 9
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke ..	Jan. 19	2 reels	
*†§Magnata The (A T.) (F&D).	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27 reels	
*†§Mickey tha Warrior	Mickey Yula	May	25 reels	
*†§Museum, Tha	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch		1 reel	June 14
*§†Off to Peoria (A.T.)	Nick & Tony	July	13 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Caoka	Feb.	2 reels	Jan. 25
*†§Palooka Flvine School (A.T.)		June	22 reels	
*†§Peep on the Deep, A	Clark & McCulleugh		2 reels	July 5
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	16 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowlas	Mar.	2 reel	
*†§While Auto Waits (A.T.)(F)		Jan.	12	
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Data	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	7200	80	Apr. 19
*§†Dude Wranglar, The (A.T.)	Duryea-Basquette	June	6200	68	May 24
*†§Fighting Fer the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			June 21
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr.	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Aerass the World (A.D.)	Martin Johnson	Talk. Plc. Epics..	Not set	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay..	Jan. 1..	73	June 21
Aspnalt	Froelich-Amann	Allied Film. Mar. 15..	8 reels	85	May 10
Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	60	June 7
*†§Bottom of the World		Talk. Plc Epics	Sept. 1	42	
*†§Bride 66 (P.T.)	Verdt-Brink	Amer. Angla	Apr. 6	100	Apr. 19
*†§Bright Eyes	Balfour-Trevor	New Era	July 10	76	July 5
*†§Burning Heart, The	Christians-Froelich..	Harold Auten....	May 10	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	61	Jan. 18
*Canyon of Missing Men	Tom Tyler	Syndicate	June 1..	50	Aug. 2
Caught in Berlin Underworld	Fritz Kortner				Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.			
*†Civilization	Hiekman-Markey	Amer. Trad. Assn			
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127	Mar. 1
*†§Code of the West	Bob Custer	Syndicate		57	
[illegible] Optimists	Special Cast	[illegible] Ltd	Feb. 0		Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan..	5400	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Uta.				
*†§Drifters		Harold Auten		40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten..	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thamas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4	June 23	5400	60	July 26
Figare		Franco-American	Net Sat.	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr..	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Uta Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Plct. Epics.	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13	7776	86	Apr. 26
Jade Casket, Tha	French Cast	Cosmos		5800	64	
*†§Juno and the Paycock (A.T.)	Sara Allgood	Harold Auten...	June 27.	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dance, The (A.T.)	Reynelds-Robards	Audible	Mar 8	5h 5	65	Mar 29
*Lone Horseman	Tom Tyler	Syndicate...	Nov. 1, '29..	4739	53	Aug. 2
*†§Lost Gods (A.T.)		Talk Plc. Epics...	Sept. 1	4800	53	July 12
Lost Patrol		Pro Patria	Not Set	6100		Dec. 21
*†§Love at First Sight (A.T.)	Kaaner-Foster	Chesterfield....	Feb. 1	6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten..	May 31	9000	100	mins.
*†§Mysteries of Nature		Ufa			71	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate ..	Mar. 1	4700	52	Mar. 29
Passion Song, The	Dimsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmora	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
*†§Rampant Aga (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 1	25600	62	July 5
*†§Romance of West	Jack Perrin	Jack Trop	June 15..	5494	61	Aug. 2
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†§Slums of Tokio	Japanese Cast	Movieigraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten...	Apr. 20	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar. 6800			Mar. 22
*†§Taka tha Helr (A.D.)	Edward Horton	Big 4	Jan. 15.	5700	63	Jan. 25
Three Dutcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Dec. 19
Thunder Ged	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicata..	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18.	6100	68	
*†§White Cargo (A T.)	Special Cast	Harold Auten			Mar. 1	
*†§White Devil (P.T.) (F & D)	Mesjukin-Dagover	UFA Films				
Why Cry at Parting	Haim-Gralla	International		7000	78	Feb. 22
*†§Waman Wha Was Forgottea (A.D.)	Balle Beanett	State Cinema....	Jan. 1.	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films..	May 30..	8 reels	80	June 14
Worldly Goods	Kirkwond-Kennedy	Continental	Aug. 1..	6065	65	Aug. 2
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, Tha (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, Tha (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff European	6 reels	
*†§East Lynna (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exedus te the New World, Tha	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
Garman Underworld	Special Cast	Aff European	7 reels	
Great Unknown The	Jehn Loder	Aff European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lever	Asther-Nolaa	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sala A (F)		Continental		
Milak of the Snowlands	Saecial Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff European	7 reels	
*†§Price Mark, Tha (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymeon, Tha (F)		Continental		
**†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Dwen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, Tha (F)		Continental		

**Means synchronized score. †Means sound effects §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Unholy Love	Wegener-Petrovitch	Aff. Europeans		
When Duty Calls	Special Cast	Allied	8714 feet	
Wild Men of Kaliheri	Denver African Exp.	Talk. Pict. Epics		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Distributor	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chela Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Dowa Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		Fitzpatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Gallopiag Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzpatrick		
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12. 350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mewas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Petrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar. 25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June 15	7893	88	July 12
*†§Journey End (A.T.)	Colin Clive	May 23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July 14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June 20	5169	56	Aug. 2
*†§Mamba (A.T.)	Herschel Boardmen-Forbes	Mar. 10	6183	69	Mar. 1
*†§Medicine Man, The (A.T.)	Benny-Bronson	June 15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June 10	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22
*†§Wings of Adventure	Rex Lease	June 30	5050	70	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Extravagance	June Collyer			
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Maresa-Meria				
*†§My Brudder Sylvest	Leo Carrillo			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paper Profits				
*†§Paradise Island (A.T.)	Harlan-Dey	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
*†§Satin Straps				
*†§So This Is Mexico (A. T.)	Armida			
†*§Sunrise Trail, The (A.T.)	Trem Carr			
*†§Third Alarm, The (A.T.)				
*†§Torrent, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temole Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Roque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6509	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§Bat Whispers, The (A.T.)	Chester Morris	Dec. 20			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmedge	Nov. 8			
*§†Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson				
†§Whoopee (A. T.)	Eddie Cantor	Sept. 7	8550	95	July 12

SOUND SHORTS

Title	Ster	Rel. Date	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		July 19
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 26	5946	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July 20			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Kea Mayaard	Apr. 8	6763	75	Dec. 21
Flying Hoofs	Jack Hexie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 6	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Storm, The (A. T.)	Special Cast				
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13	6041	67	
*†White Hell of Pitz Pelu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4511		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Boudoir Diplomat (A.T.)				
*†§Bullet Proof (A.T.)				
*†§Cohens & Kelleys in Ireland (A.T.)				
*†§East is West (A.T.)	Lupe Velez			
*†§Ex-Mistress	Nolan-Lyon			
*†§Flirt, The (A.T.)	Glenn Tryon			
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff			
*§†Hunchback of Notre Dame (A.T.)				
*†§King of Jazz Revue, The (A.T.)	Whitemen's Band & Special Cast		8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan				
*†§Lady Surrenders, The (A.T.)					
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	Sept. 1			July 12
*†§Love Cavalier, The (A.T.)	Boles-Loff				
*§†Merry-Go-Round (A.T.)	Loff-Boles				
*†§Oregon Trail (A.T.)					
*†§Ourang					
*§†Outside the Law (A.T.)	Nolan-Robinson				
*†§Resurrection (A.T.)	Boles-Velez				
I†§Saint Johnson (A.T.)	Ayres-Wray				
*†§Scrub Oak (A.T.)	Hoot Gibson				
*†§Serenade (A.T)	John Boles				
*†§Signal Tower (A.T.)					
*†§Singing Cabellaro (A.T.)	John Boles				
I†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stamboul (A.T.)					
*†§Week-End Girl	Laure La Plante				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Aor. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan. 8	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law In the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Sayler	Feb. 12	2 reels	Jan. 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Reissue)		July 21	1 reel	
On Wet Night	Reach-Edwards	Feb. 24	1 reel	
*†§Parlez-vous	Summerville		2 reels	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Prehistoric Man (Reissue)		Aug.	4		
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar	1	2 reels	
Red Coat's Romance	Ted Carson	June	28	2 reels	
Restless Nest (Re-Issue)	Neely Edwards	Mar.	24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan.	18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug.	16	2 reels	
Should Poker Players Marry?		June	30	1 reel	
Sid's Long Count	Sid Saylor	May	28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan.	15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr.	2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July	12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7	1 reel	
Trail of the Pack	Ted Carson	Jan.	7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May	12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb.	1	2 reels	
Why Walt	Slim Summerville	Feb.	10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May	24	2 reels	
William Tell		Jan.	27	1 reel	
Wolf's Fangs	Ted Carson	May	31	2 reels	May 16

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar.	3 2 reels	
*†§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bewery Bimbos	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June	25 2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
*†Chile Con Carmea	Oswald Cartoon	Feb.	3 1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	July	28 1 reel	
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
*†§Firebugs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3 2 reels	
*†§Halowe en	Sporting Youth	Apr.	14 2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr.	14 1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June	2 1 reel	June 7
*†Henpecked	Oswald Cartoon	Aug.	11 1 reel	
*†§His Bachelor Daddy	Sunny Jim	May	14 2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19 1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar.	24 10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandlar	June	2 10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr.	23 2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June	16 1 reel	June 28
*†§Neighbors	Sunny Jim	Mar.	26 2 reels	May 1
*†§Not So Quiet	Oswald Cartoon	July	7 1 reel	July 28
*†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr.	28 1 reel	May 10
*†§Royal Feurflush	Sporting Youth	Feb.	17 2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr.	28 2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar.	17 2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb.	26 2 reels	Jan. 25
*†Snappy Salesmen	Oswald Cartoon	Aug.	25 1 reel	
*†§Spooks	Oswald Cartoon	July	14 1 reel	
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	8 2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July	16 2 reels	June 14
*†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
†Tarzan the Tigar (Serial)	Frank Merrill	Dec.	9 10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Aug.	11 10 episodes	June 21
*†§Traffic Troubles		Mar.	12 2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar.	31 1 reel	Mar. 29
*†§Up and Downstairs		Jan.	25 2 reels	
*†§Vernen's Aunt	Oent-Archar	Feb.	19 2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

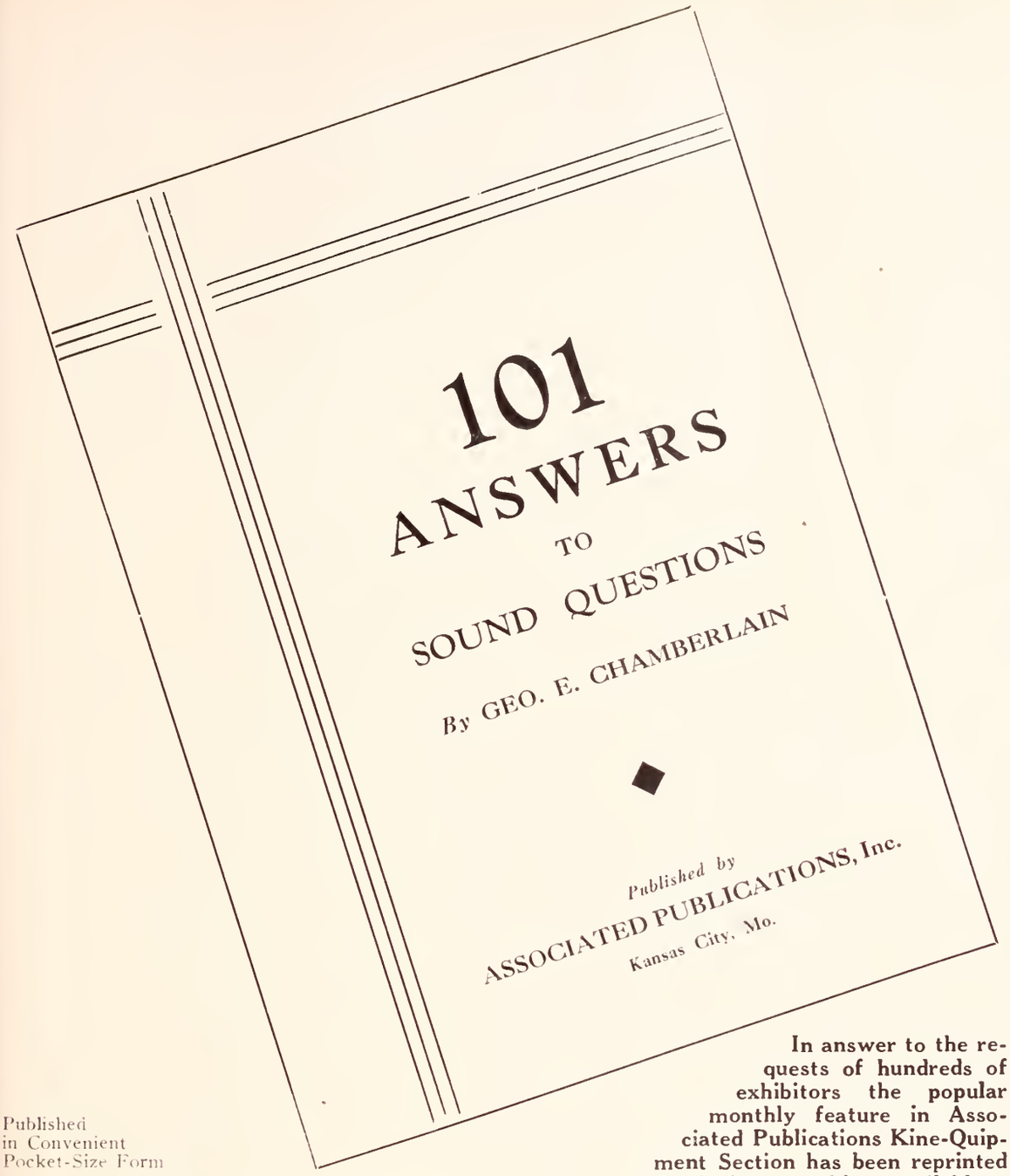
Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	7 6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10 6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25 7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25 9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June	14 7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8 6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-D'Neill	May	1 7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1 5814	85	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31 7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24 6167	68	Apr. 12
*†Man Hunter (A. T.)	Rin-Tin-Tin	May	3 4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Oelroy-King	Aug.	18 5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar.	15 4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7 4280	68	July 26
*†§Royal Box (A.T.) (German)	Molssl-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4 8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26 5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15 8413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15 7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19 6878	78	July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	1 7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1 8341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bad Women	Mercer-Gordon			
†§Barbar John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson	Not Set	Not Set	July 26
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set 75	June 14
*†§Danube Love Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballaro, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Evelyn Knapp			
*†§Recaptured Love (A.T.)	Bennett-Halliday		8094 68	June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882 10	Apr. 12
Alda, Frances	Songs	523 6	Feb. 8
And Wife	Elliott-Davis	971 11	Apr. 12
At Home	The Potters	1435 16	Mar. 15
At Your Service	Landis-Halligan-Blackwood	633 7	
Battery of Songs, A	Hoyt-Coots-Quintelle	719 8	May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928 10	Feb. 8
Bernie, Ben	Orchestra	771 9	Apr. 19
Big Money	The Potters	1141 12	May 24
Bigger and Better	Watsons	8	Aug. 9
Boozy Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865 10	Mar. 8
Bubble Party, The	Geo. Sweet	629 7	
Bubbles	Vitaphone Kiddies	688 8	
Cave Club, The	Leach, Merman-Pierlot	793 9	
Celeste Aida	Giovanni Martinelli	9	June 21
Cheer Leader, The	Tom Douglas	826 9	
Christmas Knight	Washburn-Eddy-Middleton	696 8	
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Loney Tunes No. 2		
Contrary Mary	Bobby Watson	839 9	June 7
Cry Baby	Mary Louise Treen		
Danger	Littel-Campeau-Merriam	744 8	May 24
Desert Thrills	Edwin Bartlett	725 8	July 26
Devil's Parade, The	Special Cast	888 10	June 14
Done In Oil	The Potters	1539 17	June 14
Ducking Duty	Conklin-Morgan	493 5	
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kallz		
Evolution	Progress of Motion Pictures	10	June 21
Evolution of the Ounce		1071 12	Feb. 22
Faust	Duet 1st Act	872 16	Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh D'Connell	817 9	
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519 6	Apr. 19
For Sale	Gregory Rotoff	523 6	June 14
Fora	Ford-Lana		
Frame, The	Boyd-Middleton	934 10	
Getting a Raise	The Potters	1136 13	May 10
*†§Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Glee Quartette, The	Jack Buchanan	552 6	Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702 8	May 31
Gym Jams	Lew Mayer	635 7	Apr. 19
Head Man, The	O'Connell-Kelly	796 9	Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315 15	
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733 8	June 14
Holiday In Storyland, A	Vitaphone Kiddies	799 9	
Idle Chatter	Lou Holtz	908 10	Apr. 19
Ill Wind, An	Hibbard-Loreh-Graham	2 reels	June 14
Japanese Bowl, The		694 8	June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1748 19	May 10
Latters	Pauline Garon	800 9	
Let's Elope	Betty & Jarry Browne	645 9	June 14
Lobo, Dog of Dogs	Lobo	590 7	Mar. 8
Lonely Gigio	Lotti Loder	922 9	
Lost and Found	Irena Shirley		
Love Boat, The	Herman Timberg	754 8	Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904 10	Mar. 8
Mattar of Ethics, A	Earle-Dakland	621 7	
Matinee Idle	Henry Hull	685 8	June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Robarto Guzman	570 6	Mar. 15
Money, Money, Money	Mason-Keeler	876 10	
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845 9	June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
New Rythm	Havana Casino Orch.		
Nile Green	Broderick-Crawford	740 8	June 7
No-Account, The	Special Cast	777 9	
Office Steps		874 10	May 31
On the Rancho	Will & Gladys Ahern	600 7	Mar. 15
Only the Girl	Wattles-Marsh	580 6	
Operation The	Edgar Bergen	835 9	Feb. 8
*†§Out for Game	Lucien Littlefield	2 reels	Aug. 2
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243 14	
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832 9	
Pay Off, The	H. B. Walthall	1076 12	Mar. 8
People Versus, The	Campeau-D'Malley	548 8	Apr. 12
Perfect Understanding, A	May-Oaks	537 6	
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150 13	June 7
Road Knights		9	Aug. 9
Rhythms	Reisman Band	15	Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1656 17	June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704 8	
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		June 7
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390 18	June 7
Sound Effects	Buddy Traps	653 7	May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685 8	June 14
Stepping Out	Leo Donnelly		
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038 12	
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Drth	2 reels	May 10
Talking It Over	Jack Osterman	739 8	
Taxi Talks	Tracy-Alexander	1348 15	June 14
Temple Belles	Green-Blackman	1346 15	June 14
Tenement Tangle, A	Ryan & Lee	756 9	June 14
23 Skidoo	Lew Fields	854 10	June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819 9	Feb. 8
Websterian Students	Ryan-Lee	801 9	Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701 8	June 7
Wedding Belles	Howard-Newton	485 5	
What a Life		955 11	June 14
Who Pays?	Murray-Oakland	942 10	Mar. 15
Window Cleaners	Brice-Edwards	637 7	Apr. 19
Work, Milton C.			
Yamekraw		857 9	Apr. 26



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AUGUST 16, 1930

Motion Picture NEWS

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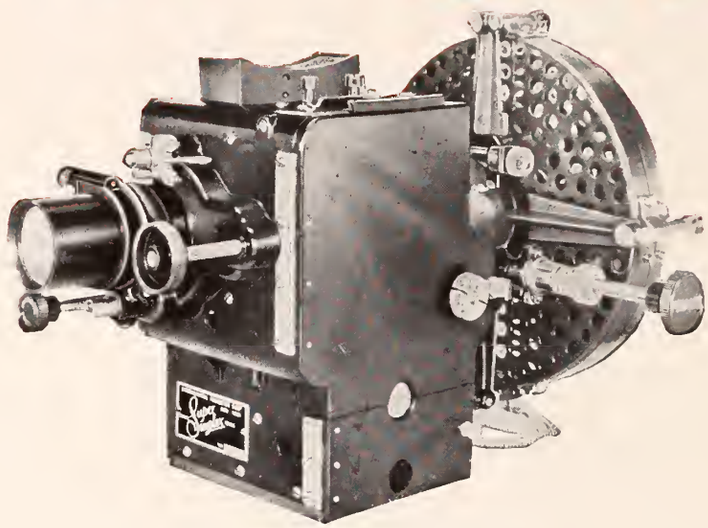
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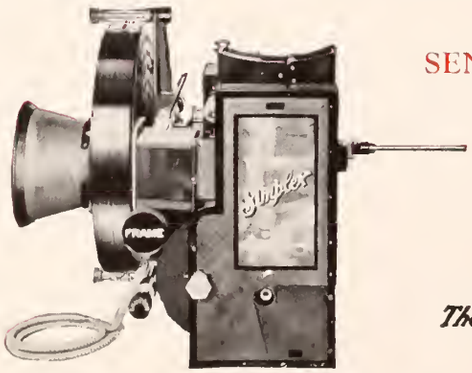
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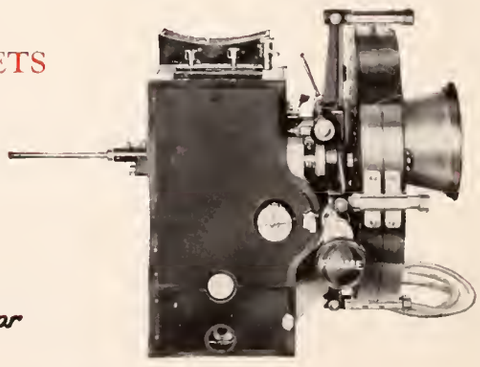
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You can have it day and date with Broadway . . . .

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IN

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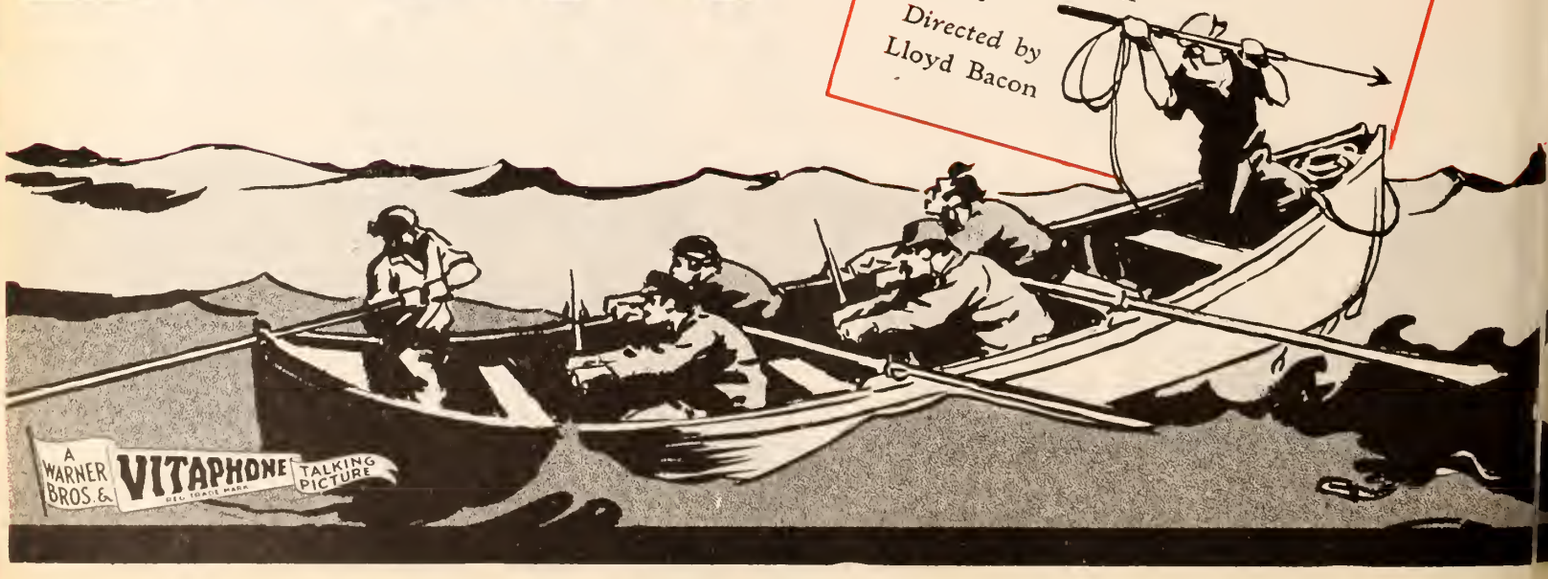
with

JOAN BENNETT

Lloyd Hughes • Nigel de Brulier
Tom O'Brien • Virginia Sale
Walter Long • May Boley
William Welling

Adapted by
J. Grubb Alexander

Directed by
Lloyd Bacon





Warner Bros.
1930-31 Productions

•

BIGGER THAN THE BIGGEST

★

BETTER THAN THE BEST




Lloyd Hamilton


Charlotte Greenwood

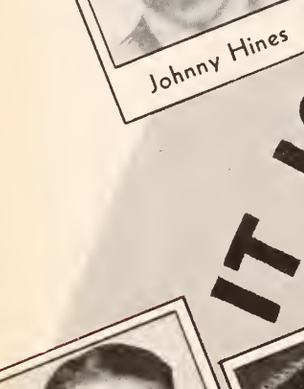

Ford Sterling



IT ISN'T RAINING GOOD

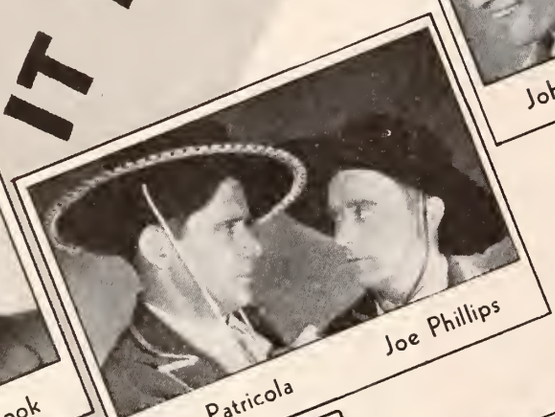
for the exhibitor

& Educationals

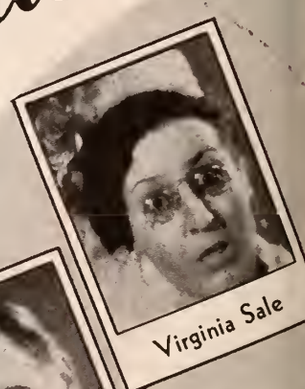

Johnny Hines

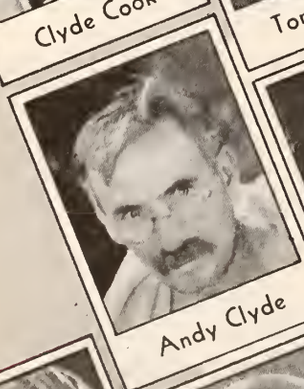

John Darrow


Clyde Cook

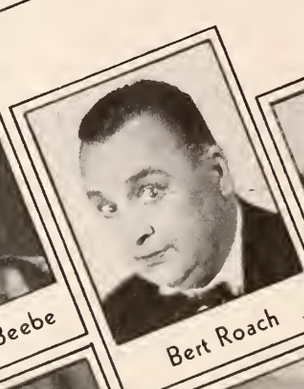

Tom Patricola

Joe Phillips

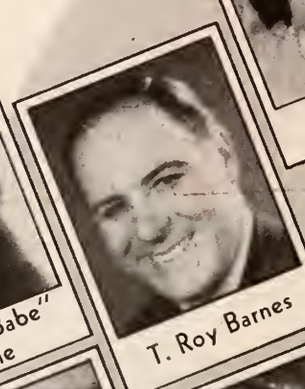

Virginia Sale


Andy Clyde


Marjorie Beebe


Bert Roach


Margie "Babe" Kane


T. Roy Barnes


Daphne Pollard


Patsy O'Leary


Ben Bard


Betty Boyd


Nick Stuart


Monty Collins

MACK SENNETT COMEDIES

LLOYD HAMILTON COMEDIES

MERMAID Comedies

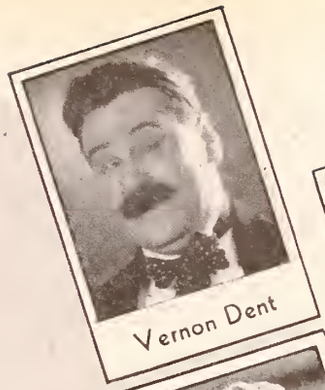
IDEAL COMEDIES

GAYETY COMEDIES

VANITY COMEDIES

IT'S POURING

NEWS
who has
Talking Comedies
For 1930-1931


Vernon Dent


Estelle Bradley


Helen Bolton


Al Alt


Buster West


John West

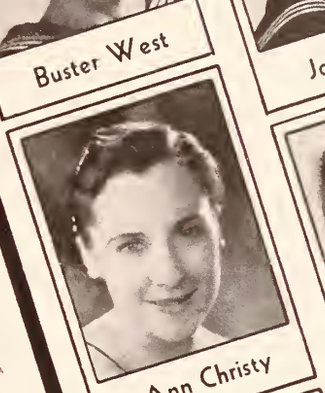
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MATRIMONIAL MISTAKES

The Amazing Story of America's Divorce Mill,

CORNELIUS

Syndicated Serially to Over
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with Kenneth Thomson, Lloyd, Montagu Love

DIRECTED BY

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"Reno," a daily source of news around which the newspaper headlines of America revolve, is a "natural" for stirring the imagination of every film patron in your community. The scion of one of America's most noted families has combined the might of a great message with the lilt of love, the swan song of mismating, and the excitement of tense melodrama. Smashing press material by Cornelius Vanderbilt, Jr., insures unusual co-operation from local newspaper editors.

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from the Best-Seller Novel by

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20,000,000 Newspaper Readers
America's Famous Screen Personalities

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National advertisers of well-known products are launching powerful campaigns as a compliment to the return of Ruth Roland to the screen. Over 500 department stores are featuring her photo on their counters. Lux Toilet Soap, I. Miller Shoes, Ampico Pianos, Neumode Hosiery, American Morocco Case, Ullman Silver Frames, Shapiro-Bernstein Music Publishers, Macauley Book Publishers, and prominent radio stations offer you unusual opportunities to capitalize local dealer tie-ups. Readymade exploitation!









Samuel Goldwyn Presents

RONALD COLMAN

in his greatest success **"RAFFLES"**

supported by Kay Francis and David Torrence. Praised by critics and public as his finest picture. A tremendous hit everywhere. New York, Cleveland, San Francisco, Portland, Detroit and other cities pay in big grosses in spite of heat wave to see this one.

HAROLD BELL WRIGHT'S "EYES OF THE WORLD"

Henry King Production with Una Merkel, John Holland and big cast. Presented by Inspiration Pictures, Inc., and So Lesser. The book that has gone over the 2,000,000 sale mark. The greatest melodrama of any year. Opening for its World Premiere at the Rivoli-United Artists, New York on August 14th for indefinite run.

"THE LOTTERY BRIDE"

Joseph M. Schenck presents Arthur Hammerstein's thrilling operetta with Jeanette MacDonald, Robert Chisholm, Joe E. Brown, Zasu Pitts, John Garrick. Music by Rudolf Friml. John W. Considine, Jr., General Production Manager. Scenes in Technicolor. The most stupendous dramatic musical of all times. An intense story of strong appeal from start to finish.

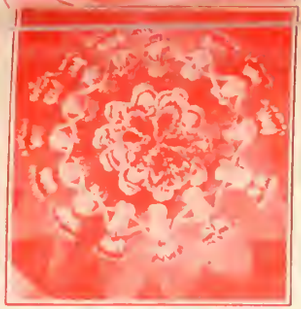
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D. W. GRIFFITH'S "ABRAHAM LINCOLN"

The story of a Man. The Wonder Picture of the Age. Greater than the "Birth of a Nation," with Walter Huston and Una Merkel. Also Hobart Bosworth, Henry B. Walthall, Kay Hammond, Frank Campeau, Ian Keith. Adaptation and dialogue by Stephen Vincent Benet.

The most important motion picture released in fifteen years





Florenz Ziegfeld and Samuel Goldwyn Present

EDDIE CANTOR in "WHOOPEE"

Screendom's mightiest contribution to motion picture entertainment. As the Motion Picture News says: "Will hit heavy when it reaches the theatres. Cantor is going to tear them right out of their seats. Gorgeous scenery, beautiful girls, tuneful music and fast tempo picture. Should turn in substantial runs and business." From the musical comedy by William Anthony McGuire. Directed by Thornton Freeland.



GLORIA SWANSON "WHAT A WIDOW"

This Allan Dwan Production with a cast that includes such well known players as Owen Moore, Lew Cody, Margarette Livingstone, is the greatest box-office picture Miss Swanson has ever produced. Gowns, the most beautiful she has ever worn. New creations for this picture. Here we have the star in the type of role that has made her such a tremendous drawing name everywhere. Here is a marvelous ultra-modern comedy with songs written by Vincent Youmans who wrote such stage hits as "Hit The Deck."



Joseph M. Schenck Presents

NORMA TALMADGE "DU BARRY—Woman of Passion"

A Sam Taylor Production. Supporting the star are found such big names as William Farnum, Hobart Bosworth, Conrad Nagel. This picture marks Mr. Farnum's return to the screen and his first talking production. The most stupendous Talmadge picture ever made and the most inspiring drama of all time. Nothing has been spared in making this a sensational box-office picture at any theatre in the country.

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You need these 19 stupendous productions—pictures that have made the whole industry gasp in amazement at their box-office strength.

You need them for the big popular star names they carry.

You need them because they meet the world wide emphatic demand for worth-while pictures.

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3rd WEEK!

Responding to public demand

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world's largest theatre

with 2nd week bigger than 1st, holds over for 3rd week . . .

COMMON CLAY

with

CONSTANCE BENNETT

LEW AYRES

Tully Marshall · Matty Kemp · Beryl Mercer

Directed by VICTOR FLEMING

From the Harvard prize play by CLEVES KINKEAD

FIRST 4 DAYS OF 2nd WEEK BEAT BY $5280 FIRST 4 DAYS OF OPENING WEEK!

FOX HAS THE PRODUCT



"HOLIDAY" RECORDS!!

INDIANA THEATRE, INDIANAPOLIS:

During the hottest week in twelve years "HOLIDAY" with a gross of $34,000.00, broke the house record by an increase of $5,000 over the best previous figures. This smashing victory was scored against the strongest of competition, in addition to the terrific weather conditions.

RIVOLI THEATRE, NEW YORK:

"HOLIDAY" tripled theatre's previous week's receipts and scored the most conspicuous box office increase on Broadway.

NEWMAN THEATRE, KANSAS CITY:

"HOLIDAY" topped all attractions in town scoring 130% on the house box office rating in the face of intensely hot weather.

METROPOLITAN THEATRE, BOSTON:

"HOLIDAY" led the parade topping the best the opposition could put on. Boosted the big Metropolitan's box office in spite of ideal beach-going weather.

with
ANN HARDING
MARY ASTOR
Edward Everett HORTON
ROBERT AMES
HEDDA HOPPER
Directed by Edward H. Griffith
Produced by · · E. B. Derr
Philip Barry's
Sensational Stage Hit

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THE BIG HIT SCHEDULE for 1930-31

NOW READY

HOLIDAY
HER MAN
BEYOND VICTORY
NIGHT WORK
SWING HIGH

COMING THROUGH ON SCHEDULE • •

IN DEEP
BIG MONEY
THE GREATER LOVE
THE PRICE OF A PARTY
THE LAST FRONTIER
ADAM AND EVE
THE SIREN SONG
TAKING THE RAP
NORTH OF THE YUKON
THIS MARRIAGE BUSINESS
RAWHIDE
I TAKE THIS WOMAN
SIN TAKES A HOLIDAY
ROMANCE HARBOR
LAZY LADY

Filling the demand for *Something NEW*

Origin U. S. A.

PATHÉ

VOLUME XLII
NUMBER 7

Motion Picture News

NEW YORK CITY
AUGUST 16, 1930

Half of RKO Productions Independent; Other Companies May Institute Policy

Trial Monday

Hollywood—Eyes of the industry will center here on Monday when the government's conspiracy case against Fox West Coast and a number of distributors for alleged efforts to freeze out independents is scheduled to get under way. The charges are based on alleged protection agreements between the defendants.

Cruze Signed by Tiffany in Start Of Unit System

Tiffany has signed James Cruze on a long term contract. The company is inaugurating a unit system of production and although the number of Cruze pictures has not been determined upon, the agreement is for a period of years.

James Whale, who directed "Journey's End," recently was signed by Tiffany and now is considering a number of vehicles. Whether he will make one or a series of pictures depends upon material available.

Trem Carr now is making a series of westerns for Tiffany. Phil Goldstone, the company's studio chief, also is to supervise production of a series.

N. W. Battles Over Operators Heads Toward Climax

Minneapolis—Statements declared signed by A. R. Anderson, striking operator, may lead to a grand jury indictment involving the operators' union, it is reported following Anderson's alleged confession to throwing stench bombs in local houses. He was given a 90-day workhouse term.

All theatres here are well policed, following request of the independents that they be afforded protection against recurrence of stench bomb and shooting outrages.

Exhibitors, led by W. A. Steffes, general manager of the Northwest exhibitor unit, are declared ready to fight to a finish to secure the one-operator-in-the-booth concession they say is essential to profitable operation of their houses. Independents here and at St. Paul adopted the open shop policy when their demand was refused.

Present One-Man System Slated for Discard, Coast Understands

Hollywood—Radio Pictures is taking the lead in return of independent production with a number of other firms declared preparing to follow suit. Under plans understood to have been tentatively agreed to by Hiram S. Brown and William Le Baron, production chief, fully 50 per cent of new product for the company will be made by independents.

Producing firms generally are reported learning that the one-man system of production is slated for the discard. The many features on their respective programs have impressed them with the unfeasibility of the system, it is stated. Accordingly, there is declared to be a well-defined tendency to split up production responsibility, with indications that unit and outside production will be instituted.

The proposed RKO policy of signing up independent producers will be put into effect gradually. The new policy was decided upon by Brown following a survey. Brown's survey was made in the belief that Le Baron had been assigned too heavy a schedule and that one-man production was a fallacious policy. This was pointed out editorially by Motion Picture News and drew widespread comment and commendation throughout the trade.

That Rogers Deal

Contract of Charles R. Rogers for production of a series of features for Radio-Keith-Orpheum is unusual in that the contract is a direct one with the theatre company. Under the deal, the theatre firm is to release the picture through RKO, thus assuring the exhibiting firm product as well as providing potential profit on distribution of the pictures.

Back Unit System



Hiram S. Brown



William Le Baron

May Bar Paramount

Minneapolis — Incensed over what they say are unreasonable protection demands by Publix, exhibitors here are reported planning retaliatory measures. This, it is declared, will take the form of refusing to do business with Paramount.

N. W. Exhibitors Fighting Publix On Protection

Minneapolis—Independents of this territory are preparing to combat the protection demands of Publix, which they describe as "murderous." The claim is made that Publix is seeking 35 miles' protection, to which the independents say they never will agree.

One hundred and twenty days' protection over 20 cent houses, 90 days over 25 cent houses, 60 days over 30 cent theatres and 45 days over 35 cent houses are declared embodied in the Publix demands. This despite the matinee admissions charged by the Publix houses, declared in some instances to be below the price charged at theatres over which protection is sought.

No meetings have been scheduled as yet on the protection issue and W. A. Steffes, general manager of the Northwest exhibitor unit, says he hasn't yet been notified of the protection declared sought by Publix.

Weeks In, Goebel Out, In Sono Art Reorganization

A quiet reorganization of Sono Art has been completed. As a result, O. E. Goebel severs all relations with the company and George Weeks becomes president and prime factor in its affairs.

Sono Art, the producing end of Sono Art-World Wide, will make eight to ten pictures for 1930-1931. The company holds a contract with Eddie Dowling to make "Honeymoon Lane" for which Weeks holds a distributing contract via Paramount. All pictures are expected to be made on the coast.

Motion Picture News

Vol. XLII NEW YORK CITY, AUGUST 16, 1930 No. 7

THOSE INDEPENDENTS ARE STILL IN

The highlights of an address delivered before annual convention of the Southeastern Theatre Owners Association held at the Hotel Ansley in Atlanta, Aug. 11:

YOU want to know if you're going to remain in business. All over the country, the small, unaffiliated exhibitor is raising the same cry.

The answer is you are, as they are, if you continue to use the showmen's and showwomen's brains that have kept you in business so far.

Sitting somewhere near the seat of major operations in New York, this speaker brings to you these observations on the drift of the business, in the belief that they have a definite bearing on what is the uppermost question in your collective minds.

Circuits, Skiddy Grosses and Irony

THE mammoths that the national circuits have built up, the monuments that have been reared in the desire to perpetuate trade-marks, are today causing mental and financial indigestion.

Pictures have been under par in quality. The stock tumble that hit the nation last October is still on the toboggan and nobody quite knows where it is going to end.

Theatre business is off. One circuit is losing $250,000 a week. Another, that and more. A third is lucky enough to break even most of the time and considers its performance a master stroke of business genius.

And the producers who control these theatres find themselves facing the ironic situation of seeing their own pictures flop in their own houses.

Travelers on the Same Road

AS a consequence, the buck has to be and is being passed to the distribution department and the call has gone out in a hurry to stem the gap before the bankers in Wall Street get too inquisitive.

The sales departments have only one direction in which to turn, one road to take and you are their traveling companions.

If you think the independent exhibitor is no longer a factor, here's a slant on how he is regarded in New York: The profits which every major company in this industry make come from the little fellow. Without him, it isn't pleasant to figure out where the business would find itself heading.

Altruism Forced by Necessity

THE point, therefore, is this: The producer is depending, and more fervently than you know, on the bulk bookings of the independent to pull him through. The nose-dive in theatre grosses has brought home to headquarters in New York a realization that the independent is a factor that cannot be overlooked.

YOU may recall that at all of the national sales conventions, sales managers turned altruistic and stressed the importance of keeping the little man in business. That was no accident. It was a change of heart, induced by a stringent and serious situation. The big companies turned altruistic not by choice necessarily, but because they had to do it to find a way out.

The Theatre Merry-Go-Round Quits

IN VIEW of this, it is entirely a fair assumption to make that, as a general policy, they will treat the independents with far more consideration than has been their lot until now. There's one factor that makes the independents' picture brighter.

Secondly, and not necessarily in point of sequence, is the decision of the larger organizations to bear down on theatre expansion. The money market decided that for them, but even if the stock market hadn't, there are indications that the ridiculous and indiscriminate buying of theatres would have stopped anyway.

This speaker happens to know that two companies, both large theatre owners, feel that the saturation point has been reached. Their acquisition and building forays are ended.

That "Loving Hands" Touch

CO-RELATED with this is the sad discovery that, while chains can be operated out of a home office manual, there is a something which personal attention imparts that mechanized operation cannot.

The New York, or divisionally-operated theatre, will never have the warmth and human contact which goes into the management of the individual house. This is a truth which will go a long way toward offsetting the advantages of massed buying power and the protection accorded large scale operations.

Headquarters in New York also are appreciating the fact that small-salaried house managers can never hope to replace the man who functions as an individualist.

Three Points for the Independents

IT IS perhaps because of that, plus the fact that the percentage of profit accruing from small town situations doesn't warrant the cost or the energy applied, that producer chains may be expected to stay out of smaller cities.

Without attempting to narrow down this estimate too closely, this speaker ventures to say that from now on producers will steer clear of towns of 25,000 population or under. The exceptions will include college towns or towns where intensive manufacturing has resulted in concentrations of population.

(*Continued on page 22*)

Warners to Operate Company, Bankers Checking Money-Bags Seen as Plan

Warners' Big Chief



Soon after his return from Europe, Harry M. Worner, president of Worners, completed plons for refinancing of the compony by Hoyden, Stone & Co. Worner is shown here with his 11-yeor-old doughter, who occomponied him on his trip obroad.

Warners to Drop Stage Shows in Coast Theatres?

Hollywood—Warners will eliminate their presentation policy in both the Downtown and Hollywood houses and revert to a straight picture policy, it is reported. The presentations were added about five weeks ago, but the cost of producing the Larry Ceballos revues is too heavy, reports state.

Musicians and chorus girls have been given two weeks' notice and it is expected the units will be taken out as soon as the present runs are completed.

It is stated that the productions were costing about $10,000 each and that being too heavy for the houses, with business not any too good. Casts of between 70 and 100 have been used in the shows, besides headliners such as Olsen and Johnson, who drew $4,500 per week for their act, thereby sending the weekly "nut" to tremendous figures.

Previously it had been reported that the reception accorded the Ceballos shows at the two local houses would lead to establishment of a national Warner presentation circuit.

"Lincoln" Premiere Aug. 25

D. W. Griffith's "Abraham Lincoln" opens Aug. 25 at the Central, New York.

$20,000,000 in Financing Is Set; Theatre Splurge Now Terminated

The three Warners and their lieutenants in actual charge of operations and management, with one representative or more of the banking interests approving, passing and checking on the expenditures.

This is the reported set-up for the Warner enterprises under new financing plan evolved with Goldman, Sachs and Co. and Hayden, Stone and Co. under terms of which rights to subscribe to the common stock at $20 a share in the ratio of one new share for each four held is to be offered to stockholders on August 25.

The company, beyond doubt the most aggressive in the field of theatre expansion, has ended its spectacular splurge. Harry M. Warner, in a prospectus issued Thursday night, tipped this off when he declared:

"Although we contemplate the necessity of acquiring or building additional theatres from time to time in various localities where we are not represented or cannot obtain representation, our task from now is to coordinate the various properties and units which we have brought together and wield them into one coordinated and smoothly running organization."

Means $14,375,000 Capital

The new stock offering has been underwritten to the extent of 755,000 shares, which is the approximate number to which holders of common stock will be entitled to subscribe. This will bring approximately $14,375,000 to the company, the rest going to underwriting charges. At the close of the New York stock market on Thursday, Warner common was quoted at $28.63 per share, which would make the subscription rights worth about $1.72 a share.

The Warner directors met during the day and elected Richard F. Hoyt of Hayden, Stone, a director. Walter E. Sachs, of Goldman, Sachs, is already on the board.

Harry M. Warner estimates profit for the nine months to May 31, 1930, at $11,750,000 and anticipates a loss for the fourth and last quarter of the fiscal year ending August 31.

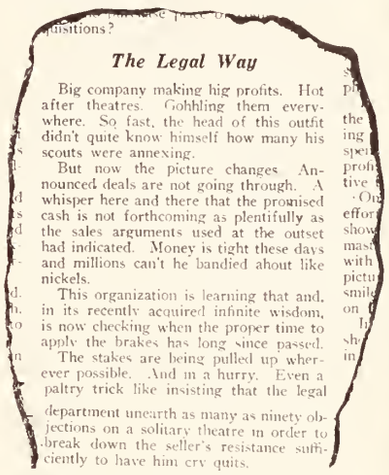
Considerable mystery seems to surround the introduction of Hayden, Stone into the Warner picture. Since their interest in First National and Wesco had been disposed of, these bankers have been out of the picture business. Two of their executives have stated often that the company, moreover, intended staying out.

(*Continued on page 35*)

Catchings Still In

Waddill Catchings is continuing as a director of Warners, despite the fact that he has severed his connection with Goldman, Sachs & Co., *Motion Picture News* learns. When Catchings left the banking firm it was variously reported that he had sold out his Warner holdings and probably would sever connections with the film company.

First in "The News"



quisitions?

The Legal Way

Big company making hig profits. Hot after theatres. Gohbling them everywhere. So fast, the head of this outfit didn't quite know himself how many his scouts were annexing.

But now the picture changes. Announced deals are not going through. A whisper here and there that the promised cash is not forthcoming as plentifully as the sales arguments used at the outset had indicated. Money is tight these days and millions can't he bandied about like nickels.

This organization is learning that and, in its recently acquired infinite wisdom, is now checking when the proper time to apply the brakes has long since passed.

The stakes are being pulled up wherever possible. And in a hurry. Even a paltry trick like insisting that the legal department unearth as many as ninety objections on a solitary theatre in order to break down the seller's resistance sufficiently to have him cry quits.

Rumblings that all wos not well on the Worner front were first given to the industry in "The Insider's Outlook" in Motion Picture News for July 21. A reprint of the originol oppears above.

W. B. Finances In Good Shape, Says Comptroller

Warners is in good financial condition, despite the sharp decrease of the company's stock, following omission of the quarterly dividend on the common, according to Samuel Carlisle, company comptroller.

"The company is in good financial shape and I do not think we are overexpanded," says Carlisle. "The dividend was passed to conserve cash in the treasury, which might be needed for future expansion.

"It is true that earnings may be expected to be low in the present quarter, but one must consider the effect of the heat wave on theatre business, and the effect of the business depression.

"The results of several satisfactory booking arrangements we have recently made should show in the period between September and December. I have heard of no merger with any other company, nor have I heard that John J. Raskob was to become chairman of the board.

Neither the report that Raskob is to become chairman of the Warner board of directors nor that he had sold out his Warner holdings when the stock was selling around 80 is true, the Raskob office is quoted as stating.

Warner Left $1,005,913

Estate valued at $1,171,671 gross, and $1,005,913 net, was left by the late Sam Warner. His widow, Lina Basquette, was left a trust fund of $100,000, with an equal sum left to his daughter, Lita, who receives the principal at 21. The residue is left to his three brothers, Harry, Albert and Jack.

The Insiders' Outlook

THE Warners nab the week's headlines and first position in the tongue-waggings of the trade. Everywhere speculation is running high and, as usual, the guessers have turned out in force.

The Insiders happen to know that, while $20,000,000 is the announced figure, actual money requirements to meet obligations will probably reach $30,000,000; that not only Hayden, Stone and Goldman, Sachs will double in the rescuing act, but that a third important banking group will undoubtedly be found in the picture which is now formulating.

There is also this whisper to counter with:

That despite statements to the contrary, the financial position of the Warners is quite complicated and a bit involved because of the nature and extent of outstanding securities as well as the complexion of maturing obligations.

With over 2,000,000 shares now out and an additional large block to be floated, the expectation is that the dividend rate, now $4 per share per annum, will be mercilessly trimmed to meet the situation confronted by the Warner parent and allied companies.

The rest of the whisper has it that some of the assets of the company may be diverted to other interests in order to secure the required cash. This, according to inside report, may take the form of a sale of some of the extensive thetre properties which the Warner organization acquired during its headlong exhibition fling.

To this, as to the other rumblings, the silence is stony. Harry Warner refuses to answer questions and he's the boss.

Ain't That Sumpin'?

E. B. Derr's trip to New York is linked with an inside story of new financing for Pathe. The company, repeatedly tied in with a plan to merge with RKO, needs new capital to carry out its production program, it is said. Therefore, Derr and Joe Kennedy are said to be negotiating for it.

The deal now reported under way will, it is whispered, bring an entirely new banking firm into the picture. Pathe recently came through a receivership action successfully, a master in chancery at Trenton declaring the firm's financial condition is on the mend and that a receivership is not inevitable as contended in the suit. The firm's stockholders also withstood attacks on the present management, voting confidence and electing the "Kennedy slate" into the operating saddle.

Laboring Over Labor

That jam with the operators which Twin City independents are going through is developing serious proportions. The latest threat reported from Minneapolis is that exhibitors will be taken for a ride if they fail to kick in to the demands of the unions. There have been stench bombs galore in a number of theatres and the front of one house was subjected to a fusilade of shots by terrorists.

The Twin Cities several times have been the scenes of operator rows, notably the one two years ago, when a strike of several weeks' duration was called. There was plenty of excitement then, including bombing of one house, acid throwing and stench bombing, which took a heavy toll in admissions.

Exhibitors claim they can't stand the gaff in meeting the unions' demand for two men in the booth of sound houses. They agreed to a helper to change the needles on disc reproducers, but couldn't see their way clear to hire two operators. Indications are that the fight will be long drawn out, for the exhibitors assert they are determined to win out.

Not only to the Twin Cities will the fracas over labor be confined. This *Insider* pointed out several weeks ago that the fall of 1930 will probably go down in celluloid history as the year when the divine right of labor is either established for all time or kicked completely into the discard.

The impression, backed by any number of inside reports, is growing as the summer wanes.

A Dream

One of *The Insiders* had a restless time of it the other night. Terrible spell of dreams.

In one of them he saw an office downtown with two men holding the floor. One was Owen D. Young of General Electric. The other was Harley Clarke, public utilities magnate and rapidly learning novice in the picture business.

He heard some conversation. Young was offering to buy the Fox companies —all of them from Clarke. The two spoke at length. It seems Clarke didn't give Young a definite answer, but said he would advise later. Then the picture faded.

General Electric is the parent company of RCA, which, as the world knows, controls Radio-Keith-Orpheum and Radio Pictures. *The Insider*, of course, knew that, but when the import of his realization flashed across his mind, the jolt proved severe enough to awaken him.

Aren't dreams the damnedest things?

Mixing Flesh and Film

This *Insider* visited a large Broadway house this week. It was playing a picture that is drawing big throughout the country. The house was packed to capacity and long lines were formed in the lobby. (The weather, incidentally, was delightfully cool.)

The theatre makes a specialty of stage shows. On this occasion the presentation was beautifully mounted and lighted and the ballet attractive.

But almost from the start the audience fidgeted. Costumed figures went through the stately minuet. Several persons in the immediate vicinity of this chronicler yawned openly. A clown went through some pantomimic contortions that were unintelligible to the spectators. More toe dancing. More yawning. Interminably it kept up.

Hope arose after each exit that the curtain would fall. Possibly a dozen persons would applaud. Then came a tenor. Not more than three in that large audience clapped. His face was a study in frustration as he bowed perfunctorily. More leaping in the air and posing.

The thing was aggravatingly dull. There was a perceptible sigh of relief when it was over.

The audience was there to see a picture and had a "stage show" crammed down its throat. The startling lack of applause seems to indicate that the public either is tired of stage shows or weary of attempts to be "artistic" on the stage.

Theatres

A big-circuit executive, describing a certain chain recently acquired in a certain section by a certain producer:

'Those theatres are made of beaverboard and saliva and not much beaverboard."

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries.*
Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3 1879.

To Clean Up Film Under Zoning Plan 60 Days After First Run Protection

Here's Why

Sid Grauman, "master" showman of the West, and Howard Hughes, "master" producer-angel, have come to the parting of the ways, despite the agreement which is said to have tied down Grauman to the post of "chief boss" in exploiting the air film.

The split came about, so it is said, when the press gave the publicity breaks to Sid and left Howard out in the cold.

Some there are who say Hughes was right in demanding a showdown, since he put up the money to make the vehicle, and, besides, took plenty of raps from the trade and fan press for spending so much time and money on its production.

Would Bring Product While Still Fresh to Theatres And Bolster the B.O.

Film will be played "right out of the can" and its exhibition life cleaned up 60 days after first-run protection has expired if the zoning plans proposed and now under discussion in a number of key cities throughout the United States are adopted, according to an inside, authoritative analysis made for Motion Picture News.

The Hays office is out after complete zoning with every theatre in the United States catalogued and its protection stipulated for Film Boards of Trade and distributors to follow. It is claimed by advocates of the plan that for the first time in the history of the business all exhibitors in the country will know definitely when releases are to reach them as against the hit-and-miss method which prevails now.

In many exchange centers, the protection afforded varies in accordance with the deals worked out by the theatre and the exchange manager. In a Mid-western city, for instance, one distributor gives a specific theatre 60 days; another exchange, 45 days, and a third 30. This applies to first runs as well with the result that the subsequent runs are in a perpetual quandary trying to figure out when pictures will reach them.

From the inside, the information has it that, while first runs are to be favored in point of area and days in view of the big rentals they pay for product, the radius of the territory in which they are to be afforded protection is to be trimmed as well as the number of days in order to introduce uniformity into the system.

From the exhibitor angle, those familiar and favorable to the plan are of the opinion that the move will be one of the most significant ever undertaken to bolster up box-offices of second, third and all other runs behind the first runs. They argue this will come about because it will enable these theatres to cash in on the advertising campaigns of the first runs and to actually play product within two months after the protection given the first run has expired.

They tacitly make the off-the-record admission that exhibitor complaints over film getting to them when it is no longer fresh are justified, but point out that when the new zoning system becomes effective, this condition will be eliminated.

Will Trim Sales Costs

In so far as the distributor is concerned, the opinion is that this plan will save millions in overhead by substantially reducing sales costs. There are many instances on record now where pictures are reaching small houses as many as 12 and 13 months after national release date.

The extended bookkeeping systems and office operation expense entailed in keeping pace with the current commercial life of each picture are expected to be drastically trimmed by the 60-day clean-up period discussed under the new national zoning scheme.

Tongue-tied Talkers

The situation involving broken film and resultant whistling and stamping of feet in the old silent days has long since passed into the land of oblivion. But, in its place has developed another great American institution: Tongue-Tied-Talkers.

The new-day technic brings the same audience reaction, with the added touch of hilarious laughter, what with the mechanical voice suddenly disappearing and players appearing with definitely shaped lips shot while in the course of conversation, the unnaturalness of their forced silent performance gives much opportunity for poking fun.

Public Prefers Talkers; Legit Out in Canada

Toronto — Famous Players Canadian Corp. has not banned legit shows in its various theatres, but has closed its legitimate booking offices because of public apathy for this type of entertainment, according to Arthur Cohen, managing director of the company.

The public has decided the matter for the company, he says, showing "a decided preference" for talkers at 50 and 65 cents. The talkers, he believes, have sounded the deathknell of profitable legitimate business.

There are houses of the circuit available for legitimate bookings to accommodate road companies touring the Dominion, Cohen says.

Richmond Goes All-Film; Last House Drops Vaude

Richmond, Va.—This center of Southern tradition will make a complete capitulation to pictures by fall with decision to turn the National, closed for several weeks, to a straight film policy minus vaudeville. The re-opening date is August 25 and the picture, "Big Boy." There may and probably will be an occasional road show shown at the Lyric or Mosque, but, by and large, it is pictures that will dominate.

Elmer H. Brient, manager of the National for the last year, has been transferred by Wilmer and Vincent to New York and so far his successor has not been named. Leon K. Stepanian, however, remains as assistant.

Western Electric Service Calls Cut to 5 Per Cent

Calls for servicing of theatres equipped with Western Electric reproducers have decreased to five per cent in recent weeks. Previously the figure had been 21 per cent.

German, French Producers Make Reciprocal Deal

Paris—German and French producers have reached accord on a reciprocal film agreement, according to Charles Delac, president of the cinema syndicate.

This follows the recent deal made between German and American producers, which divided the world's talking picture markets with the exception of France. German producers, it is stated, will increase imports of French films in return for equipment concessions in France.

Pathe to Make Four in England; Stars in Them

Hollywood — Ann Harding, Helen Twelvetrees, Constance Bennett and William Boyd are each slated to star in a picture to be produced by Pathe in England in conformity with the provisions of the British quota law.

Paul Stein, Tay Garnett, Russell Mack and E. H. Griffith will direct.

More Dough Free-Lancing, So Gordon Quits M-G-M

Hollywood—Commencing Sept. 1, Gavin Gordon will free-lance, having persuaded M-G-M to cancel contractural obligations made one year ago. Recently, Gordon appeared as lead opposite Greta Garbo in "Romance." The "run" on male leads is understood to be the reason for the split.

Devaney Heads Circuit For RKO in Canada

Toronto—Leo Murray Devaney has assumed direction of RKO theatres in Canada, coming here from Detroit. Daveney formerly was general manager in Canada for Fox, later serving as sales manager for the Canadian Universal company.

Publix Reducing Operating Costs $1,000,000 Year

Approximately $1,000,000 a year is being lopped off Publix's operating costs as a result of the order to retrench broadcast all over the country by Sam Katz.

The entire theatre organization has been or is being tightened. In some instances, divisional advertising managers have been placed in charge of theatres and house managers either let out or absorbed elsewhere in the organization. The total number of employees has been slashed since the order to cut was put into effect, but wherever possible, employees have been retained.

Patterson Gets 2 States To Operate for Publix

Atlanta—Willard C. Patterson, until now district manager in charge of Publix operations in Atlanta and Birmingham, has been placed in charge of all of Alabama and Georgia. This is a result of a split-up in territorial alignments reported to have been brought about by Sam Katz's decision to effect economies in operation.

Patterson, one of the most experienced and best known theatre operators in the Southeast, will now be chief of approximately 14 theatres.

Hard-Hearted Hollerwood

What ever happened to the grand old standby: "there's a tear for every smile in Hollywood?"

Fox Sales Now Lead Last Year By Seven Weeks

Fox sales are running seven weeks ahead of last year. More accounts will have been closed by this week-end by James R. Grainger and his sales force than were on the books by Oct. 1 of last year. Practically every key city of the United States and Canada has been closed on the new product.



James R. Grainger

Under the plan adopted this year by Grainger, the home office concentrates on national circuits, branch managers on local chains and key cities and salesmen devote their time almost exclusively to subsequent run and small town accounts.

Finkelstein and Friedman Out In Publix N. W. Slash

Minneapolis—Harold Finkelstein and Ben Friedman are first to feel the axe in the economy campaign launched by Publix. Friedman's real estate department has been abolished entirely and the expansion program of the circuit halted in Northwest states. All departments are to be subjected to the pruning knife. Motion Picture News has been informed, with a number of houses now in the red slated to go dark. A number of others are scheduled for the gate, it is reported.

"Big Trail" After "Hell"

Hollywood—"Hell's Angels" is slated to give way to "The Big Trail," the first or second week of September. "The Big Trail" has been filmed on the Grandeur film and will open at Grauman's Chinese as soon as completed.

Fairbanks' Next Titled

Hollywood—"Reaching for the Moon" is title of Douglas Fairbanks' new picture. The story, a modern one, is by William Anthony McGuire. It will be Irving Berlin's first film production. Edmund Goulding will direct.

THOSE INDEPENDENTS ARE STILL IN

(*Continued from page* 18)

So far then, three points for the independent:

1. The failure of producer theatres to maintain their level and the necessity of turning to independents to maintain sale grosses.

2. The cessation of theatre expansion because of the money market deflation and the approach of the saturation point in big circuit operations.

3. The inability of the chains to give the theatre personal attention to the consequent benefit of individual management.

Needed to Battle Law-Makers

IT IS also understood in New York that the line of legislative defense throughout the country is the small operator, the fellow who knows his congressman, the chap who was running the picture show for many years before the circuits stepped in.

Today with the spectre of chain legislation rearing its head in many sections of the country, the major factors in the industry are realizing that they must have the little fellow help them through the fight.

Another reason why the independents' future appears brighter.

A Case of Brains, Not Brawn

HERE'S a significant observation made by the Department of Commerce, dealing with retailers and how they fit into the chain picture. The department states that the independent operator in all businesses will maintain his place in direct proportion to the efficiency with which he performs his duty to his community.

New methods and new developments have changed the course of American business in the last few years, but the fundamentals of retailing remain the same. The independent who thinks clearly, acts smartly and makes use of the advantages which are his—and not the chains'—stands more than a fighting chance to survive.

At the same time, it must be recognized that incompetents in any business must go; that they would have been weeded out, despite the growth of chain theatres.

"In Union . . ."

IN YOUR own territory, score charges are proving worrisome and there is trepidation, mixed with speculation, over zoning. Insofar as remedies for these and other bothersome trade practices are concerned, the best, quickest and most effective way out of your troubles is to solidify your own organization, locally, and state-wide.

You should bear in mind that the producers and distributors traveled at cross purposes until they banded together in a strongly welded organization of their own. Charles C. Pettijohn is here today as the spokesman for that association.

Linking Up the Chain

THE exhibitors in the Southeast or any other territory in the United States hold a vast, potential but unorganized power in their hands.

If they don't concentrate it and bring it into play for their benefit locally and perhaps nationally by union with other associations, as judgment may dictate, they are overlooking the practical way out of the woods.

KANN

Protection Is Rally Cry of Allied in Membership Drive; Court Action Soon?

Can It Be?

A bunch of New York executives were caught by a MOTION PICTURE NEWS newsbound in the midst of a heated argument as to who was "the most modest" individual in the Eastern film fraternity.

After the casualties were counted, Oscar Cooper, Universal press agent, emerged with the most votes.

See Patee Lease As Fox Entry in Lawrence, Kas.

Lawrence, Kas.—Midwest Film Distributors of Kansas City have taken a long-term lease on the Patee here. The theatre, said to have been the first motion picture house west of the Mississippi, belonged to C. M. Patee, who died last month. Patee claimed to have been the first exhibitor in the United States. Since his death the theatre has been operated by a brother and a nephew.

Glen Dickinson, president of Glen W. Dickinson Theatres, Inc., started his theatre career here and has operated two houses in opposition to the Patee, although of late the competition has not been keen as the latter house had no sound equipment. Midwest Film Distributors formerly was associated with Midwest Theatres, Inc., whose houses were taken over by Fox. It is rumored here that the acquisition of the Patee by Midwest Films may be a first step in a plan by Fox to invade Lawrence as competition to Dickinson, if later Fox should take over the house from Midwest.

Midwest will remodel the theatre and install Western Electric equipment. A few weeks before Patee died, the veteran showman told MOTION PICTURE NEWS that he never would install a sound system, declaring that his patrons preferred silent pictures.

Warning Sounded on Agents

Any dealing of theatrical managers with agents not holding Actor's Equity Ass'n. licenses will be considered an unfriendly act by the organization, it stated this week.

More New Contracts

Hollywood—William Bakewell has signed a new contract with M-G-M.

Jules White and Zion Meyers, producers of the all-dog comedy series which M-G-M is releasing, have also signed new pacts.

Panama Manager in N. Y.

Harry Novak, Paramount manager at Cristobal, Panama, is in New York on his annual visit.

Independents Assail Companies' Attitude on Question; to Invade Iowa

Washington—Protection is to be the rallying cry around which Allied States Ass'n. will make its membership drive. The campaign has for its object the establishment of Allied units in all key cities of the United States, under direction of President Abram F. Myers.



Abram F. Meyers

Allied will take the stand, MOTION PICTURE NEWS learns, that the distributors' position on the protection issue is untenable, and will call upon independents in all territories to work against the fixing of protection schedules as proposed by distributors.

At their meeting at Minneapolis, Allied directors bitterly assailed the protection program of distributors, and hinted that the plan might jeopardize adoption of the proposed standard form of agreement.

Sees Trade Restraints

The protection program is regarded by the independents as restraint of trade and they are marshaling their forces to combat it. The government's trial of the Coast conspiracy case is to be awaited, after which the independents are reported prepared to start legal action in a number of territories. The New Jersey association, a unit of Allied, recently instructed its officers to start court proceedings on the protection issue.

Allied directors at the Minneapolis session drafted plans for their national expansion. Iowa was decided upon as the first territory to be invaded, Allied leaders having been invited to the Des Moines meeting held Tuesday.

Bans Noises on N. Y. Tiny Links After 11 P.M.

Miniature golf courses must discontinue all noises on their premises after 11 P.M., under terms of an order issued in New York by Health Commissioner Wynne. The commissioner says he has no objection to the courses remaining open until 3 A.M., but all noise must cease at 11 P.M.

Bader to Coast

David Bader, collaborating with John Drinkwater in preparation of Carl Laemmle's life story, leaves Saturday for Hollywood. He returned from a data-hunting tour in Europe this week.

M-G-M Re-Signs Keaton

Hollywood—M-G-M has just signed a new contract with Buster Keaton. It's a long-term affair.

Charlotte Sets Date

Charlotte—Aug. 19 has ben set as the date for the next meeting of the zoning committee here. C. C. Pettijohn of the Hays office addressed a conference here Tuesday following his visit to the Atlanta convention of the Southeastern exhibitor unit. About 35 exhibitors and distributors attended the initial meeting here.

Free Shows in West Flourish In Spite of Ban

Minneapolis—Although they are expressly barred under terms of the various forms of contract now in existence, free shows are declared flourishing in this territory. Free shows have been a problem here for several years and at one time nearly wrecked small town business in the territory.

Towns where free shows are reported operating are: Williams Bay and Wausaw, Wis.; Watson, Halloway, Clara City and Danvers, Minn.; Wolsey and Fingal, N. D.; Lake City, S. D., Bennet, Wolbach, Hardy, Kenesaw, Comstock, Platte Center, Carleton, College View, Neb., and Dallas Center, Ia.

Roach and Loew Confer on Foreign Language Films

M-G-M will augment its foreign-language production staff with plans for the expansion now under discussion. Hal Roach is in New York in connection with company plans, having flown here from the Coast in his private plane with Arthur Loew and Ludwig Lawrence, special foreign representatives.

Sues Fox for $150,000

Hollywood—Mrs. Ruth Eastman and her daughter, Patricia Anne, have filed suit against Fox Film, the Tanner Motor Livery and others seeking $150,000 damages for the death of George E. Eastman, cameraman, in an airplane accident off Palos Verdes.

Buying Anderson Contract

Hollywood—John Murray Anderson returns to the Coast this week and it is reported that Universal will buy up his contract as it has not scheduled musicals for the coming season and therefore will not need his services.

News Reel House in U. K.

London—The Shaftesbury Pavilion goes to a newsreel policy shortly.

Fox West Coast in Price Slashing War On Tom Thumbs; Using Dark Houses

Franklin Expanding in New Field at Reduced Prices to Combat Competition

Hollywood—Price slashing is to be employed by Fox West Coast to combat the Tom Thumb golf craze. The move was divulged by Harold B. Franklin, president of the circuit, in announcing that the company intends to continue to expand in the new field.

"The Fox West Coast Theatres," he says, will continue their expansion in regard to the miniature golf courses, which we believe may prove an auxiliary to theatre operation," a statement issued by Franklin asserts. "It is our purpose, when thoroughly organized, that Fox West Coast patrons may have access to such courses at greatly reduced prices of admission. Landscape gardeners and architects are being employed to perfect this diversion up to the highest standards."

Like the Fox theatres in the East, the Coast chain plans to establish indoor courses in dark theatres. The first is to be established in the old De Luxe house here, with plans now under way for utilizing other houses similarly.

Golf "Clubs" Are New Bugaboo for Harried Showmen

San Antonio—Texas theatre owners and managers are facing an added bugaboo. For months they have been worrying themselves sick over patronage taken away from them by miniature golf courses.

Now comes an enterprising miniature golf course owner of this city who, after acquiring a chain of local Tom Thumb courses, has started a club system that is sweeping the city. The dues in the club are $1 monthly and for this sum you can play day or night on any of the chain courses and as often as you like. As the club grows, additional courses are taken into the chain.

So successful has the plan operated in San Antonio, this enterprising golf course owner is planning to invade Houston, Fort Worth and Dallas.

First Fox Miniature Course to Open Aug. 18

Opening of the Kew Gardens, L. I., indoor golf course of Fox Theatres is scheduled Aug. 18. It will be housed in the Kew Gardens Theatre and will be the first theatre golf course operated by the circuit.

Tom Thumbs Close at Midnight

Jersey City, N. J.—Midnight closing of all Tom Thumb golf links here has been ordered.

Shrimp Golf Suffers

St. Louis—Tom Thumb golf is taking the rap here as the field is greatly overcrowded. The courses profited by ideal weather, but with the advent of cooler temperature they are in for what looks like tough sledding. This will bring with it the real test of the draw of the miniature courses.

A number of exhibitors here are entering the new field of competition, some of them deserting exhibition in favor of shrimp golf.

Regulation Golf At Night a New Woe in "Casey"

Kansas City—More competition for theatres was born here when the first illuminated 9-hole golf course of the Eastwood Hills Country Club was inaugurated. Sixty amateurs and professionals played in the opening tournament. The course is now open to the public at regular green fees and is drawing heavy crowds.

The 9-hole course is controlled by one switch, the original plan being to control each fairway separately, illuminating only the holes being played. But the expense of such an arrangement was greater than the expense of keeping the whole course lighted. It has cost the club about $1,000 a hole for lighting equipment.

At present the lighted course is not considered serious competition to theatres, but there is now talk of other clubs going in for night golf. Then regular golf and Tom Thumb courses may go hand-in-hand as a bugaboo to the box offices.

Pigmy Plots Okayed for Sundays; Shows Barred

Roanoke, Va.—Allen Jenkins, proprietor of the Strand, operated his playhouse one Sunday afternoon recently despite the Blue Laws because miniature golf courses were given the right to run Sabbath afternoons by a Roanoke court.

He was find $500 but appealed and the case will be tried before a jury in the Husting's court, which gave the golf courses the right to operate.

According to Jenkins' testimony, 132 patrons were admitted to his house, which caters to colored persons, and 25 white persons wanted to attend, but were turned away. The performance was given at night after church services were held.

2-Way Bet

Detroit—L. A. Young, Tiffany president, gets them going and coming. In addition to his picture interests. Young sponsors manufacture of a golf club, so that the Tom Thumb craze is right up his alley.

New York Eyes Midget Golf in Licensing Move

Albany—New York state may license Tom Thumb golf courses. W. P. Capes, secretary of the State Conference of Mayors, with headquarters in Albany, N. Y., is busy these days ascertaining the number of such courses in New York state, particularly in cities, attendance figures and also as to whether or not they are operating on Sundays.

A bill may be presented at the session of the State Legislature opening in January, calling for the regulation and licensing of this new pastime. In all probability New York will follow Kansas in the drafting of a law calling for a license fee of $50 from each course. It is possible that the act will also carry a clause to the effect that in case of infraction of rules, the license, which will not be transferable, will be revoked.

Late Hours Net Fine of $200 to "Golf" Operator

Chicago—Leo Harrington, manager of a miniature golf course in the Edgewater district (north), was fined $200 and costs in Municipal Court for operating the place too late at night. Though the Court did not set an arbitrary closing hour for the course in the future, the complainants were invited to place charges against the course operator at any time their slumbers were disturbed at unreasonable hours henceforth. Judge John H. Lyle promised to assess a similar fine each and every time similar charges were substantiated.

Nearby residents complained that they were kept awake at all hours of the night by the shouts of inebriated patrons of the course and by noisy workers making late repairs on the links.

Two Boys Named Sammy and Tommy Find New Way to Trim Exhibitor at Golf

Mary Falls

Hollywood—Mary Pickford is the latest picture celeb to go in for miniature golf in a big way. She started work on an elaborate 18-hole course at the edge of Beverly Hills and will operate it as a sideline to her picture activities. The star has many other investments but this is the first of this type she has made.

William Seiter, First National director, is the owner of one of the putt-putt courses in Hollywood.

Temperature Drop Proves Tonic to Chi Box Offices

Chicago—Delightfully cool weather returned to the Loop and, persisting, sent box-office grosses to new highs all around the town. Outlying theatre managers had the pleasure of seeing listless workmen puttering around deserted miniature golf courses while the sidewalks in front of their own establishments were crowded with holdouts waiting for a theatre seat.

In the Loop, "Manslaughter" (Paramount) was off to holdout business after good reviews. The five-day draw was estimated at $42,000. "Common Clay" (Fox) was also holding them out for the third week at the Roosevelt, where the picture is playing to adults only. The Oriental with "The Way of All Men" (F. N.) and Helen Kane on the stage was also registering capacity business, only slightly behind that of the Chicago. "Holiday" (Pathe) is another, but less sensational, money picture at the United Artists. "The Dawn Patrol" (F. N.) opened its third week at McVickers to slightly better than average business.

Universal had two "pinks" (adults only) doing good business next door to each other on Randolph Street. "What Men Want" opened at the Garrick Sunday, while the Woods, next door, took "Little Accident" today. The only flop was "Cock o' the Walk" (Sono Art-World Wide) which, after four days at the Castle during which it grossed only $1,800 (65%), was jerked. "Hell's Island" (Col.) replaced it.

Reubenson Sails

Reg Reubenson of Seventh Ave. Films, Ltd., London, sailed Tuesday from New York for England.

"Ingagi" Banned

Memphis—Because, it is alleged, the film is not authentic, "Ingagi" has been barred by local censors.

The Jig's Up, Mates, They're Going to Keep Them Going All Winter

Washington—Just when thousands of theatre owners in all sections of the country were beginning to count the days until wintry blasts would blast those blasted miniature golf courses, up pops Uncle Sammy with a brand new idea which will enable the Tom Thumbs to stay open all year.

The Department of Commerce, after a study of new uses for cotton, discovered that all-year use of miniature golf links may be made practical through the use of cotton duck or canvas enclosures. And with announcement of the discovery went the hopes of more than one theatre owner who had been made to feel the pinch of the new and serious competitor.

The present number of these enterprises is figured by the government at 25,000, with a total investment value of more than $125,000,000. The growth has been particularly rapid this year, increasing 15,000 courses with an estimated value of $45,000,000 in the early Spring to the current total.

The gross income from the average course, according to information received by the department, for a season of six to ten months indicates that the business is generally profitable. Many towns having less than 10,000 inhabitants were found to have as many as four courses, all running "in the black." Development of the field has given employment to thousands.

Crawford Film History Being Published Abroad

"Men in the Movie Vanguard" by Merritt Crawford is being published simultaneously in "Cine Mundial," Spanish publication, and "Le Nouvel Art Cinematographique," French journal, edited by Maurice Noverre. Crawford is credited by Noverre with preserving the historic truth concerning the origin of films. He attributes the invention of pictures to Dr. E. J. Marey and perforations to Emile Reynaud.

Franklin to Attend Meet

Hollywood—Attending his first session as an active member, Harold B. Franklin, president of Fox West Coast Theatres, will meet with other members of the California State Chamber of Commerce at Del Monte during the latter part of August.

Looking 'Em Over

Charles ("Chick") Lewis, chairman and editor of the Managers' Round Table Club of *Motion Picture News*, has left Hollywood on the next lap of his nation-wide tour. Read his yarn on "Looking Over the Field with 'Chick'" on the Club pages and get the low-down on his observations and confabs with exhibitor personalities in the U. S and Canada.

One Gorilla! 20 Bucks

(News Item)

Los Angeles—Leaving the ethical aspects of the motion picture, "Ingagi," to Will H. Hays and others, Milton Phillips is concerning himself with an effort to collect $20 for one day's work as the film's gorilla.

"They said I didn't make a good gorilla," Phillips told Deputy Labor Commissioner Thomas Barker. "They refused to pay me. I insist I could be as good a gorilla as anyone else and am entitled to the $20."

Kansas Governor, Foe of Industry, Licked at Polls

Kansas City—Frank Haucke was nominated for governor of Kansas by the Republicans in the primary election, piling up a substantial lead over Gov. Clyde M. Reed. Kansas exhibitors, regardless of party affiliations, were more or less pleased with the outcome as Gov. Reed has not looked upon the industry with any great amount of favor.

Gov. Reed's attitude toward censorship has been one of strict enforcement and several times he has called the Kansas censor board "on the carpet" for not cutting out certain scenes in pictures. Reed also was for enforcement of the Sunday closing laws.

At a convention of Kansas and Missouri theatre owners last year in Kansas City, Gov. Reed rapped the industry for alleged immoral stories and scenes and declared that as long as he was governor he would keep such pictures out of Kansas. The attitude of Haucke and Harry Woodring, Democratic nominee, toward the picture industry is not known.

"White Cargo" Ban Lifted

Sydney, Australia—Appeal against the ban on "White Cargo," imported here independently by Jack Musgrove, general manager of Williamson-Tait, legit producers, has been upheld. Cuts totalling 110 feet were made, it is said.

When the chief censor banned this film in its entirety large newspaper space followed for, as a play it has been very successful here. Then, too, it is British. Owing to this fact the appeal board refused to pass its say-so until the public fan-fare had subsided. It waited two months for that.

Bow in "Wedding Night"

Hollywood—"Her Wedding Night" is the title selected for Clara Bow's forthcoming talker for Paramount. Ralph Forbes will play opposite Miss Bow. "Skeets" Gallagher and Charlie Ruggles will have roles.

Tiffany in Drive to Double Number of Franchise Holders; Allied Votes Aid

Independents Endorse Compact; Hanson Closes Deal for Association Film

New franchise drive is to be launched immediately by Tiffany which aims to double its number of franchise holders, Oscar Hanson, company sales manager, stated this week upon his return from Minneapolis, where he attended the meeting of directors of Allied States Ass'n.



Oscar Hanson

Tiffany now has 2,700 franchise holders, signed for five-year periods, Hanson states. Allied leaders are to get behind the drive for new franchise holders.

Allied recently completed a survey of members who were queried on their experience with Tiffany franchises. This resulted in endorsement of the franchise arrangement at the recent Minneapolis meeting.

While at Minneapolis, Hanson completed a deal with Allied leaders for cash settlement on the agreement of Tiffany to produce a picture for Allied, with the latter sharing in the profits from its distribution. The new arrangement, it is stated, will enable Allied to go ahead with its plans for expansion of the organization.

Legit Passing Out Is Opinion of G. B. Shaw

London—It won't be long now, so far as the legitimate theatre is concerned in the opinion of George Bernard Shaw, which explains his contract with British International Pictures to produce "How He Lied to Her Husband."

"I'm afraid the poor old theater is done for," Shaw said. "The theater may survive as a place where people are taught to act, but apart from that there will be nothing but talkies soon. All my plays will be made talkies before long. I have signed a contract now because I wanted some money."

Shaw says "Arms and the Man" probably would be the next of his plays made into a picture.

Gaynor-Fox Rift Nears End; New Picture Set

Hollywood—The impasse between Janet Gaynor and Fox is about over. The reconciliation is so close, as a matter of fact, that the first picture under resumed relations will be "The Princess and the Plumber" with Charles Farrell co-starred.

Auto Accident Fatal

Hollywood—Injuries received in an automobile accident proved fatal to Leslie Bates, screen player.

Loew's Earnings Improve

Net of $10 on the common stock of Loew's for the year to end Aug. 31 is being anticipated by the company. The company soon is to issue a statement showing earnings for the 12 weeks ended June 6 which will show an improvement over the same period last year.

Loew's earnings are declared reflected in the company's refusal to join the stampede for theatre acquisition which has harassed other companies. A policy of buying houses only where real estate value is sound has contributed to the firm's position.

Musicians Set To Fight Talkers At Canada Meet

Regina, Sask.—Mechanical music in theatres is to be the chief subject of discussion at a conference to be held here is September. The effect of such music upon musicians throughout the Dominion will be discussed at length at the forthcoming sessions.

Montreal—Three delegates will be sent by local musicians to the Regina conference in September, at which sound film music in theatres will be discussed. The local union is sponsoring free concerts in municipal parks "to educate the people to good music." Proposal to boycott theatres using mechanical music exclusively was discussed in detail at the recent meeting of the union.

President J. T. Foster of the Montreal Trades and Labor Council, who recently returned from Europe, says that mechanical music is not proving a success in theatres there.

"Ultimately," Foster said, "the public will rebel against mechanical music and we shall have the human element back in the theatres."

Washington Musicians Refusing to Yield

Washington—Differences between musicians and theatre managers still remain unsettled despite a conference held recently.

Contracts expire in September. There are no indications that new ones will be signed until differences are settled. Managers object to unions stipulating the number of musicians to be employed at each theatre. It is claimed they might employ more musicians from time to time as required if they were not bound by having to employ a certain number all year round whether needed or not.

Not a Bad Idea at That

Los Angeles—Leonard Goldstein told Jimmy Starr that "The Spoilers" should have an all-supervisor cast.

Detroit Strike Off; Operators Accept $5 Cut

Detroit—Operators and exhibitors here have settled their difficulties, with only one man required in booths of sound houses up to 1,500 capacity. In addition, a $5 reduction scale has been agreed to in a number of theatres, with $10 reduction granted some houses until Sept. 30.



H. M. Richey

The present scale is to be extended for two years, under terms of the agreement negotiated by H. M. Richey, business manager of the Michigan exhibitor association.

Previously it had been anticipated that there would be a strike Sept. 1, when present wage agreements were slated to expire.

Unions Demand Wage Boosts in Boston Theatres

Boston—Increased wages and changes in working conditions are included in the new contracts submitted to Boston legitimate and picture theatres by the Theatrical Stage Employees and the M. P. Operators' unions.

The present contract expires on Labor Day. Agents of the two locals declined to divulge just what the terms of the new demands are until after a conference with theatre managers, which it is expected will take place within a week.

Moulin Rouge Sold

Paris—The Moulin Rouge, famous Parisian music hall and known to all American film men visiting here, has been acquired by Pathe Natan. The house went sound last winter.

Boost in Neighborhood Patronage Seen As Spurring on Circuit Zoning Action

Pathe Confab On

Conferences between E. B. Derr, company president, P. J. Scollard, executive vice-president, and E. J. O'Leary, general sales manager of Pathe, are under way in New York. Derr arrived from the Coast Tuesday. The Pathe president is actively in charge of production, supervision of which he assumed a year ago. He now is working on the 1931-32 line-up, announcement of which is designed to set at rest reports of an impending Pathe-RKO merger.

Warners Now Have 21 Houses in Chi; Coston Chain In

Chicago—The deal for the Coston houses here has been closed by Warners. Included in the transaction were six theatres owned outright by James Coston. They are the Buckingham, Julia, Shakespeare, Frolic, Metropolitan and Oakland Square. Negotiations for this string were among the first to be opened by Warners on entering the Chicago territory this Spring, but disagreements over terms, it is understood, has held up the deal until now.

Other houses in which Coston has an interest which have been taken over by Warners recently include the Shore, Symphony, Indiana Harbor, (Ind.), Elkhart, (Ind.), and Hoosier (Whiting, Ind.). Closing of the deals for these was announced several weeks ago in Motion Picture News. The Coston deal boosts Warners' total here to 21 theatres in the metropolitan district. The company's goal was set at 60 last Spring.

Coston on Thursday denied the Warner deal for his houses has been completed. He says the official announcement concerned Federal Theatres.

Held in Labor Squabble

Seattle—Suspected of being involved in some way with local labor unions, Mrs. Ada Hagstrom, theatre picket, was arrested by detectives this week and lodged in jail while her union connections are being investigated.

Mrs. Hagstrom was released from the city jail on bail a week ago, after having been charged with disorderly conduct arising from an altercation in the street with another unidentified woman, who, police said, pulled a banner from Mrs. Hagstrom's shoulders and then fled.

Friedl in Atlanta

Atlanta—John J. Friedl, Southeastern divisional manager for Publix, is here conferring with Willard C. Patterson and Robert B. Wilby.

Downtown Houses Are Harmed By Trend Toward Suburbans Due to Lower Prices

Definite trend to neighborhood patronage is noted by suburban theatres in a number of key cities, according to close observers of the situation. As a consequence, suburbans in many principal cities are faring better proportionately than downtown stands.

That is declared to be one reason for the zoning activity instigated by principal circuits. The first runs are declared to be feeling the pinch on account of the 'spurt of neighborhoods' attendance.

The suburbans are declared to be enjoying a decided advantage due to their lower prices of admission. With a majority of houses offering the whole show on the screen, this price advantage is said to be giving the suburbans a decided edge in competing with downtown houses.

Patrons are giving prime consideration to the price angle, the survey indicates, emphasizing a definite preference for neighborhood theatres in many instances. The declared aversion to stage shows also is a contributing factor in the swing to neighborhood patronage.

Stone in Charge of Fox Foreign Language Talkers

Hollywood—John Stone, veteran scenario editor, has been placed in charge of foreign language talkers at Fox. A complete staff of writers, directors and technicians has been established.

Helen Kane Denies She Got Gift of $40,000

Chicago—Helen Kane stopped boop-adoop-adooping here long enough to deny that she ever was presented with $40,000 by Murray J. Rosner, bankrupt. The baby-talk girl's bank account has been tied up in New York.

Mills-Tiffany Music Deal

Mills Music Co. has acquired publication rights to all original music and scores used in Tiffany pictures. Irving Mills now is in Hollywood completing negotiations with Phil Goldstone, company production chief. Jack Mills is president of the music company, which has its headquarters in New York.



Jack Mills

The Mills concern is preparing to launch an intensive campaign

"An Eye for an Eye"

Owensboro, Ky.—Instead of following the Biblical injunction to "turn the other cheek," R. P. Thomas, manager, Bleich and Empress theatres, units of the Strand Amusement Co., of Paducah, who was arrested for ten successive Sundays for violation of the Sabbath labor law, is retaliating. Thomas has gathered evidence against more than 140 local citizens who have been working on Sunday in various lines of trade, and has sworn out warrants for their arrest. Police department has been kept busy preparing and serving the warrants.

Lina Basquette, Grief Stricken, Drinks Poison

Hollywood—Because, it is said, she despaired of ever regaining custody of her four-year old child, adopted by Harry M. Warner, Lina Basquette, screen and vaudeville player and widow of Sam Warner, attempted suicide here.

She swallowed poison after a party at her home. Antidotes were administered at a hospital. Miss Basquette is declared separated from Peverell M. Marley, cameraman, whom she married recently.

New Hollywood Tabloid Planned; Gibbons, Editor

Hollywood—A new tabloid newspaper is set to make an appearance here in the near future according to Ed Gibbons who will be associate editor. The sheet will be called "The Reflector" and will feature material on stage, screen, music, radio, books, and sport. Billy Owens and Jack Tenny, now with Gibbons, were formerly on the staff of "Inside Facts," Pacific Coast theatrical weekly.

Publix Reported Planning Invasion of Glens Falls

Glens Falls, N. Y.—J. A. Hutcheon, former Amsterdam showman, on Labor Day will take over management of the Empire here. A combination policy will be presented. There is considerable talk here of a proposed invasion of the town by Publix.

Aiding "Dawn Patrol"

Curtiss-Wright base stations throughout the country are to aid in exploiting "The Dawn Patrol," under an exploitation tie-up arranged by Charles Einfeld's department. There are 36 Curtiss-Wright air fields throughout the country.

Dipson Sails

Nikitas Dipson, Batavia, N. Y. exhibitor, is Europe-bound on the Saturnia.

Discs Doing Fadeout in Favor of Sound On Film Reproducers, Survey Discloses

Western Electric and RCA Lower Prices on New Equipment

Sharp swing to sound-on-film reproducers is being reported throughout the country, following decision of RCA Photophone and Western Electric to give exhibitors the option of sound-on-film equipment without purchase of a disc reproducer.

Both companies made the sound-on-film equipment available at a lower price than the dual equipment and there has been a resultant speeding up of installations.

Warners' decision to make pictures available with sound-on-film also has given impetus to that method of recording. While the company intends to continue disc recording for use in its own theatres, exhibitors generally are expected to favor the film method.

Union Mandate Factor

Express charges on shipments of records, coupled with the declared disadvantages of synchronization results, also are contributing to the declared preference for film recording. The mandate of operators that exhibitors must employ more than one man in the booth of houses where discs are used also is lending strength to the trend in favor of sound-on-films. This is said to have been one of the big factors which led the two big electrics to make the sound film reproducer available without installation of disc equipment.

While exhibitors and distributors are declared to favor the sound-on-film system, there is no likelihood that discs will be abandoned immediately. One authority estimates that discs will continue for at least two years more, stating that there are about 3,500 theatres equipped for disc reproduction only. The reported belief of distributors that they can't afford to pass up this revenue, will result in continuance of discs, it is stated, with the elimination a slow but definite process.

Sunday Shows Win Big Victory in Upper N. Y.

Rochester, N. Y.—In the face of three defeats in the last five years, Sunday film performances are now legalized in Newark, N. Y., with the Board of Trustees voting to approve a petition signed by 1,479 voters on motion of Mayor Frank J. Baltzel.

The vote was the biggest victory for Sunday shows in Western New York in two years, Newark being the largest village in the district so far to take favorable action. The vote was unanimous.

The board was petitioned last Spring to put the proposition to a vote. Opponents blocked the move with an injunction, but it later was found that only the vote of the board was necessary to solve the problem. The vote followed.

Exhibitors at Atlanta Meet

Western Electric has completed its 6,000th installation. It is at the Comoedia, Marsaeilles, France.

Publix Not Backing Combine

Chicago—Publix is not backing the new booking combine here, it is stated, although Floyd M. Brockell, of Balaban & Katz, is its booker. No date has been set as yet for Brockell's leaving Publix, although it is generally believed he will join the exhibitors' co-operative about the first of the year. Some 40 additional independents are to be added to the combine within the next few months, it is declared.

Sound-on-Film Displacing Discs In Wisconsin

Milwaukee—Trend in sound equipment among theatres in Milwaukee and Wisconsin is toward the sound-on-film apparatus. Warners, operating nine neighborhood theatres in Milwaukee, are installing sound-on-film equipment in all these theatres in addition to making other improvements in the houses. These theatres before operated only with disc equipment.

Theatres being so equipped include the Venetian, Lake, Kosciuszko, Juneau, State, Riviera, Granada and Egyptian. In addition, it is expected that this equipment will also be added to the Warner state theatres where it is not already in use.

The Fox Midwesco theatres in Milwaukee have been operating with both types of equipment as well as the majority of the houses throughout the state. The common opinion, however, among theatre operators in this section is that the sound-on-film apparatus will eventually replace the disc.

Even among the smaller theatres in the state which have been featuring sound pictures for the past year or more, installations of sound-on-film equipment are being made at a fairly rapid pace. The Door at Sturgeon Bay, managed by Frank Borchert, and the Vista at Minocqua are among the recent theatres in smaller cities throughout Wisconsin making sound-on-film installations.

For the most part these theatres are continuing to operate their disc equipment as well as the new apparatus, but will eventually maintain only the latter type.

One Up

The Criterion and Gaiety, New York main stem houses, have contracted for a double sound system which will be ready for the dual "Hell's Angels" premiere Friday night.

Both houses are receiving two separate and distinct sound-wiring systems which, with the usual "emergency" breakdown projectors found in majority of first runs, gives the town the first triple-sound projector systems on record.

Continues Move To Get Cut on Disc Shipments

Atlanta—J. H. Butner is continuing his activities in efforts to secure reduction in express rates on discs. He is manager of the Educational exchange here and recently suggested to the Hays organization that it petition the Interstate Commerce Commission for reduction of the rates.

He takes the position that the increase in shipments which followed advent of sound pictures entitles exhibitors to a cut in rates. Other lines of business enjoy special rates, he declares, and the film industry never has been granted any concession.

Combination Policy to Open Fox Tacoma House

Seattle—Earl L. Crabb, Pacific Northwest division manager of Fox West Coast Theatres, Inc., in this city, will reopen the Fox Broadway in Tacoma next week. The house will again be operated on a combination picture and stage show policy, with Fanchon and Marco units appearing there weekly between their showing at the Fox Broadway in Portland and the Fox Fifth Avenue in Seattle. The Tacoma house has been dark for many months as a result of mediocre business and differences with the Tacoma unions last summer.

Fox now operates the Colonial and Rialto in that city.

Ben Atwell Joins "D.W." As "Abe Lincoln" P. A.

Ben Atwell, one of Broadway's best known press agents, has contracted with D. W. Griffith to handle exploitation and publicity for "Abraham Lincoln," effective this week.

Atwell, who has press-agented many of the town's big legit shows and operatic stars, recently handled publicity for the Chicago Grand Opera Co.

Ufa's First Talker Ready

Ufa will premiere its first German talker on August 29, in New York. The picture, "Melody of the Heart," will be shown in English and German versions.

Kent and Skouras Seen at Loggerheads At Philly; Independents for Paramount

Wedding Bills

Hollywood—It happened in Monterey for Jack Pickford when he was married on the southern peninsula to Mary Mulhern, New York legit player. Summonses were reported served on Pickford by alleged debtors before the wedding ceremony.

New Competition Hits Windy City Showmen

Chicago—Theatre competition greater than that afforded by midget golf courses is seen by local exhibitors in the three months' report of two new civic institutions just made public. The initial quarterly report of the Adler Planetarium showed that more than 1,000,000 visitors had been received since the institution's opening in May. More than $250,000 receipts were reported. A similar report by trustees of the Field Aquarium showed 500,000 visitors had been received during the first 30 days the building was opened. It is reliably estimated that Chicago's 140 miniature golf courses draw fewer than 200,000 persons monthly, and that these spend less time at the courses than in either of the two new civic institutions.

Griffith to Continue to Operate Texas Theatres

Oklahoma City.—Texas theatres operated by the Griffith Amusement Co., are not included in merger of Momand Theatres and the Griffith chain which consolidated 26 theatres in 17 Oklahoma towns. A. B. Momand heads the combined company, which is to be known as Momand-Griffith Theatres.

Cole Buys 18 Duo Fones For Philippine Islands

Manila, P. I.—Majority of theatres in the Philippines will switch to sound policies under the terms of a single deal, concluded between Lyric exchange and Duo Fone Corp., Detroit, which will install 18 duo system devices throughout the islands.

Warners Dissolve Old Strand Corporations

Dissolution papers for Mark Strand Theatre Corp., Brooklyn Strand Theatre Corp., Buffalo, and Albany Regent Theatre Corp., subsidiary units of the former Mark Strand circuit, all listing Buffalo headquarters, have been filed by Warners.

Demi-Tasse Golf Aids Draw at Oklahoma City

Oklahoma City—Grosses have been boosted at the Ritz through a miniature golf course which adjoins the theatre. A paid admission entitles the holder to a free game of golf, under the plan adopted by Manager Tom Johnson.

Paramount House Seen As Likely as First Run Is Denied

Philadelphia—Paramount and Warners are reported at loggerheads here with the Paramount product reported being sold away from Warners. Independents are declared being lined up by Paramount. The local rialto has heard a number of reports, chief of which has been one of personal differences between Sidney Kent and Spyros Skouras.

This reported situation means that Paramount is without a first run outlet in the local situation, it is stated, and there is speculation as to whether Paramount may enter the town with a theatre of its own.

Since the Comerford acquisition by Paramount, there is reported to have been a widening breach between the two companies which less than a year ago were planning to merge. This declared breach was emphasized at the Warner convention at Atlantic City, where Harry M. Warner made what was regarded as a virtual declaration of war against Paramount.

Fischer to Open Exchange At Des Moines for Tiffany

Des Moines—Tiffany will establish an exchange here. Roy Miller is expected to come to Des Moines from Omaha to open the new office. It will be under jurisdiction of A. H. Fischer, veteran Minneapolis manager, who is to have supervision of the Minneapolis, Des Moines and Omaha exchanges.

"Buddy" Rogers May Do Stage Play in New York

Hollywood—Upon completion of his next talker, Charles ("Buddy") Rogers is slated for a musical stage show to be produced in New York, according to reports here.

Possibility is that Flo Ziegfeld may produce the show as the Follies creator has been in conference with Jesse Lasky and Ben Schulberg the last few days. Paramount will film it later.

At Loggerheads



S. R. Kent Spyros Skouras

Dembow in Charge

Sam Dembow is in complete charge of the Publix circuit during the European trip of Sam Katz, who is making a survey of the continental situation. Dembow continues as head of the cost control committee, supervising the company economy program recently instituted.

Dog Track Promoter Gets Writ Against Interference

Indianapolis—It seems this city can't get away from the dog race track idea, though one track has been closed by officials. Proposing to start a dog track shortly, Hugh Frye, Louisville promoter, has filed an injunction suit against the local sheriff and other peace officers to prevent interference with the operation. The promoter is seeking an immediate hearing.

Frye contends in the suit that dog racing is not a violation of the law. Dog track racing, bicycle and motorcycle racing and other forms of contests will be held at the track, he said. Coupons will be given to customers on paid admission in which an opportunity to guess the number of the race winner will be offered. Money and merchandise will be the rewards for the winning guessers, he said.

The suit also alleged that the sheriff had intimated he intended to stop operation of the track. The sheriff said he would resist any attempt to operate games of chance in connection with the track.

DiLorenzo Succeeding Gilbert at Greenwich

Louis Gilbert is succeeded as manager of the Pickwick, Greenwich, Conn., by Joseph DiLorenzo. The house is one of two acquired by RKO this week from Bratter & Pollack, of Newark, N. J., who have sold eight of their local string to the Keith outfit. DiLorenzo, formerly on Paramount's West Coast studio staff, has been managing the RKO Proctor at Mt. Vernon.

Billing Keeps Doug, Jr. Out of Rogers Picture

Hollywood—Joel McCrea, RKO player, has been borrowed by Fox for a featured part in Will Rogers next, "Lightnin'." Douglas Fairbanks, Jr., was to have taken the part but a disagreement over billing caused First National to keep him out of the picture. It is also said that because of plans to star Fairbanks soon he should not play supporting roles.

Canadian Buying Combine Head Reelected to House

Toronto—J. Earl Lawson, chairman of the Exhibitors Co-operative of Canada, film buying pool of 60 independent theatres, has been reelected to the House of Commons.

Score Charges, High Rentals Retard Film Buys in Southeastern States

Exhibitors at Atlanta Meet Refuse to Be Stampeded—Zoning Plan Ready

Atlanta—Exhibitors in this territory are taking their time about buying product for next year. Delegates at the Southeastern Theatre Owners' Ass'n convention held here Monday and Tuesday, almost to a man, admitted they were in no hurry about affixing signatures to contracts for 1930-1931.

General economic conditions which are reported to be unsatisfactory, score charges which are considered exorbitant and rentals that some of the attending exhibitors described as hovering in the neighborhood of heaven are the triple reasons.

Exchangemen, refusing to be quoted, admit that the manner in which new contracts are pouring in is nothing to write headquarters in New York about.

Zoning Another Reason

It may be that, since zoning is now practically set for this territory, sales will take an impetus. Exhibitors at the convention openly declared that misgivings over the extent of the protection afforded first runs and, in particular, producer-affiliated theatres, had influenced them to bear down on purchases until some sort of understanding had been reached.

When Charles C. Pettijohn left here Tuesday night to attend a zoning meeting at Charlotte, he carried with him the details of the plan agreed upon for the Southeast. There are one or two towns in which more protection has been demanded than the distributors in New York are likely to grant, but the impression at the close of the convention was that the plan will be approved practically in toto by distributing and circuit heads in New York.

Included in the speakers at the meeting were: Pettijohn, R. F. Woodhull, representing Dr. Lee De Forest, who could not attend; Montgomery Hill, of Publix-Saenger theatres of North Carolina; M. A. Lightman, national president of the M. P. T. O. A., and "Red" Kann, editor of Motion Picture News.

Following an address by Horace Russell, president of the Atlanta Chamber of Commerce, and an answering address by Willard C. Patterson, district supervisor for Publix in this territory, the trade paper editor spoke.

His subject concerned the independents and their future. Kann pointed out that the stock market, the consequent drop in producers' theatre activities, plus their declared inability to run small town theatres as well as the independents themselves all presaged a healthy future for the unaffiliated exhibitor provided he used ingenuity and showmanship to put over his theatres.

Hill Makes a Hit

Montgomery Hill, who followed, outlined a course in practical showmanship. He said clean theatres, well managed and well programmed, backed up by efficient personnel would always surmount locations and book-

(Continued on page 36)

Brain and Work Way to Theatre Profit Says Hill

Atlanta—Keep your theatre clean, vary your program, make your house comfortable, watch and improve personnel and sell the public hard and often and the problems of theatre operation will dissolve into bigger and better profits Montgomery Hill told the exhibitors attending the Southeastern Theatre Owners' Ass'n convention here this week.

Hill, one of the executives of Publix-Saenger Theatres of North Carolina, brought to the theatre owners the benefits in operation learned by his company through experience and turned them over to the visitors for their benefit without charge.

His address, cryptic and full of meat, was one of the highlights of the convention, was referred to constantly by the speakers who followed him and was described by Charles C. Pettijohn as "the finest talk he had ever heard an exhibitor deliver."

Comfort Emphasized

Hill declared comfort was an important factor in theatre operation and under that heading listed seats, lighting, ventilation, carpets, acoustics, projection, the screen and sound reproduction.

"Get out a flashlight and peer into the corners of your theatre yourself," he urged. "Put yourself in the position of the patron and ask yourself if you would pay money to go into the house as you expect the patron to do. Cleanliness is vital.

"Use contrast in your program. See that it is properly balanced and well put together. Be certain it has variety, class, balance at all times."

On methods of obtaining maximum value from newsreels, Hill said, in part:

"Edit your newsreel. Put speed into it. Make it fit your needs. The newsreel is probably the biggest draw you have for male patronage. See that it opens and closes big."

He stressed the importance of relieving a heavy feature with a light comedy and a light comedy with a different type of short subject. In the presentation of each bill, he told the theatre owners it was vital to introduce color, surprise, life and novelty and to do whatever was possible to make the theatre unusual.

He urged the listeners to remember projection, to see to it that definition is clear

(Continued on page 36)

On the Sidelines at Atlanta

Atlanta—It didn't have to be proved, but the confab of the Southeastern Theatre Owners Association demonstrated clearly the spot—warm one—which Anna Aiken Patterson fills in the thoughts of the Southern crowd.

* * *

For many years, Mrs. Patterson, as publisher and editor of The Weekly Film Review, *espoused the cause of the theatre owners in this territory, answered their questions, premiered their theatres, made speeches and contacted the picture business with women's clubs, particularly throughout Georgia.*

* * *

Then she sold her publishing property, discovered an unruly appendix and dropped from all activity for three months to emerge for the convention this week. Walking through the lobby of the Ansley was a long series of interruptions. Everybody wanted to know how the Patterson health was.

* * *

At the banquet Monday night it seemed, therefore, entirely fitting and natural that Mrs. Patterson found herself at the speakers' table. What the 180-*odd guests didn't know, however, was that it was she who really toastmastered the dinner and not Alpha Fowler.*

Fowler knew only some of the speakers whose names he so glibly called upon.

* * *

When Charlie Pettijohn, Arthur Dickinson and Pete Woodhull passed through Charlotte at 3 o'clock Monday morning, Charlie Picquet, president of the North Carolina M. P. T. O., hopped aboard and traveled into Atlanta for the pow-wow.

* * *

Picquet is an adept at community singing and proved his prowess at the banquet when he led the diners through "Tipperary" and "Pack Up Your Troubles in Your Old Kit Bag."

* * *

Not to be outdone, M. A. Lightman, officially known as the national president of the M. P. T. O. A., grabbed the megaphone of the jazz band leader and staged a similar performance that threatened—some thought bettered—Picquet's capabilities as a note yodeler.

* * *

Mack Jackson, who operates, among others, the Strand at Alexander City, Ala., was telling the delegates something of his difficulties. "It happened at a time when there was a fairly good crowd in the house. But that," he supplemented in a hurry, "was some time ago."

* * *

Willard C., who with Anna A. P., makes up the Patterson clan, had almost forgotten he was a vice-president of the M. P. T. O. A. until a local photographer grabbed him for a mass scene in which Lightman, Nat Williams, Alpha Fowler and Mrs. W. M. Kimbro were the other principals.

* * *

G. E. Ricker, president of the association, failed to attend. He raises tobacco on the side—or maybe he runs theatres on the side—and had 100,000 *pounds begging to be disposed of.*

When Charlie Pettijohn heard about it, he said:

"These poor exhibitors. It certainly is tough."

* * *

Roxy, although scheduled to talk, failed to make an appearance. No explanation was given.

New Contract Form Should Be Hailed By Independents, Allied Leader States

Nathan Yamins Points to Advantages of Pact Drafted By 5-5-5

Washington—Completion of negotiations on the new standard form of license agreement should be the occasion for rejoicing and celebration by every unprejudiced person in the film business, Nathan Yamins declares in current issue of "The Allied Exhibitor," house organ of Allied States Ass'n.

Since the Thacher decision outlawing arbitration chaos has existed in the industry, Yamins' article declares.

"The distributor," he says, "has been unable to get his important playdates; the revenue due him for pictures sold has been held up because of the refusal of exhibitors to give playdates. The exhibitor, on the other hand, was unable to secure the delivery of pictures contracted for because there was no effective machinery to compel the prior run to play the picture. If he had any complaint the only course left to him was the slow and expensive procedure of courts of law. Moreover, the exhibitor lost many rights he enjoyed under the old contract, for after Judge Thacher's decision was rendered, each distributor framed his own contract, omitting several clauses that were inserted in the old contract for the benefit of the exhibitor, who was placed in the position of signing on the dotted line the contract offered him, with the alternative of getting no pictures.

"The adoption of the new standard exhibition contract, legal in all its phases, will change all this. It will restore certainty and order where uncertainty and chaos existed before, and will eliminate the great economic waste that in the last analysis is paid for by the exhibitor and the public. The industry, therefore, will benefit by the adoption of a new standard exhibition contract, but the purpose of this article is not so much to emphasize the necessity of having one uniform contract to be used by every producer selling pictures to the exhibitor, but rather to compare the standard exhibition contract as agreed upon at Atlantic City with the 1928 standard exhibition contract under which every exhibitor contracted for pictures prior to the issuance of Judge Thacher's decision. I start with the premise that every one is familiar with the important provisions of the old exhibition contract, and it will be my purpose, for the sake of brevity, to note only and to explain the important changes.

A Revolutionary Change

"In appearance the new standard exhibition contract presents an almost revolutionary change as compared with the old exhibition contract. The old contract contained 27, more or less, numbered clauses that had only a general application to the transaction that was being negotiated. When the exhibitor was negotiating for pictures he was interested only in the price, run, protection and description of the photoplays, but when a contract was placed in front of him for his signature it contained not only the provisions affecting these important items, but more than 20 other clauses that applied to pictures in general, which because of their length were printed in so small a type as to be practically incapable of being read. In fact, the contract was so formidable in its appearance, with so many fine typed clauses, that it became a habit for many exhibitors to sign on the dotted line without reading provisions that were really important.

"The new standard exhibition contract consists of two parts; one the 'Short Form License Agreement' and the other the 'Standard License Agreement.' The Short Form consists of but eight important clauses, which every exhibitor should read before signing a contract.

"This 'Short Form' agreement is the only agreement presented by the salesman to the exhibitor, and the only agreement with which the exhibitor need concern himself. All other provisions are contained in the 'Standard License Agreement,' which are incorporated into the 'Short Form' by reference only and of course govern every transaction. The exhibitor will be furnished with but one copy of the standard exhibition contract, which he is to keep for reference, but every time he negotiates a contract for pictures he will be presented, for his examination and signature, the usual number of copies of only the 'Short Form.'

"The eight provisions of the 'Short Form' are, first, the license granted; second, the manner of payment, protection and run; third, the type of picture purchased, whether sound or silent, and what type of reproducing equipment the exhibitor has, disc or film; fourth, takes care of representations that pictures are sold on condition that they first secure a prior run; fifth, covers the period for general distribution; the sixth and seventh deal with the manner of acceptance of the application, and the eighth is the voluntary arbitration clause.

Cites Advantages

"The advantage of this new departure to the exhibitor is obvious. His contract is now brief and to the point, and he is almost certain to see that it contains every arrangement agreed upon, because he has so little to read, and because it undoubtedly will now be printed in larger type and more attractive form—since it is so brief.

"Simplifying the contract in this manner, and making ample room in the schedule for all special arrangements, reduces to a minimum all controversies that arise through misunderstandings and verbal arrangements, and in the minds of the Allied committee, who sponsored this change in the contract, this is a great constructive step.

"A discussion of the provisions of the short form agreement, noting wherein it changes any of the provisions of the old standard contract, is next in order, as this is the agreement that the exhibitor will come in contact with frequently.

"The first clause grants the license for the showing of the picture and involves no change in principle. The second clause provides for the payment for film four days in advance of the date of delivery, in place of three days as in the old contract. This, of course, places an additional burden on the exhibitor, but it was agreed to, in fairness to the distributor, in order to allow sufficient time for checks to clear in the case of questionable accounts. There is a new provision, however, that, after the contract has been accepted, credit arrangements can be made by the exhibitor with the home office in New York City, so that it gives an exhibitor of standing the opportunity of eliminating the necessity of payment in advance and places the motion picture industry on the same basis as all other industries where a person's reputation for integrity is recognized.

"The third clause indicates whether the exhibitor is buying sound or silent pictures—one or the other must be crossed out—and also indicates the type of reproducing equipment the exhibitor has. This obviously removes all ambiguity from each transaction, as the contract now specifies whether the exhibitor is buying sound pictures and on what equipment he proposes to reproduce his pictures, so that if the distributor proposes to deliver to him a print that he is not equipped to reproduce, there is no obligation on the part of the exhibitor to change his equipment. Under another provision in the contract the distributor reserves the right to change the method of recording, and if the exhibitor having one type of equipment—we'll assume, for the sake of illustration, that it is film reproduction—specifies in clause three the type of equipment he has, and the distributor subsequently decides to record on disc, both parties to the contract are released as to pictures so recorded. But if the distributor records the same picture on film and disc he must deliver to the exhibitor a picture recorded on the type specified in the paragraph.

Plan Ruling on Score Charge

"It is the opinion of the writer that as this clause is now written, if there is nothing in the schedule with reference to score charges and the exhibitor is entering into a contract for 'sound pictures,' the distributor would be compelled to deliver the picture with the necessary recording for reproduction. If this is so, any additional contracts for so-called score charges are absolutely unnecessary and out of order.

"Clause four is entirely new and was inserted to take care of the situation where subsequent run exhibitors did not wish to run a picture unless they received the benefit of the first-run exploitation in a certain theatre. In the past, whenever this situation occurred and the first-run exploitation did not materialize, either because the first run passed up that picture or because the distributor sold the subsequent run prior to selling the first run and then failed to secure a first run, the subsequent run was made to play that picture or pictures. The new clause provides that the exhibitor may indicate in the schedule that the playing of the picture in a certain theatre is a condition precedent to the playing of the picture in his theatre.

"The fifth clause provides what the releasing period is. While at present the period is blank, it is contemplated that the distributor will have the releasing period one year, with the actual date of commencement and closing of the year,

Experienced

Leading part in the negotiations of the 5-5-5 conferences which drafted a proposed new standard form of licensing agreement was taken by Nathan Yamins, veteran Fall River, Mass., showman.

Yamins, who is a graduate of the Harvard law school and the holder of A.B. and L.L.B. degrees, for years has been a member of various contract committees. He is reputed to be one of the most carefully posted men in the industry on contractual relations.

Document Is Hailed as "Revolutionary Change"; Styled Simple

of course changing from year to year—that is to say, if the distributing year begins Sept. 1, 1930, and terminates Aug. 31, 1931, the next year the contracts would be changed to read beginning Sept. 1, 1931, and terminating Aug. 31, 1932. Therefore, if the releasing period is actually one year, and it is possible, of course, that different distributors may have different releasing periods, the exhibitor should take the pains to examine what the releasing period actually is, and how it conforms to his own arrangements.

"Should the exhibitor find that he needs more playing time than is given him by this clause, he should take care of this to compel the prior run to play the picture. If he had any complaint the only course left to him was the slow and expensive procedure of courts of law. Moreover, the exhibitor lost many rights he enjoyed under the old contract, for after Judge Thacher's decision was rendered, each distributor framed his own contract, omitting several clauses that were inserted in the old contract for the benefit of the exhibitor, who accepted or rejected, unless an agreement to the contrary is specifically signed by the exhibitor.

"The eighth and last paragraph in the Short Form is the voluntary arbitration clause, which the exhibitor may reject by crossing out, and which the distributor also may reject by crossing out before the exhibitor signs his application. Inasmuch as the matter is to be treated later, this particular part of the new contract will be omitted in this article.

"As previously stated, the above eight clauses are the clauses that appear in the Short Form license agreement which the exhibitor is called upon to sign, and it is hoped that this article has made clear the changes that have been made. But though the exhibitor does not sign the standard license agreement containing 26 odd clauses, every transaction is nevertheless governed by this agreement. When he signs the short form the larger agreement becomes part of the transaction by incorporation or adoption. Hence, it is important that the exhibitor also become acquainted with the manner in which the new standard license agreement changes the provisions of the old standard exhibition contract.

26 Clauses in Pact

"The standard license agreement, a copy of which will reach the hands of every exhibitor, but which the salesman does not carry with him nor present to the exhibitor at the time of negotiating for pictures, contains 26 clauses, but aside from bringing the language up to date so as to take care of the sound picture situation, there have been only a few important changes, and those will be noted here.

"The old standard contract was all exclusive, and no additional clauses could be added unless they were on a separate rider attached to the contract, and this had to be signed by the exhibitor. The new standard license agreement changes this and provides that added clauses may be written or printed in the schedule under the caption 'Added Clauses.' Exhibitors becoming acquainted with the eight clauses in the 'Short Form' agreement should therefore examine the schedule carefully to see if anything new has been printed therein as an added clause, and if so should read the added clause carefully to make certain that they understand it and that it has their approval before signing. It is only fair to state that added clauses can not be added indiscriminately, as they must not be inconsistent with any provisions of the standard contract.

"The new standard license agreement now contains a clause that did not appear in the old contract, but which was made part of the old contract since sound became a factor by printing it on a rider attached by every distributor to every contract for sound pictures. This clause provides that the exhibitor warrants, first, that his sound equipment will operate reliably and efficiently to reproduce the

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Iowa Unit Joins Allied and Plans Protection Fight

Des Moines—Allied States Ass'n.'s first objective was gained here when the Allied Theatre Owners of Iowa was formed Tuesday and voted affiliation with the national body headed by Abram F. Myers. Forty of the 50 exhibitors attending the sessions here paid dues in the new association, of which Tom Arthur of Mason City is president.



E. P. Smith

Fred Hagerman is vice-president of the association and S. P. Martin secretary and treasurer. Martin has been making a study of what he says are the illegal demands of Publix on zoning of the state. No action was taken on the zoning question at Tuesday's meeting, but the independent exhibitors are planning court action to prevent imposition of any unfair protection. A number of committee meetings have been held in connection with this plan of procedure. On the committee, in addition to Martin, are: Earl Nue, F. P. Puffer, F. P. Hageman, Clifford Niles, E. O. Ellsworth and Harry Hersteiner. Directors will map the association stand on zoning. Niles is chairman of the board.

E. P. Smith, veteran president of the Iowa unit, withdrew when objection was made that he is not a theatre owner, although 20 members present asked him to represent them. Thanks were voted to Smith for his years of service without salary.

Rumor of dissatisfaction in the ranks of the organization was inferred when Smith stated that 50 members of the M. P. T. O. of Iowa, the old organization, who are paid up until January plan to hold a meeting in fall. Membership rates in the new organization run from $25 to $100.

The Des Moines Film Board, in an effort to secure a result satisfactory to all, called a meeting in which Harry Weinberg, Wes Mansfield and E. P. Smith represented the theatre men. The independent theatre men refused to accept this committee as representing them. Mansfield, once very active, is now not in the theatre business. Miss Margaret McGrevey sent out a letter to all the theatre men asking them to meet here to select a committee representing them at the Film Board meeting.

The result of the letter was a meeting at which independents, represented by 20 "strong men," refused to meet the demands of Publix and stated that a number of theatre owners wanted protection against their competitors if there was to be distribution of clearance arrangements.

For years the greatest difficulty in organizing the independent theatre men has been to get them to share a common viewpoint, forgetting their own individual problems to fight for a common problem. Now they are more nearly united than they have ever previously shown themselves and are thoroughly aroused to make a decided stand against what they feel is an important encroachment upon their rights. If they do not show the big fellows that they can not get away with this, then the small theatre men might as well give up completely and immediately. "We have been approaching this for some time," said one leader.

Of the 400 theatres in Iowa, 20 to 25 locations are handled by the chain stands. In their fight against Publix the independents are including the A. H. Blank chain and the RKO group as their enemies in common with Publix. In Des Moines Publix controls the Paramount, the Des Moines, the Strand, Garden and Palace, which leaves but two small downtown houses and three suburban houses beside the two east side houses as independent theatres. Publix owns the Capitol at Newton, the Paramount, Strand, Palace at Waterloo, the Casino and Strand at Marshalltown, the Paramount, State, Palace at Cedar Rapids, the Columbia, Garden at Davenport, the Fort, the Spencer at Rock Island, Ill., and the LeClare at Moline, Ill.

Three Iowa theatres of the Publix chain located at Sioux City, Missouri Valley and Council Bluffs are controlled by the Omaha office. RKO has just three points in Iowa, Des Moines, Cedar Rapids and Davenport. The Central States Theatres, which is the organization of which A. H. Blank is head, with Harry Weinberg as his manager, controls 19 theatres, the Capitol, Ames, Twin Star, at Ames, the Rialto at Boone, the Rialto, Palace, at Burlington, the King at Albia, Ritz at Chariton, Rialto, Capitol, Strand, at Clinton, Rialto, Strand, at Fort Dodge, the Inglert, Garden, at Iowa City, Palace, Bijou, at Mason City, Strand at Oelwein, and the Ritz and Majestic at Centerville, of which they take possession Sept. 1.

'Stuff Life, Mates!



The rigors of theatregoing in summer
—Life

Reported Friction Stops Steffes Des Moines Visit

Minneapolis—Because of reported friction in the committee of exhibitors sponsoring the organization of a new Iowa-Nebraska association to affiliate with Allied States Ass'n., W. A. Steffes, general manager of Allied, did not attend the Iowa meeting Tuesday.

Legal Copyright Factor Important In New Contract

(*Continued from page 32*)

recorded sound with adequate volume and high quality, and second, that if the recorded sound contains copyrighted music he has or will have the legal right to perform publicly such copyrighted music. The important difference between this clause and the clause appearing on the rider to all old contracts is that in the latter the exhibitor warranted that he had a license from the American Society of Publishers, Authors and Composers. If he had no such license there was an automatic breach of warranty which permitted the distributor to cancel his contract.

Warranty Not Required

"Under the provision as it now stands, the exhibitor is not compelled to secure this license, and whether or not he has the legal right to perform the musical composition publicly then becomes a question of law for the courts to determine, and until determined the distributor can not cancel the contract for any alleged breach of warranty. It can readily be seen that this change is of immense value to the exhibitor, as it removes a powerful weapon from the agents of the society, who may be making an unreasonable demand during negotiations for a license.

"In view of the warranties made by the exhibitor, the distributor in turn makes certain warranties. The distributor warrants in the new contract that he shall deliver to the exhibitor a print 'in physical condition for exhibition, and if the license is for sound motion picture, which will clearly reproduce the recorded sound in synchronism therewith.' This provision is entirely new, and is of great advantage to every exhibitor, for here is a guarantee in the form of a warranty, that the print is in condition to be projected and that the sound is properly recorded. In view of this provision, if the exhibitor is properly equipped he need not accept any motion picture that is not properly recorded, and moreover even has a claim against the distributor for breach of warranty. The writer knows of several instances during the past year, one in particular, where the recording and sound was notoriously poor, and because of the absence of this provision in the old contract, the exhibitor was compelled to play and pay for these pictures.

"Another change that is of benefit to the exhibitor is the provision in the new contract for payment when pictures are being played on percentage. The old contract stipulated that payment was to be made daily, and it was a technical breach of contract if payment was not made daily. The new contract provides that when pictures are played on percentage, the distributor share becomes due at the end of each day's performance, but it is to be paid daily only if demanded. Moreover, the old contract provided that the distributor, through his representative, was to have access to all the exhibitor's books for a period of 60 days for the purpose of verifying the box-office statement. Under this provision it would appear that the distributor could examine any and all entries in his books, and in this manner could, if he desired, secure a complete picture of the exhibitor's business. The new contract changes this by giving the distributor the right to examine only the entries relating to the gross receipts of the picture in question. Under this provision, the exhibitor may cover every item in his books except the actual entry of the day's business and in that way protect his business from becoming public property.

"For the purpose of reducing the number of examinations from 60 days to four months. This change is, to my mind, of inestimable advantage to every exhibitor, as it clearly gives him the right to keep inviolate his private business, and the distributor representative sees only what he should be interested in and no more. Another beneficial change when pictures are being played on percentage is the provision in the new contract that when an exhibitor pulls a percentage picture before the completion of the agreed run, the distributor's share for the incompleted run is based on 65 per cent of the last day's receipts of that picture instead of on the basis of 75 per cent as in the old contract.

Playing Order an Advantage

"Another important change in the new contract is the provision that the exhibitor shall play all pictures in the order of their release, but 'order of release' is defined not as the announced order, but the order in which the pictures are first played for three consecutive days at regular prices of admission in the exchange territory (tryout, previews and pre-releases are excluded). To make the meaning of this provision clear: Suppose distributor A announces his releasing schedule of production No. 1 on January 1, production No. 2 on January 8, production No. 3 on January 15, production No. 4 on January 22 and production No. 5 on January 29. Suppose further exhibitor X, because he is affiliated, or is a favored exhibitor, is allowed to exhibit his pictures in the following order, production No. 1 first, No. 4 second, No. 3 third, No. 5 fourth and No. 2 last. The order of release now becomes Nos. 1, 4, 3, 5 and 2, and every exhibitor in that territory has the right to exhibit the pictures in the same order. The advantage of this to every exhibitor is that whether they are first or subsequent run exhibitors, they enjoy the same benefit and priyilege that the favored exhibitor may enjoy. In other words, the underlying thought is that what is fair for one is fair for the other.

"It is provided, however, that if the exhibitor does not find it convenient to exhibit his pictures in the order of release as above determined, he may jump an earlier release, providing he gives a date for the picture jumped to be played within 30 days from the first date of showing of the picture that is to be played out of the order of release. This provision is entirely new. The old exhibition contract did not provide that pictures be played in the order of release, but it became the practice of distributors to stamp this provision on every contract, and when so stamped the exhibitor was under obligation to play them in the order of announced release. Under this arrangement favored accounts were permitted to play pictures out of order of release, and when a distributor happened to have a "hit" he usually availed itself of this provision and insisted upon having all prior releases played or paid for before accepting a date on the 'hit.'

"The advantage of the new provision to the independent exhibitor is obvious. He now knows in what order he and every other exhibitor should play the pictures under contract, he knows further that no favorites are being played and then, should he desire a little flexibility in his playing arrangement, he has the means of obtaining it. Another indirect advantage of this provision is that it serves as a safeguard—the exhibitor now can not let poorer pictures accumulate and then run them one after the other and drive away his patronage—he must devise ways and means of working off all pictures under contract so that his performances will be of consistent quality.

"Another provision that is entirely new was inserted in the new contract, aimed also to eliminate the granting of favors to one exhibitor which probably would react to the detriment of other exhibitors. This provision is that if protection granted shall affect alike two or more theatres, a waiver of such protection period by the exhibitor as to one of such theatres shall be deemed to be a waiver of such protection period as to all such theatres. For example: Theatre A has 30 days' protection over theatres B, C and D. Theatre D was satisfied to run 30 days after A, because at the time of executing the contract he knew that theatre A had the same protection over B and C, who were his competitors. Let us assume that later theatre A acquires theatre C or wants to permit theatre C to play a picture 14 days after it has run in A. As to that picture, theatres D and B have the right to demand prints 14 days after the completion of the run in A.

Favoritism is Out, According To New Contract

Independent Advantage Cited

"The advantage of this provision to the independent exhibitor is obvious—it is a guarantee to the exhibitor that his competitor can not secure an unfair advantage once the contract is entered into. That this advantage is not merely theoretical is evidenced by the numerous complaints that came in to the Allied committee arising out of just such situations.

"One slight change has been made in the new contract with reference to the time of delivery of a print by the distributor. If delivery was made to a common carrier under the old contract it had to be made so that it was scheduled to arrive one hour before the opening performance. This was sufficient in the days of silent features, when rehearsals were unnecessary, but the old provision was inadequate to take care of the rehearsals that are essential to the proper reproduction of a sound picture. Hence, it is now provided that the delivery shall be made, if to a carrier, in sufficient time for inspection and projection before the usual time for the opening of the theatre.

"One of the most important changes in the new standard license agreement is the adoption of a provision that automatically starts the flow of pictures in any given territory and gives the exhibitors in that territory a guarantee that they will be able to play pictures released within a reasonable time and before they become out of date. Under the old standard exhibition contract, if a first-run exhibitor desired for his own convenience to hold up a date on a picture already released, he could readily do so, regardless of the hardship this might work on all subsequent runs. If he failed or refused to date a picture, the old contract provided that the distributor 'may designate the exhibition date,' and if the first run account was a valuable account, it obviously was to the interest of the distributor not to antagonize this account by assigning a play date. Moreover, if the distributor did actually assign the exhibition date so that the picture would be cleared for subsequent runs, the first run exhibitor could defeat this by paying for the picture and postponing the play date indefinitely.

"This was the source of more complaints from exhibitors throughout the country than almost any other provision in the old contract, because the subsequent run exhibitor found that pictures he had contracted for were not made available to him because of neglect or the refusal of the first run to exhibit that picture, and this compelled him to buy other pictures and the exhibitor frequently found that he had to contract for a group in order to get the few he needed to replace those he couldn't exhibit through no fault of his, resulting usually in an overbought condition.

Must Show in 90 Days

"The new standard license agreement remedies this situation by making obligatory on the first run exhibitor, if he wants to secure the full length of the protection given him, to

Allied Directors at Their Recent Meeting in Middle West



When Allied directors met. A view of Allied Seates Ass'n chieftains taken at their recent meeting at Spring Park, near Minneapolis. The Allied directors chartered a cottage at the lake resort for their sessions. In the photo are: Henry A. Staab, executive secretary of the Wisconsin unit; Oscar Hanson, sales manager of Tiffany; T. E. Mortsensen, publisher of Greater Amusements; W. A. Steffes, general manager of the Northwest exhibitor unit; Steve Bauer, Allied delegate from Wisconsin; H. M. Richey, general manager of the Michigan unit; Abram F. Myers, Allied president; Col. H. A. Cole, president of the Texas unit; Aaron Saperstein, head of the Illinois Independent Exhibitors.

90 to 125 Days Maximum Wait For Second Runs

(*Continued from page* 33)

exhibit a picture within 90 days after its scheduled release date. If he fails to do so the protection starts on the 90th day, and even if the first run exhibitor had more than 30 days protection, his protection ends 120 days after the general release date, and whether exhibited or not it then becomes available to the second and subsequent runs. With this provision, once an announcement is made of the release date of a picture, the second run knows definitely the longest time he will have to wait before it becomes available to him will be between 90 and 120 days after the release date, depending upon what protection the first run has over the second.

"It follows, of course, that once the picture is made available to the second runs, it is already cleared so that in due course it becomes available to subsequent runs.

"The new contract has been drawn to give the subsequent run exhibitor considerably more freedom in the matter of advertising his pictures than he possessed under the old contract. Formerly the subsequent run exhibitor was precluded from advertising his picture in any manner until the completion of the prior run. This obviously worked a great hardship where the subsequent run followed close on to the prior run, so that his pictures did not receive the proper exploitation. The new contract provides that if the subsequent run exhibitor's date of exhibition comes within 15 days of the last day of exhibition of the prior run, he may nevertheless use legitimate means of advertising his picture, even before the picture has completed the prior run.

"The new contract also gives the exhibitor relief when he is prevented from exhibiting a picture because of causes beyond his control. Under the old contract the exhibitor was not excused from exhibiting a picture when he was prevented from doing so for causes beyond his control, unless those causes continued to exist for 90 days. If the exhibitor had an accidental fire compelling him to close for repairs for 60 days, all pictures that he should have played during that period would have to be played after he reopened. This obviously worked to extend the life of all his contracts by 60 days, so that he necessarily was playing pictures 60 days older than had been his practice. Under the new contract, all pictures that he should have played during that period are automatically removed from the contract and when he reopens he starts anew with the later releases.

"Another change of minor importance is in the provision dealing with accessories and advertising matter. Under the old contract the exhibitor agreed to buy everything from the distributor—he could not purchase advertising matter of any sort from any source except from the distributor, though the provision was never enforced. Under the new agreement the exhibitor may purchase accessories or advertising matter anywhere, but if he buys any from the distributor, he agrees not to resell them nor to lease them to another exhibitor.

Eliminations Seen an Aid

"The provision perhaps most exhibitors will be interested in is the 'elimination clause.' The old contract provided that if an entire

What a World!

By the time you're important enough to take two hours for lunch, the doctor limits you to a glass of milk.

Changes Made in Clause Governing Accessory Sales

group of pictures were contracted for, the exhibitor could eliminate 10 per cent by paying half of the contract price. This provision had its origin at the Federal Trade Conference in New York and was inserted in the 1928 contract also as a method of overcoming some of the evils of block bookings, for it gave the exhibitor the opportunity of laying the bad pictures on the shelf by assuming half the loss, and the distributor assumed the other half. To my mind this was a valuable privilege, but unfortunately very few exhibitors took advantage of it, because undoubtedly they could not afford, in view of business conditions, to pay any part of the price of a picture that they did not use. That this privilege was valuable to the exhibitor and costly to the distributor, if exercised generally by the exhibitor, was indicated by the methods adopted by the distributor to prevent its use. Since the elimination could be exercised only if an entire group of pictures were purchased, distributors printed into their schedules 'number of pictures offered—number of pictures purchased——' and if the exhibitor bought 49 out of 50 pictures, he lost his right to elimination.

"The new contract now provides that if the exhibitor has purchased 20 or more picture features, the average price of which is $250 or less, he may eliminate 5 per cent without any payment whatever, and if the pictures are contracted for on a percentage basis, the exhibitor may eliminate 5 per cent without any payment, if the distributor has averaged $250 or less on the pictures that have previously played on a percentage basis. There is one important qualification—when the price of the picture is fixed and the exhibitor wishes to eliminate it, he pays for the picture at the time of cancelling, but the price is returned to him in its entirety at the termination of the contract. When the picture is to be played on a straight percentage it may be eliminated without any payment whatever. This provision is of inestimable value to every exhibitor whose average price per picture is $250 or less—it absolutely enables him to shelve 5 per cent of the pictures he has contracted for, and since it costs him nothing to exercise this right, there is no excuse for playing a poor picture, or in other words he can now select 95 per cent of the pictures for exhibition. This 5 per cent elimination without payment is of tremendous advantage to the exhibitor, and the loss is assumed entirely by the distributor. To this extent it is a decided improvement over the old contract in which the loss was shared equally by the exhibitor and the distributor.

Embodies Old Clauses

"However, the new contract carries over many of the provisions of the old contract without any change in principle, such as the old roadshow clause, the provision for payment in case of loss or damage to prints, the reissue clause, the minimum admission price clause, the clause relating to the right to exclude on racial or religious grounds, the provision as to time of acceptance of the application and other clauses with which every exhibitor has become familiar by this time.

"It is my humble opinion that the new contract, both in form and in substance, is a decided improvement over the old contract and offers the exhibitor many advantages that he did not have previously. I personally feel proud of having been given this opportunity as a representative of the independent exhibitors to contribute of my time and effort towards making this instrument.

"The contract represents a sincere effort on the parts of all those members of the 5-5-5 conference to understand the problems of the industry and to help solve those problems, and this article would not be complete if I did not pay tribute to Sidney R. Kent and Abram F. Myers, whose leadership, diplomacy, broad vision and complete knowledge of the various ramifications of this industry made this new contract possible. To them every person interested in this business owes a debt of gratitude."

$21,100 Seattle Gross for Norma Shearer Picture

Seattle—Popular Norma Shearer kept business up to capacity all week at the Fox Fifth Avenue in "Let Us Be Gay" and outdistanced other first-run films by a wide margin. The picture was well received by critics and audiences alike.

"Hell's Angels," in its second week at the Fox at $1 top and a two-a-day policy, failed to gross as much as it would have on a continuous performance basis at regular prices.

Clara Bow's diminishing popularity was evident at the Paramount, where "Love Among the Millionaires" was the attraction. While the gross exceeded that of "True to the Navy," it was still below former levels.

Weather, hot.

Estimated takings:

"HELL'S ANGELS" (U. A.) (Second Week)
FOX—(2,450), 25c-50c-75c-$1, 7 days, 2 a day. **Other attractions:** Fox Movietone news, Owen Sweeten's band, Jean Harlow in person. **Gross:** $12,071. **Rating:** 110%.

"LET US BE GAY" (M-G-M)
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-75c, 7 days. **Other attractions:** Fox Movietone news, Fanchon-Marco stage unit. **Gross:** $21,101. **Rating:** 150%.

"MAN FROM WYOMING" (Paramount)
METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, Lloyd Hamilton comedy, Paramount song cartoon. **Gross:** $6,100. **Rating:** 100%.

"LOVE AMONG THE MILLIONAIRES" (Para.)
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount news, Publix stage unit, Arthur Clausen and band, Stanleigh Malotte at organ. **Gross:** $13,000. **Rating:** 108%.

Six New York Theatres To Be Reopened by Fox

Six New York theatres will be opened by Fox Theatres Aug. 29, which is the official starting date of the new season at company houses. More than $1,000,000 has been spent remodeling these houses, it is stated. The theatres are the Audubon, Crotona, Manhattan, Valentine and U. S. On that date also, the Riverside, combination house, opens as a Fox theatre.

M-G-M Casts Four

Hollywood—Charles Bickford, Lewis Stone, Kay Francis and Leila Hyams have been assigned the featured roles in "The Passion Flower" by M-G-M. Wm. C. de Mille will direct the talker, which is adapted from the novel by Kathleen Norris. Miss Francis was borrowed from Paramount for the part.

Comerford Leads In Pennsylvania Coal Peace Move

Peace in the anthracite coal fields of Pennsylvania has been established largely through the efforts of M. E. Comerford, working through the agency of the M.P.T.O.A., of which he is a director. President M. A. Lightman, Vice-President Frank Walker and Ed Fay, chairman of the board of directors, handled the New York end of the negotiations for the five-year agreement.

Points of contact with the financial and executive heads of the coal companies were established by Comerford, who then took an important part in helping to assure endorsement of the proposed agreement by miners during their convention at Scranton. A strike, it is said, would have meant a direct and indirect loss of wages of $2,500,000 a day and would have disorganized the coal region of the state.

Comerford's efforts were lauded at a meeting at Scranton by Secretary of Labor James J. Davis. Lieut. Gov. Arthur James of Pennsylvania, an associate of Comerford in the theatre business, also spoke at the Scranton meeting.

Bankers to Check Warner Money-Bags?

(*Continued from page* 19)

Trade circles buzzed during the week over Warner affairs. Ever since the director's meeting when the common dividend was passed, there had been a falling off of the company's stock, which reached a new low of 24 1-4 after having sold as high as 80 earlier in the year.

Decline of film grosses and too-speedy expansion in the theatre field were ascribed in financial circles to the passing of the dividend.

Report that John J. Raskob had sold out his holdings while the stock was up brought a denial from Raskob's office, asserting that he still is holder of a "substantial" number of shares.

Whether or not the company will adopt a policy of disposing of assets is one angle that interests the trade. Sale of some of the Warner theatres to RKO was reported to be under consideration as a means of raising additional capital.

The company has started a general retrenchment policy in its distributing organization and in First National, letting out 200 employes in various departments during the week.

Actress Recovering

Hollywood—Anna Q. Nilsson has been dismissed from the hospital and has returned to her home in Beverly Hills. She plans to make a talker sometime this fall.

M-G-M Preferred Dividend

Dividend of 1¾ per cent on the preferred has been declared by M-G-M directors. It is payable Sept. 15 to stock of record Aug. 30.

Martha Sleeper Cast

Hollywood—Martha Sleeper has been given an important role in "The New Moon," a talker which features Lawrence Tibbett and Grace Moore, opera stars. Jack Conway is directing the production.

RKO Building at Waterloo

Waterloo, Ia.—Reports are current here that RKO is considering building a theatre in the downtown district.

Scores, Rentals Retard Film Buys In the Southeast

(Continued from page 30)

ings. The text of his speech appears elsewhere in this edition.

Pettijohn, scheduled to speak on the new contract, touched on that subject lightly and then switched to zoning which he described as the most vital problem facing the industry today.

"I haven't read the new contract," he said. "I do know the committee started out to shorten the old form which ran nine pages and ended with one that runs nineteen. I say I haven't read it, but I like the short form best.

"I may not be popular when I finish, but I'm going through anyway. I am going to tell you in one minute and a half what I've learned in 16 years in this business. I don't own a share of film stock. I don't care who does the most business next year and I like some people in the business better than I do others.

"Eighteen years ago I was retained by an independent exhibitor organization to solve the music tax problem. I advised them to pay it. They didn't like the suggestion, but they are still paying it. Then I went to work for a film company where they paid me every Saturday night. Then I went to work for the producers and distributors and they pay me every week. The first week they don't, I'm through.

"Now let me tell you what is wrong. It's suspicion. Eliminate it and it'll be a whole lot better for everybody. If you want to know why the old standard contract flopped I'll tell you. It was a question of cheating. Fifty-fifty. Fifty for the exhibitors and fifty for the distributors. Both are to blame."

Hits "Irresponsibles"

Then Pettijohn launched into a variety of topics. He said irresponsibles were responsible for launching trouble in the industry and added, in his opinion, it was ninety per cent the radio that caused the terrific slump in the business which prevailed prior to the advent of sound.

"I know how it is. I would prefer to listen to Amos 'n' Andy than to sit through many of the pictures my clients make. Somebody now will report I was taking a crack at one of my clients, so let me put it this way: I would rather listen to Amos 'n' Andy than read any trade paper editorial ever written.

"This is the only business I know of where the two sides of the fence are natural enemies. Something has been said here about blind booking. Certainly, we'll sell you 40 pictures at $20 each or each one individually at $50 or $60. That means you'll have to bear the selling cost. You wouldn't buy eggs one at a time, would you? Blind buying is just too bad for the exhibitor.

"How much more do you tell your audience when they buy their tickets? They either like the picture or not and you don't worry. You don't give them a 25 per cent reduction if they're dissatisfied, do you?

On protection, Pettijohn advised his listeners not to worry about the contract, but to lend their efforts to voluntarily work out their own zoning before that right of "home rule" is taken away from them.

M. A. Lightman followed Pettijohn and described the successive steps by which the 5-5-5 committee came into being and the conferences that led to formation of the impending standard contract. He stressed the need for exhibitor organization and told the Southeasterners they must have it regardless of what national unit they voted to join. Later, "Pete" Woodhull spoke and also stressed the same point.

Nat Williams of the Rose theatre at Thomasville, Ga., was elected president to succeed G. E. Ricker. This proved to be a convention surprise since the constitution and by-laws provided nominations must be filed thirty days in advance of election. On motion of R. B. Wilby these rules were set aside. The move was first defeated, reconsidered and then finally unanimously adopted.

O. C. Lam, of Rome, Ga., was re-elected vice-president, and Love B. Harrell, of Waycross, secretary. Roy E. Martin, G. E. Ricker, Mrs. W. M. Kimbro, E. F. Boyd, W. J. Brackin, Alf Fowler, A. C. Gortatowsky, J. J. Powell, and R. B. Wilby were re-elected directors. Ricker replaced N. H. Williams and Hugh Manning replaced J. C. H. Wink. The board was increased to allow adequate representation from Alabama, Florida and Tennessee, the new members being Milton Starr and Sam Borisky of Tennessee; Col. T. E. Orr, Mack Jackson and M. G. Lee, of Alabama, and B. S. Donnan and Mitchell Wolfson, of Florida.

The next convention city is to be determined by the board at a later date. About 60 theatre owners attended.

The Big House

Atlanta—"Some years ago while traveling I had occasion to stop over at a railroad junction town. I asked the station master if the town had any particular interest. He said it was the seat of the state insane asylum.

"Would you like to see it?" he asked.

"I agreed, and was taken on tour, noted how beautifully the grounds had been laid out and how quiet the scene was. Suddenly, I came across a group of forty individuals accompanied by one guard.

"'Are all these people crazy?' I inquired.

"'Yes,' said the guard.

"'Well,' I asked 'aren't you afraid that they'll get together some day and pounce on you? Then what'll you do?'

"'Listen, mister,' said the guard, 'they're too crazy to think of such a thing.'"

Told by Pete Woodhull to the Southeastern Theatre Owners' Association in stressing the ned of exhibitor organization and in pointing out why he thought it could never be brought about.

"Pro" for Thumb Course

John A. Winters, golfer who played with the Brown University golf team for three years and more recently was the professional of the Exmoor Country Club in Chicago, has been selected to act as instructor and professional for the new Kew Gardens indoor miniature golf course which opens Monday night in the former Kew Gardens Theatre at Kew Gardens, L. I.

Brain and Work Way to Theatre Profit Says Hill

(Continued from page 30)

and that pictures are projected smoothly. "Spend money when you do to improve your projection," was his advice.

Urges Talker Previews

It was Hill's idea that sound pictures should be previewed in all instances and an observer stationed in the auditorium to control the volume. "Place him four or five rows from the back of your orchestra," remarked Hill. "Shut your eyes and turn your back to the screen in order to judge if the sound is natural. It is a good idea to step up the fader whenever titles are flashed since our experience shows this enhances values. The same practice would be a good one to follow with gags. We have demonstrated this helps."

"Personnel represents one of your most important problems. Have you the best you can get? Are you training them to do their best work? Are you imparting some of your own enthusiasm to them? Ushers and doormen are important. They help to sell tickets. They are your representatives. You should plan their work for them, teach them the feel of the business and make them at all times enthusiastic.

"Analyze the appeal of the pictures you offer the public and, once having established your sales points, sell the public as hard as you know how. The mediums are many. I think you should edit your trailers so that they don't give away too much of the story. Remember also your front is your show window. It should be atmospheric; it should endeavor to induce the public to come in to see what you are selling.

"In your lobbies, strive for contrast, environment and flash. Use newspapers; they give you a daily selling value. You must analyze your selling points, then emphasize them in your copy. You must capture the public's attention, appeal to the women and the mental age of your audiences, sell them the reliability of your house and sell sound.

"Billboard advertising is expensive. Too many advertisers are using outdoor boards today. They are fine to sell a title or a story, but remember for children patronage you must use pictorial material. If you run two changes a week, stress one of them, not both. You'll make more money that way. If you go in for contests, ballyhoos, remember the stunts must always be unusual to capture attention.

Goodwill Vital

"Remember the need to develop goodwill. Everything centers around it. As the town progresses, it carries the exhibitor along with that progress. If your town doesn't progress and you do nothing to help it, you cannot expect to make progress. People fall for service and service can overcome locations or bookings. Today you have many factors to compete with, not merely the theatre down the street.

"Brains are in demand today more so than ever before."

Punny

If you don't give me a coupla lumps of Zukor for my demi-tasse and Laemmle alone, I'll have to movie.
—Judge.

Chilled Weather Favors New $2 N. Y. Openings

Amid a blaze of elaborate ballyhoo, the Howard Hughes much heralded "Hell's Angels" takes off from the New York Criterion and Gaiety screens simultaneously Friday night. The weather, considerably cooled from the torrid spell of a week ago gives the newcomer a big break, because both houses are without refrigerating systems and the heat usually pinches the b.o.

"Moby Dick," a Thursday opener, is the third $2 attraction to open a dark house, lighting the marquee of Warners' Hollywood as a new-season attraction.

The previous week saw average business, seasonal but not heart-breaking, at all except a few main stem houses. The Capitol and Roxy were outstanding, considering the heat, with others keeping very close to par.

Estimated takings:

"THE BIG HOUSE" (M-G-M)
ASTOR—(1,120), 50c, 75c, $1.00, $1.50, $2, 7 days, 8th week. **Other attractions:** Comedy "College Hounds"; newsreel. **Gross:** $19,568, great; a spurt of $2,500 over last week.

"OUR BLUSHING BRIDES" (M-G-M)
CAPITOL—(4,700), 35c, 50c, 75c, $1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone News, presentation ("The Invitation to the Dance"). **Gross:** $77,892, splendid for this, warranting a holdover.

ALL QUIET ON THE WESTERN FRONT" (Univ.)
CENTRAL—(922), 50c, 75c, $1.00, $1.50, $2.50, 8 days, 17th and final week. **Other attractions:** None. **Gross:** $14,263, last 8 days.

"THE LITTLE ACCIDENT" (Univ.)
GLOBE—(1,050), 35c, 50c, 75c, 7 days. **Other attractions:** Comedy "The Golf Specialist," Screen Snapshots, newsreel. **Gross:** $13,002, fair; near par.

"GRUMPY" (Para.)
PARAMOUNT—(3,700), 40c, 50c, 65c, 85c, $1.00, 7 days. **Other attractions:** Pathe Review No. 20 and "Sporting Brothers," short. **Gross:** $57,835, one of the worst summer weeks here.

"RAFFLES" (U. A.)
RIALTO—(1,904), 65c, 85c, 4th week. **Other attractions:** Comedy "Neighboring Neighbors," Lee Morse, Paramount News, cartoon "Barnacle Bill." **Gross:** $39,790, plenty healthy.

"MANSLAUGHTER" (Para.)
RIVOLI—(2,103), 35c, 65c, 85c, 7 days, 2nd week. **Other attractions:** Comedy "Accidents Will Happen," "New Rhythm" by orchestra, Paramount News. **Gross:** $26,971, so-so.

"COMMON CLAY" (Fox)
ROXY—(6,200), 50c, 75c, $1.00, $1.50, 7 days, 2nd week. **Other attractions:** Newsreel, overture and vaudeville. **Gross:** $108,367, one of the season's best and a holdover.

"THE FLIRTING WIDOW"
STRAND—(3,000), 35c, 50c, 60c, 85c, 7 days. **Other attractions:** Short "Temple of Silence," "Rose Knights" comedy, "Yama Kraw" shorts "Voice of Hollywood." **Gross:** $19,384, still in the depths at this house.

"DAWN PATROL" (F. N.)
WINTER GARDEN—(1,493), 35c, 50c, 65c, $1.00, 7 days, 4th week. **Other attractions:** Joe Frisco in the "Song Plugger." Newsreel. **Gross:** $28,486, holding up heavily.

Plans Xenia House

Xenia, O.—James T. Hibbert, owner of the Bijou, will build a new $125,000 house in the business district, for which Cincinnati architects have been selected. Talkers will be featured, although large stage will be provided to take care of legitimate productions, if necessary.

"Quiet," Oakie Battle for Top Spot at Omaha

Omaha—Continued hot weather aided in herding the folks into the shows last week. All houses held up well, except the State, which is without refrigeration.

"All Quiet on the Western Front" (U.) and "Sap from Syracuse" (Par.) tied the town with a 125% rating each. Former war yarn at the Paramount piled up $10,000. At the World, "Sap" did $11,875, backed by a strong vaudeville bill.

Orpheum had no difficulty in making a 100% week with "Lawful Larceny" (Radio). Gross was $14,500. State slipped to 75% the first half with "The Love Racket" (F. N.), bringing in only $1,575. Last half, "Honky Tonk" got $1,800, or 80%.

Estimated takings:

"ALL QUIET ON THE WESTERN FRONT" (U.)
PARAMOUNT—(2,900), 25c-60c, 7 days. **Other attractions:** Universal news, comedies, and organ. **Gross:** $10,000. **Rating:** 125%.

"SAP FROM SYRACUSE" (Paramount)
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Four Publix acts, headed by the Maxellos; Paramount news, house ballet, Billy Meyers and band, shorts. **Gross:** $11,875. **Rating:** 125%.

"LAWFUL LARCENY" (Radio)
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Four R-K-O acts, headed by Eddie Nelson, Pathe news, shorts. **Gross:** $14,500. **Rating:** 100%.

"LOVE RACKET" (F. N.)
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $1,575. **Rating:** 75%.

"HONKY TONK" (W. B.)
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $1,800. **Rating:** 80%.

McCormack Film Scores Par on a $16,000 Gross

Toronto—Main stem theatres benefited materially during the week by the observance of Civic Holiday on Monday, good crowds at raised prices all day giving a boost to the week's totals. The big hit was John McCormack in "Song o' My Heart" at the Tivoli which ranged well above the average for the first six days at $16,000 and was considered good enough to hold over in spite of outdoor diversions. Gary Cooper was well liked in "Man From Wyoming" at the Imperial and, surrounded by a strong bill, turned in $15,500. Edmund Lowe in "Good Intentions" at the Hippodrome hit $15,000 which meant 90%. The Uptown, key house of Famous Players chain, did not open, after extensive alterations, until August 8. Weather, fair and warm.

Estimated takings:

"SONG O' MY HEART" (Fox)
TIVOLI—(1,600), 6 days, 35c to 65c. **Other attractions:** Comedy, News special, ("Arrival of the R100"). **Gross:** $16,000. **Rating:** 100%.

"GOOD INTENTIONS" (Fox)
HIPPODROME—(2,600), 6 days, 30c to 65c. **Other attractions:** Universal news, special, "Arrival of the R-100;" five vaude acts. **Gross:** $15,000. **Rating:** 90%.

"MAN FROM WYOMING" Paramount)
IMPERIAL—(3,500), 6 days, 30c to 60c. **Other attractions:** Paramount news, Johnny Arthur in "The Paper Hanger," vaudeville unit show. **Gross:** $15,500. **Rating:** 90%.

Now You Tell One

It was so hot in one Midwestern town that all the snow and ice in the Byrd polar film melted during a showing the other day.

Joan the Big Draw in L. A.; $23,000 Gross

Los Angeles—Key first run houses enjoyed some of the best business of the summer season. Although the row had its low spots, box-office intakes on the whole were well above seasonal par.

The top was reached by Joan Crawford's "Our Blushing Brides," which stayed away up in the big money in its second week. The gross here reached $23,000, rating 230%. The follow up for first honors was "Dixiana" which chalked up 200% at the Orpheum on a take of $8,000, very healthy business.

A snappy, high-class advertising plug for Pathe's "Holiday," premiered at the Circle, sent receipts at that house soaring to new heights. The gross clicked plenty at $19,500, rating 160%. RKO Theatre, showing Columbia's "Hell's Islands," got the biggest gross of many weeks at that house, where the film attracted a 114% rating on a $17,500 intake. Jack Oakie drew big at the Paramount, hitting $30,000 for a rating of 120%. The crowd liked him in "Sap from Syracuse."

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)
FOX CARTHAY CIRCLE—(1,650), 1st week, 7 days, twice daily, 75c and $1.50. (Premiere, $5.00 top.) **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $19,500. **Rating:** 160%.

"OUR BLUSHING BRIDES" (M-G-M)
FOX CRITERION—(1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Movietone news, comedy. **Gross:** $23,000. **Rating:** 230%.

"SONG O' MY HEART" (Fox)
LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon and Marco "Busy Bee" Idea, comedy, Metrotone and Movietone news. **Gross:** $20,400. **Rating:** 66%.

"SAP FROM SYRACUSE" (Para.)
PARAMOUNT—(3,596) 7 days, 35c to 65c. **Other attractions:** Comedy, Paramount news, Oliver Wallace organ concert. **Gross:** $30,000. **Rating:** 120%.

"SCARLET PAGES" (F. N.)
WARNER BROS. DOWNTOWN—(2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Larry Ceballo's stage revue, news, Vitaphone Varieties. **Gross:** $17,000. **Rating:** 113%.

"RAFFLES" (U. A.)
UNITED ARTISTS—(2,100), 3rd week, 7 days, 35c to 65c. **Other attractions:** Comedy, news, Gaylord Carter organ concert. **Gross** $12,200. **Rating:** 112%.

"HELL'S ISLAND" (Columbia)
RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, comedy, Pathe news. **Gross:** $17,500. **Rating:** 114%.

"DIXIANA" (RKO)
ORPHEUM—(2,750), 3rd week, 7 days, 35c to 65c. **Other attractions:** Humanette comedy, Pathe news. **Gross:** $8,000. **Rating:** 200%.

Hollywood

"HELL'S ANGELS" (Caddo)
GRAUMAN'S CHINESE—(2,023), 11th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman's prologue, Jean Harlow in personal appearances, news. **Gross:** $22,000. **Rating:** 118%.

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Comedy, news. **Gross:** $5,700. **Rating:** 68%.

"MATRIMONIAL BED" (Warner)
WARNER BROS. HOLLYWOOD—(3,000), 2nd week, 7 days, 35c to 65c. **Other attractions:** Larry Ceballo's stage revue, Vitaphone Varieties, news. **Gross:** $18,700. **Rating:** 133%.

"UNHOLY THREE" (M-G-M)
PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco "Wild and Woolly" Idea, comedy, news. **Gross:** $15,500. **Rating:** 102%.

Adv.?

Two bits of advertising appear in current pictures, and the producer certainly gave away footage if they were unpaid. One is a full length shot of the Hotel New Yorker sign in Jack Oakie's "The Sap from Syracuse" (Paramount). The other is a strong plug for Wanamakers, via a newspaper reading slant in "Worldly Goods" (Continental Pictures).

Five in Frisco In Mad Scramble For First Place

San Francisco—The heat wave witnessed in the East and Middle West did not touch this section of the Pacific Coast.

"The Big House" was shown a third week to crowded houses. It played to $26,000 and its rating was 105%. The Fox did big business with "Way Out West." Here it played to $27,500 and the rating was 105%. The Orpheum played "Dixiana" a second week to $10,500 and a 106% rating.

Estimated takings:

"WAY OUT WEST" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Laure. and Hardy, "Below Zero"; Walt Rosener conducting "Formal Selections," Fanchon & Marco's "Idea in Blue," Fox news. **Gross:** $27,500. **Rating:** 105%.

"BIG HOUSE" (M-G-M)

LOEW'S WARFIELD—(2,700), 50c-65c-90c, 3rd week. **Other attractions:** Vagabond Director Travel Talk, Fox and Hearst news, "Fashions." **Gross:** $26,000. **Rating:** 105%.

"HIT THE DECK" (Radio Picture)

CASINO—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, "Sportlight," Fox Movietone news. **Gross:** $9,200. **Rating:** 92%.

"THREE FACES EAST" (Warners)

EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Liborious Hauptman's "Melody Artists," news. **Gross:** $9,500. **Rating:** 95%.

"RAMPANT AGE" (All Star)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Double feature, "Rampant Age" and "Dude Wrangler," music. **Gross:** $6,000. **Rating:** 90%.

"DIXIANA" (Radio Picture)

ORPHEUM—(2,270), 25c-35c-50c, 2nd week. **Other attractions:** Comedy, news, organ. **Gross:** $10,500. **Rating:** 106%.

"FLIRTING WIDOW" (First National)

GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** Music, vaudeville. **Gross:** $14,000. **Rating:** 90%.

"RAFFLES" (U. A.)

CALIFORNIA—(2,500), 35c-50c-65c-90c. **Other attractions:** Zara Agha (oldest man in the world), comedy "Radio Kisses," California orchestra, Paramount news. **Gross:** $14,200. **Rating:** 100%.

"DANGEROUS NAN McGREW" (Paramount)

ST. FRANCIS—(1,400), 35c-50c-90c, 7 days. **Other attractions:** Larie de Pries' band; talking novelty, "Many Moons"; Mack Sennett comedy, "The Chumps"; Paramount news. **Gross:** $11,500. **Rating:** 103%.

"SAP FROM SYRACUSE" (Paramount)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Harry Gourfain & Synco-Pastors"; revue, "Hay-Hay-Hades"; "Surette's Devilettes"; Paramount news. **Gross:** $14,000. **Rating:** 105%.

Wholesale Managerial Shakeup in Rochester

Rochester, N. Y. — Local managerial changes include: O. E. Solomon, manager of the Piccadilly, downtown Publix, closed for alterations, to the St. James, Asbury Park; Lynn Blackmer, assistant at the Warner Majestic at Hornell, to manager of the Family, Batavia; E. H. Briant of Richmond, Va., temporarily as resident manager of Loew's Rochester here during vacation of David J. Nolan; John J. O'Neill, former manager of the Eastman, has become manager of the Cameo.

'Dangerous Nan' Socked Hard on Gross of $3,300

Baltimore—Another sizzling week, the thermometer hovering over one hundred and on one day reaching 104 degrees, with only one tiny shower throughout the whole six days. This, of course, making big biz for the refrigerated houses, but, strange to say, not for the Valencia, even though refrigerated.

Loew's Stanley, refrigerated, came along again with a big gross estimated at $22,500 for "Raffles," with Ronald Colman, this rating 129%. Picture was aided by slice of national advertising campaign in all Baltimore newspapers—about 4,200 lines—and other tie-ups.

Following this closely as a runner-up was Loew's Century, refrigerated, with $20,500, with Moran and Mack in "Anybody's War," and the Capitol-Loew stage unit, "Cheer Up," with Ted Claire and Evelyn Wilson. This was rated as 98%.

"All Quiet on the Western Front" was presented at popular prices at Keith's after it had been held for four weeks at the Auditorium several weeks ago, at $1.50 top admission, and did extremely well despite terrific heat. Gross was figured at $6,400, making it rate 80%. This house has an old-style water-washed cooling plant.

"Bride of the Regiment" did not fare so well at Loew's Valencia, even though this house is refrigerated. Here is a spectacular picture done in a lavish manner, all in color, which did not register because the audiences seemed to regard it as much ado about nothing and unconvincing. Estimated gross was $2,900, making it rate 83%.

Weather: Clear and extremely hot, slight shower one day. Temperatures ranged around 100 degrees all week and reached a high of 104 on one day.

Estimated takings:

"ANYBODY'S WAR" (Paramount)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "The Rounders" (comedy); scenic, "Cheer Up," a Loew-Capitol stage unit headed by Ted Claire; orchestra, organ. **Gross:** $20,500. **Rating:** 98%.

"RAFFLES" (United Artists)

(Aided by slice of national adv. campaign)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Jumping Jazz" (Aesop Fable cartoon); Pathe Audio Review; "Pups Is Pups" (Our Gang M-G-M comedy). **Gross:** $22,500. **Rating:** 129%.

"BRIDE OF THE REGIMENT" (First National)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Kangaroo Steak" (comedy); "Big Hearted" (comedy). **Gross:** $2,900. **Rating:** 83%.

"LOVE AMONG THE MILLIONAIRES" (Para.)

(Shown uptown after one week downtown at Loew's Stanley)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, Pathe Audio Review, Jazz Rhythm" (cartoon), "Flower Garden" (M-G-M colortone revue). **Gross:** $2,900. **Rating:** 66%.

"DANGEROUS NAN McGREW (Paramount)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Kinograms, Universal news, "Gates of Happiness," Vitaphone Variety, "Cryin' for the Carolines" (Spooney Melodies). **Gross:** $3,300. **Rating:** 55%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

KEITH'S—(3,016), 25c-50c, 6 days, starting Friday. **Other attractions:** "Good Time Hector" (Radio comedy); Pathe news. **Gross:** $6,400. **Rating:** 80%.

"SHOOTING STRAIGHT" (Radio)

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "The Boss's Orders" (Pathe comedy); Snapshots of Hollywood. **Gross:** $5,200. **Rating:** 52%.

The Retort Grand

Walter Winchell, *New Yark Mirror* columnist, passes on the gag about Dayton Stoddart, one of the "better of the high-class exploiteers," who was holidaying in the mountains. Before exploring the most heavily wooded sectors, his guide said: "Are you afraid of rattlesnakes?"

"What!" ejaculated Dayton, "after 12 years on Broadway!"

'Recaptured Love' Falls Down When Run Takes $1,500

Minneapolis—A heat wave that kept the thermometer constantly in the 90-degree class hit this town for the entire week. The Minnesota, which has the best cooling system, again attracted the customers. The house showed "For the Defense," and the Powell-Francis combination had the fans hanging on the ropes. Powell and Kay Francis are the fair-haired children here. The house took an 82% rating to the gross of $30,000.

The Orpheum, with "Lawful Larceny," also did well. The house grossed $18,000, or a rating of 80%. The Century showed "All Quiet on the Western Front" for a third week and registered a gross of $9,580, which rated the house 92%. The State showed "Sea Bat" and took it on the chin. The picture drew $14,000, which gave the house 60%. The Lyric, parading "Recaptured Love," also fell down. The house, despite an attractive front and lots of high-pressure ballyhoo, went into the "red" under a 55% rating when it grossed $1,500 on the picture. The Aster, ballyhooing "The Flirting Widow" in every possible way, shot into the high-rating column with 91%. It grossed $2,600.

Estimated takings:

"LAWFUL LARCENY" (R-K-O)

ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Four-act vaude bill headlined by Casa and Lehn. **Gross:** $18,000. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.) (3rd Week)

CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $9,580. **Rating:** 92%.

"FOR THE DEFENSE" (Paramount)

MINNESOTA—(4,025), 30c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Smart Smarties" (Publix stage show); organ presentation, overture, newsreel. **Gross:** $30,000. **Rating:** 82%.

"THE SEA BAT" (M-G-M)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Charlie Chase comedy, Paramount scenic, Paramount featurette, newsreel. **Gross:** $14,000. **Rating:** 60%.

"RECAPTURED LOVE" (W.B.)

LYRIC—(1,238), 15c-25c-30c, 7 days, 6 shows daily. **Other attractions:** Newsreel. **Gross:** $1,500. **Rating:** 55%.

"FLIRTING WIDOW" (First National)

ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $2,600. **Rating:** 91%.

Warners May Establish Exchange at Des Moines

Des Moines—Warners may establish an exchange here. The move would be welcomed by exhibitors of the state, who now are served out of Omaha. The proposed Warner branch would be located in the Paramount exchange, being vacated in favor of the company's new building, next door.

Montreal Runs Cash in on the R-100 Arrival

Montreal—A combination of circumstances led to good theatre patronage in Montreal during the week:

The arrival of the British Dirigible R-100 at Montreal brought thousands of visitors; the people had recovered from the Federal election campaign with its speeches, while an array of popular attractions at leading houses proved magnetic despite torrid weather.

Montreal's own star, Norma Shearer, in "Love Career," at the Capitol, and Lon Chaney in "The Unholy Three," at the Palace, divided honors. Norma captured $14,000 for a 95% rating, while Chaney was good for $13,500 at the Palace at 90%. "Hot Curves," at the Princess, was good for the hot weather blues and made a stand at $9,800 for 90%.

"UNHOLY THREE" (M-G-M)
PALACE—(2,600), 25c-99, 7 days. **Other attractions:** Fox Movietone news, cartoon, comedy. **Gross:** $13,500. **Rating:** 90%.

"LOVE CAREER" (M-G-M)
CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** Movietone news; "Le Sexe Fort," French talking comedy; Joseph Chermavsky conducting house band; Jackie Rae, stage vocalist. **Gross:** $14,000. **Rating:** 95%.

"HOT CURVES" (Tiffany)
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Bowery Bimbos" (sound cartoon), "Voice of Hollywood, Universal news. **Gross:** $9,800. **Rating:** 90%.

"CZAR OF BROADWAY" (Universal)
LOEW'S—(3,000), 40c-99c, 7 days. **Other attractions:** Five vaudeville acts, Pathe news, Edmund Sanborn orchestra, cartoon. **Gross:** $12,500. **Rating:** 85%.

"VENGEANCE" (Columbia)
IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Six Varieties acts, Paramount news, cartoon comedy. **Gross:** $7,000. **Rating:** 80%.

"SWEET MAMA" (Universal)
STRAND—(750), 25c-44c, 7 days. **Other attractions:** Columbia feature, "Call of the West"; Pathe review. **Gross:** $4,500. **Rating:** 75%.

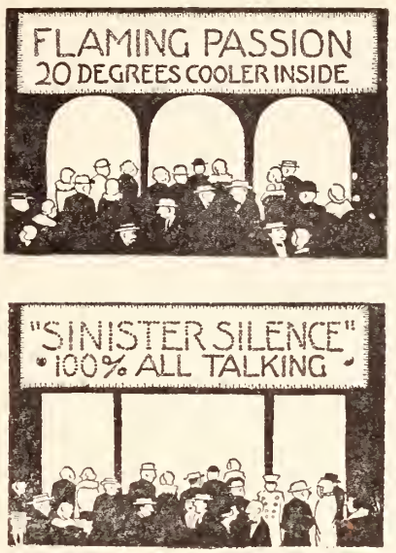
Quebec Exhibs Organize To Plug Safety Drive

Montreal—Theatre owners of Quebec have organized a "Theatre Safety Committee" under the auspices of the Quebec Safety League for the purpose of studying safety principles and equipment and to offer service regarding safeguarding the public.

Maurice West, Montreal, has been elected chairman and George Nicholas Ganetakos, vice-president and general manager of United Amusements, Montreal, is vice-chairman. Arthur Gaboury, Montreal, is secretary. The directors include: Harry S. Dahn, manager of the Capitol, representing Famous Players' Canadian Corp., E. D. Denis, Auditorium, Quebec City, and Albert Beladeau of Drummondville. Safety bulletins are to be sent out at regular intervals.

Clark with Fox

Hollywood—Dan Clark, former president of the American Society of Cinematographers, and a contract cameraman with Fox for over ten years, has been assigned to direct features by Winfield Sheehan. Clark's first assignment will be the talker re-make of "Alcatraz," Max Brand story which was produced in silent form with Tom Mix starred under title of "Just Tony."



—N. Y. World

"Quiet" at Pop Cleveland Run Hits $31,000

Cleveland—The heat continues to hurt local theatre business in its most vulnerable spot. "All Quiet on the Western Front," playing its first popular priced engagement, and "Our Blushing Brides," made good showings, but business in the other downtown houses were just fair, while in the suburban houses receipts continued on the down grade. Weather, unbearable and consistently hot, with thermometer way up in the 90's all the time.

Estimated takings:

"RAFFLES" (United Artists, 3d Week)
STILLMAN—(1,900),40c-75c, 7 days. **Other attractions:** "Hot Dog" (M-G-M); Jazz Rhythm (Columbia); "The Wizard's Apprentice" (United Artists); Hearst Metrotone news (M-G-M). **Gross:** $12,000. **Rating:** 80%.

"OUR BLUSHING BRIDES" (M-G-M)
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Honolulu Wiles" (Columbia); Hearst Metrotone news (M-G-M). **Gross:** $20,000. **Rating:** 110%.

"SINS OF THE CHILDREN" (M-G-M)
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Not So Quiet" (Universal); "Jaz Mania" (Fischer Film); Paramount news; Loew stage unit. **Gross:** $17,000. **Rating:** 85%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** Fox Movietone news. **Gross:** About $31,000. **Rating:** 155%.

"SWEETHEARTS AND WIVES" (First National)
R-K-O PALACE (3,600), 35c-75c, 7 days. **Other attractions:** Pathe Review, Pathe news, "Carnival Review" (Pathe), "Plain Dealer" reel. **Gross:** $22,500. **Rating:** 90%.

"CLANCY IN WALL STREET"
(Fischer Film-State Rights)
CAMEO (1,200), 25c-50c, 7 days. **Other attractions:** "How Wild" (M-G-M); Screen Snap Shots (Columbia); Hearst Metrotone news (M-G-M). **Gross:** $4,000. **Rating:** 80%.

Free Parking for Patrons Helps Offset Price Cut

Toledo—Both Publix houses here have cut prices to offset the summer slump. Free parking space has been instituted by the Vita Temple in a garage hook-up. The gag is that the patrons save money and the theatre gains good will without setting a price precedent.

Portland Fans Storm Shearer In Record Runs

Portland, Ore.—Norma Shearer in "Let Us Be Gay" breezed into the United Artists and immediately captured the crowd in large numbers, and still further into the hearts of her feminine admirers, whose word-of-mouth advertising was sufficient to again break house records. This plus splendid exploitation of Couch and Stewart, tie-ups with drug stores, etc., shot the gross to $16,000, with percentage of 165%.

Weather was fair and cooler. Heavy thunderstorms brought back some customers from beaches and parks. Heavy increase advertising for "Greater Moving Season," splendid cooperation four first run houses.

Estimated takings:

"LET US BE GAY" (M.G.M.)
FOX UNITED ARTISTS—(945), 25c-50c, 7 days and extra midnite performances. **Other attractions:** "Pirates" (M.G.M.), Hollywood Varieties, Fox News. Good comedy repartee brought splendid word-mouth advertising. **Gross:** $16,000. **Rating:** 165%.

"ON YOUR BACK" (Fox)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Country Club Idea" with Masters & Grayce, comedy team, Ray Samuels and girls, Lenora Cori, with voice and beauty, Don Wilkins, m.c. with band, Henrui Lebel, novelty organ numbers, Fox Movietone news. **Gross:** $14,000. **Rating:** 145%.

"DIXIANA" (RKO)
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Catherine Custer at organ. **Gross:** $13,250. **Rating:** 135%.

"MANSLAUGHTER" (Para.)
PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Hey, Hey Hades," vaude presentation with "Happy" Phil Lampkin and Paramounteers, Paul Lock's Dancing Sweethearts, Con Maffie at Wurlitzer. **Gross:** $12,750. **Rating:** 125%.

"THREE FACES EAST" (W. B.)
HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news. **Gross:** $11,675. **Rating:** 115%.

"THE SILENT ENEMY" (Para.)
RIALTO—(1,498), 25c-50c, 7 days, extra Sat. nite show. **Other attractions:** Para. news, Boy Scout tie-ups, broadcast from lobby over Station KXL. **Gross:** $11,350. **Rating** 110%.

Record Price Paid for "Journey's End" Rights

Sydney, Australia.—Australian rights for "Journey's End" have brought the record price of $50,000. The previous high was $27,750. A mystery surrounds the actual purchaser or purchasers. One story that has crept into print, and is believed to be correct, is that a local syndicate, headed by one Rothe Raymond, unknown, has put up the cash. It bears this correction, though. Those comprising the syndicate are described as men without connection with the industry, but there is a strong feeling prevalent that "Raymond" is in reality one of the amusement leaders here, keeping his name in cover, it is suggested, because he is handling the film independent of his principal film interests.

Whoever has bought the war picture is leaving physical distribution to Union Theatres Feature Exchange, of which Stuart F. Doyle is chairman.

Tishkoff-Fogel Expand

Rochester—Operating as officers of the newly formed Rochester Arnett Operating Corp., William Tishkoff and Max Fogel, owners and operators of the Webster here, will reopen the Arnett, neighborhood house, and install sound and a cooling system. William Belcher will manage.

Unchanging

Hollywood—They tell with great glee the gag that a song-writer pulled on a former stage actor, now in Hollywood.

He came up and shook him by the hand. "It's great," he said, "to meet a New York actor who has made a success in the movies without changing. You're one guy that's been the same all the way through. You were a heel then, and you're a heel now."—*L. A. Herald.*

Byrd Film Draws At Ottawa; Only Run to Hit Par

Ottawa—The theatre business in Ottawa showed decided improvement during the week. The big surprise was the pull of "Byrd at the South Pole" at the Imperial, where it had been booked as half of the program with a double-feature bill, the other half being "Children of Pleasure." This had been done by Manager Tubman because of a doubt that the Byrd picture would draw, but it did and registered 100% with $4,100. Keith's also came back into its own with William Powell in "For the Defense," doing 95% for three days, and 90% with "Wild Company" the last half. "Grumpy," at the Regent, also came through strong, drawing a "Disraeli crowd" for 98%. It was a sweet week for most exhibitors. Weather, fair and warm.

Estimated takings:

"GRUMPY" (Paramount)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Movietone news, "Goodbye Legs" (comedy), Screen Song "Arrival of R-100," orchestra. **Gross:** $5,900. **Rating:** 98%.

"FOR THE DEFENSE" (Paramount)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, Grantland Rice Sportlight, "Hooked," "I Come First" (comedy). **Gross:** $4,900. **Rating:** 95%.

"DIVORCEE" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Educational comedy. **Gross:** $1,300. **Rating:** 95%.

"WITH BYRD AT THE SOUTH POLE" (Para.) AND "CHILDREN OF PLEASURE" (M-G-M)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news. **Gross:** $4,100. **Rating:** 100%.

"RICH PEOPLE" (Pathe)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Chester Conklin in "The Master Sweeper"; Eddie Foy, Jr., and Bessie Love in "Swelled Heads." **Gross:** $3,200. **Rating:** 85%.

"WILD COMPANY" (Fox)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, "The Rounder" (comedy); Screen Song, "In the Shade of the Old Apple Tree." **Gross:** $4,300. **Rating:** 90%.

"IN GAY MADRID" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Our Gang comedy. **Gross:** $1,100. **Rating:** 85%.

Fay to Reopen Burned Rochester House in Fall

Rochester, N. Y.—Closed for nearly six months after fire of undetermined origin caused damage of upwards of $40,000, Fay's downtown 1,200-seat house, will reopen early in the fall.

Edward Fay of Providence, who leases the house from Chester Fenyvessy, will again operate. Arch McCallum will manage. Fay had exclusive rights to Warner films before the fire, but they since have been acquired by Loew's Rochester.

Joan Crawford's $18,750 Wins Top Spot in K. C. Runs

Kansas City—Loew's Midland did the shouting this week with 150%, or $18,750 on M-G-M's "Our Blushing Brides." The Mainstreet did 103% with First National's "Dawn Patrol," which grossed $19,500, enhanced by a good stage show.

Universal's "All Quiet on the Western Front," playing Kansas City for the first time at pop prices, brought business at the Newman up to 120%, or $11,400. The Uptown, playing First National's "In the Next Room," reported 110%, or $6,500. The Royal, with "Queen High" (Paramount), knocked off 105%, which means about $5,000. At the Pantages, the only bad one in town, Fox's "Women Everywhere," grossed $7,125, only 75%.

Estimated takings:

"OUR BLUSHING BRIDES" (M-G-M)
MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Charlie Chase comedy, "Whispering Whoopie"; Metrotone news. **Gross:** $18,750. **Rating:** 150%.

"DAWN PATROL" (F. N.)
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, four acts vaudeville headlining Ledova, dancer, and Art Landry and orchestra. **Gross:** $19,500. **Rating:** 130%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount news, Krazy Kat. **Gross:** $11,400. **Rating:** 120%.

"QUEEN HIGH" (Paramount)
ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news, talkartoon, "Swing You Sinners"; novelty, "Hearts and Hoofs." **Gross:** $5,000. **Rating:** 105%.

"IN THE NEXT ROOM" (F. N.)
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Benny Rubin in "The General," Mickey Mouse cartoon, Universal news. **Gross:** $6,500. **Rating:** 110%.

"WOMEN EVERYWHERE" (Fox)
PANTAGES—(2,160), 25c-50c, 7 days. **Other attractions:** Pathe news, Felix the Kat. **Gross:** $7,125. **Rating:** 75%.

All Providence Off; "Raffles" $19,200, Tops

Providence—Local flicker houses again took it on the chin because of hot weather. Loew's State, with "Raffles," was the only main-stem house that came through with a 100% rating. Ronald Colman garnered slightly over $19,000 for this house.

"Western Front," in its second week at the R-K-O Albee, slid to $10,500, and was pulled out for "Holiday." The Universal feature did $20,000 in its first week, sensational business for the Albee. Other huoses in most cases slid below average mark.

Estimated takings:

"RAFFLES" (U-A)
LOEW'S STATE—(3,500), 15c-50c, 7 days. **Other attractions:** Charley Chase comedy, "Fast Work"; "Krazy Cat," Hearst Metrotone news, "Screen Snapshots." **Gross:** $19,200. **Rating:** 100%.

"HELL'S ISLAND" (Columbia)
MAJESTIC—(2,200), 15c-50c, 7 days. **Other attractions:** "Loose Ankles," Paramount news. **Gross:** $10,000. **Rating** 90%.

"WESTERN FRONT" (Universal)
R-K-O ALBEE—(2,500), 15c-50c, 7 days. **Other attractions:** Pathe news, W. C. Fields in "Golf Specialist." **Gross:** $10,500. **Rating:** 85%.

"MAN FROM WYOMING" (Paramount)
PARAMOUNT—(2,200), 15c-50c, 7 days. **Other attractions:** "Neighborly Neighbors," "Fit to Be Tied," "Sacred Fires," Paramount news. **Gross:** $10,500. **Rating:** 85%.

"CAPTAIN OF THE GUARD" (Universal)
R-K-O VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Across the World," Pathe news. **Gross:** $6,700. **Rating:** 80%.

Radio Gags

Overheard on Radio Pictures' "Half Shot at Sunrise" set, with Bert Wheeler and Robert Woolsey featured:

Diner: "I'll have a young chicken. It must be very young. In fact, extremely young!"

Waiter: Maybe we'd better bring you an egg." And in the same comedy:

Diner: "I can't eat this duck! Send for the manager!"

Waiter: "It's no use. He won't eat it either."

Des Moines Runs Kicked Plenty by Tom Thumb Golf

Des Moines—Warm weather worked hand in hand with the outdoor golf links. They had plenty effect on the theatre business. Exchange men estimate that theatres are losing about $3,000 a week to the outdoor sport.

"Sap from Syracuse," however, showed no great loss since it scored 150%, high for the week at local houses. "Romance," with Garbo, most charming, and a fur fashion parade which showed $100,000 worth of the latest in fur coats, drew 125%. R-K-O's picture at the Orpheum, "Off to Peoria," won above average with 110%, while other pictures scored about average.

Estimated takings:

"SAP FROM SYRACUSE" (Paramount)
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, 4 acts of vaude, Bob Hamilton organ number. **Gross:** $6,240. **Rating:** 150%.

"ROMANCE" (M-G-M)
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, Paramount short, Eddie Cantór, "Cockeyed News," Bob Hamilton organ number, Al Morey stage band with "Iceland Frolics." **Gross:** $5,600. **Rating:** 125%.

"INSIDE THE LINES" (R-K-O)
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** R-K-O vaude, Pathe news, Pathe comedy ("Birthday Suit"). **Gross:** $4,500. **Rating:** 100%.

"OFF TO PEORIA" (R-K-O)
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** R-K-O vaude, Pathe news. **Gross:** $3,980. **Rating:** 110%.

(GOLDEN DAWN" (Warners)
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, Columbia cartoon ("Fiddling Round"); M-G-M comedy ("Bear Shooters"). **Gross:** $2,500. **Rating:** 100%.

"SEA BAT" (M-G-M)
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Paramount news, M-G-M comedy ("The King"), Paramount act ("Meet Mr. Meek"). **Gross:** $1,700. **Rating:** 95%.

Sues for Theatre Title

Elkhart, Ind.—Suit to clear title of the Orpheum theatre property owned by George Doll has been filed in Superior Court at South Bend. The suit is brought by George Doll and is against the Elkhart Orpheum Co., which was organized in 1913 by Charles Allardt and Albert Chambers and which issued bonds and constructed the theatre building on the property owned by Doll. According to the complaint, the Orpheum company was to lease the ground from Doll with the provision that if the lease was forfeited, the building should become the property of Doll. It is averred the company abandoned the property in 1918 and since that time, in practice, the building has been occupied by Doll. However, this ownership is not shown by title and Doll is suing for a judgment to show forfeiture of the lease.

Warner Jubilee Program Boosts Phila. Receipts

Philadelphia—With the help of Davey Lee, the Warner "Silver Jubilee" period got off to a whale of a start at the Mastbaum last week. With the popular juvenile star in a personal appearance to back up William Powell's "For the Defense," and with Creatore, band leader in the pit and Charlie Kaley as new master-of-ceremonies, the house grossed $46,000 the highest peak since the winter season's top. Figures give the house a percentage rating of 115%.

Business on the whole held up to par all through town, probably stimulated by the campaign the Warners are putting on for their jubilee. Since the Warner-Stanley interests control six of the seven first run houses now open it's a case of "as go Warners so goes business."

"Big House" landed $10,000 for its third week at the Stanton, giving it plenty of encouragement for a fourth and possibly a fifth week. This film has brought the best grosses to the Stanton in months.

Estimated takings:

"FOR THE DEFENSE" (Paramount)
MASTBAUM—(4,800), 6 days, 35-50-75c. **Other attractions:** Davey Lee in person, Creatore in orchestra pit, Charles Kaley as new master-of-ceremonies, stage show, "Sportland," featuring Stan Cavanaugh, George Beatty, Olive Faye, Sis and Buddy Roberts. **Gross:** $46,000. **Rating:** 115%.

"HELL'S ISLAND" (Columbia)
FOX—(3,000), 6 days, 40-50-75c. **Other attractions:** Fanchon and Marco stage show, "Coral Idea," featuring Maurice and Vincent, the "Royal Samoans," Eddie Hanley, Petite Marie, Oscar Taylor; Movietone news. **Gross:** $25,000. **Rating:** 95%.

"RAFFLES" (United Artists)
BOYD—(2,400), 2 days, 35-50-75c, "Raffles" grossed $8,000, good opening, while last four days of "Dawn Patrol" (First National) brought $10,000. Rating for entire week, 100% **Other attractions:** M-G-M news, Fitzpatrick Travelogue, Vitaphone comedy.

"BIG HOUSE" (M-G-M)
STANTON—(1,500), 6 days, 25c to 65c. **Other attractions:** Paramount news, Vitaphone comedy. **Gross:** $10,000 (third week). **Rating:** 100%.

"MATRIMONIAL BED" (Warner)
EARLE—(2,000), 6 days, 25c to 65c. **Other attractions:** Universal news, stage show, "Frosty Frolic" with Jay Mills, Clifford and Marian, Peppino and Carthe and the Crystal Trio. **Gross:** $18,000. **Rating:** 100%.

"HOLIDAY" (Pathe)
STANLEY—(3,700), 6 days, 35-50-75c. **Other attractions:** Paramount news, Vitaphone comedy, "Hello Television." **Gross:** $17,000 (second week). **Rating:** 95%.

"NOTORIOUS AFFAIR" (First National)
KARLTON—(1,000), 6 days, 45c to 50c. **Other attractions:** M.G.M. news, Mickey Mouse cartoon, color novelty, ("Wedding of Jack and Jill"); "Our Gang" comedy. **Gross:** $5,000. **Rating:** 100%.

Remaking "Sally, Irene, Mary"

Hollywood—A talker remake of "Sally, Irene and Mary" is being planned by M-G-M. This picture was made in 1925 in silent form by Edmund Goulding. Decision for making of this musical is said to be a result of the enthusiastic reception of "Whoopee" following the preview here. Producers figure that musicals will go over okay if they are good enough, figuring that "Whoopee" will do big business for this reason. No assignments for the picture have been made as yet.

U. A. Set at Montreal

Montreal—The Princess will be the United Artists' first run house for the coming season, a contract having been signed for the booking of the whole United Artists' schedule of releases.

His Only Chance

Hollywood — Robert Montgomery, upon learning that he was to appear in "Dark Star" with those two champion picture stealers, Marie Dressler and Wallace Beery, told the gang 'that's okeh with me if they only let me play it in shorts, so people will know me in the film."

Big Spurt Sends Boston Takes to Summer Records

Boston—Every first run in Boston played way above par all week in the hottest weather of the season, with every theatre doing well above mid-year business for one of the best weeks, as a whole, since the storms of February.

Two theatres rated 120%, Keith Memorial playing "Little Accident" which had a successful run as a stage show in Boston last winter, and the Olympia playing "Dawn Patrol." The latter was a day and date booking at both Olympia and Uptown theatres of the Publix circuit and did $13,500 at the Uptown for 115%, a total for the week at the two houses of $31,500.

"Holiday" went across for $15,500 at the Publix Scollay Square while Metropolitan, Keith-Albee and Loew's State rated 110%.

Some of the smaller downtown theatres are closed for the August vacation season and the other houses have apparently been getting the business distributed among them. General run of films for the week was likewise above the customary week's run. Weather was plenty hot.

Estimated takings:

"SAP FROM SYRACUSE" (Paramount)
METROPOLITAN—(4,350), 7 days, 25c to 60c. **Other attractions:** Stage presentation, ("Ole Virginny Cotton Pickers,"); comedy, Paramount news. **Gross:** $34,000. **Rating:** 110%.

"SWETHEARTS AND WIVES" (1st National)
KEITH-ALBEE—(2,500), 7 days, 25c to 60c. **Other attractions:** Vaudeville, RKOlians, Sportlight, Pathe news. **Gross:** $20,000. **Rating:** 110%.

"LITTLE ACCIDENT" (Universal)
KEITH MEMORIAL—(2,800), 7 days, 30c to 65c. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $27,000. **Rating:** 120%.

"RAFFLES" (United Artists)
LOEW'S STATE—(3,700), 7 days, 30c to 50c. **Other attractions:** Comedy, Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"ROMANCE" (M-G-M)
LOEW'S ORPHEUM—(3,100), 7 days, 25c to 50c. **Other attractions:** Vaudeville, comedy, Hearst news. **Gross:** $21,000. **Rating:** 105%.

"DAWN PATROL" (1st National)
(Playing day and date with Uptown)
OLYMPIA—(2,500), 7 days, 25c to 50c. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $18,000. **Rating:** 120%.

"DAWN PATROL" (1st National)
(Playing day and date with Olympia)
UPTOWN—(2,000), 7 days, 25c to 60c. **Other attractions:** Cartoon, Paramount news, comedy. **Gross:** $13,500. **Rating:** 115%.

"HOLIDAY" (Pathe)
SCOLLAY SQUARE—(1,800), 7 days, 25c to 50c. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $15,500. **Rating:** 115%.

First Two of Football Shorts Are Completed

Terry Ramsaye has completed production of two of the series of six football shorts directed by Clyde Elliott, with Knute Rockne, Notre Dame coach, co-operating. The series is being made by arrangement with Christy Walsh.

New Okla. House Cops 15 Grand From 1st Runs

Oklahoma City—Winding its way along a path made by unusual exploitation, "Dawn Patrol" grabbed $15,000 at a rating of 155% at the new Midwest this week, and will be shown for 14 days. This high mark climaxed the opening of the new $1,000,000 Warner Brothers Midwest theatre, which enjoyed unusual high-grade exploitation, in which a number of the leading flyers of this section participated, and a large number of unusual stunts pulled off by General Manager Leo J. Hill, who has just assumed charge of the house, Warners' pride of the Southwest.

The daily newspapers and critics all pronounced "Dawn Patrol" the finest picture ever screened in Oklahoma City, and without a single woman appearing in any of the scenes.

"Unholy Three," with Lon Chaney, an M-G-M production, was the next best bet and played at the Criterion to the tune of $9,000 and a 125%. "Let Us Be Gay," also a M-G-M production, with Norma Shearer and Marie Dressler, shook the bushes and gladdened the hearts of the Capitol to the tune of $7,000 with a rating of 115%.

Other theatres all did normal business, and might have done more, except for unusual competition and hot weather ranging from 101 to 104 daily.

Estimates are:

"DAWN PATROL" (First National)
MIDWEST—(1,500), 25c-60c, first 7 days. **Other attractions:** Vitaphone news, Vitaphone acts, extra midnight Saturday show. **Gross:** $15,000. **Rating:** 155%.

"UNHOLY THREE" (M-G-M)
CRITERION—(2,000), 25c, 50c, 7 days, extra midnight Saturday show. **Other attractions:** Paramount news, "Jazz Preferred" (Paramount); on the stage, "The Belveders, a singing quartette. **Gross:** $9,000. **Rating:** 125%.

"LET US BE GAY" (M-G-M)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Movietone news, Eddie Cantor in "Cockeyed News." **Gross:** $6,000. **Rating:** 110%.

"SWEETHEARTS AND WIVES" (F. N.)
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** "Swell People," Movietone news. **Gross:** $4,500. **Rating:** 95%.

"SHOOTING STRAIGHT" (R-K-O)
EMPRESS—(1,200), 25c-50c, 7 days. **Other attractions:** Mickey Mouse in "Merry Men," Universal news. **Gross:** $4,000. **Rating:** 90%.

"RICH PEOPLE" (Pathe)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Kinogram news, R-K-O vaudeville. **Gross:** $3,200. **Rating** 95%.

"PARADISE ISLAND" (Tiffany)
ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Kinogram news, Fanchon & Marco's "Overtures Idea." **Gross:** $3,000. **Rating:** 90%.

Employ Piano Tuners

Hollywood — Piano tuning departments are the latest to be added to the various studio staffs. Every studio has purchased or rented so many instruments since the introduction of sound pictures, that economy dictated that a regular staff of tuners be employed rather than bringing them in from the outside for individual jobs.

Bessie Love Cast

Hollywood—Bessie Love will play the feminine lead in "See America Thirst," a comedy which has Harry Langdon and Slim Summerville in featured spots. Universal is making the talker and William J. Craft is directing.

Before the "Mike" In N. Y. Studios

AFTER making a few exterior retakes on Nancy Carroll's latest Paramount production, "Laughter," H. D'Abbadie D'Arrast, who wrote and directed the picture, will pack up and mal de mer to his beloved Basque country home. He intends to return in two months.

* * *

Frank Morgan is in great demand these days. First he did his stuff in "Dangerous Nan McGrew," then "Queen High," became Nancy Carroll's husband in "Laughter" and hardly had he finished his role in that than he found that he was expected on the "Best People" set. And "Topaz" soon to reopen. Oh well, as Morgan sez, "There's no rest for the wicked."

* * *

Rube Welch, now with the Paramount short subject department, is the writer of all the shorts, including the Clark & McCullough stories, which were made in the East by RKO. Not only does Rube write 'em, but how he can tell 'em!

* * *

Helene Turner, film cutter at Paramount, celebrated the finishing of "Sap from Syracuse" by buying a new Buick coupe. She says, "those taxi drivers' got nothing on me when it comes to making time." So we ups and sez, "Yeh, better watch out or you'll be doing time 'stead o' making it."

* * *

If one were to pass by the Rhinebeck estate of Ray and Arthur Cozine, of a week-end, one could see the filming of a picture in which the principal characters are John Doran, his brother Dan and Lou Priestly, superintendent of construction at the Paramount New York studio. Arthur Cozine is the director of these epics.

* * *

On our way to see Monte Brice, now vice-president of Famous Artists of the Air, with luxurious offices on Fifth Avenue, when lo and behold, there is the worst traffic jam we've ever seen. Of course this sleuth's natural curiosity was aroused and had to be satisfied. It was Carroll Dunning's set for the "traffic tie-up" scene in the RKO production starring Amos n' Andy. With seven cameras at various vantage points, Dunning didn't miss a trick.

* * *

Joe Seiden, who filmed the Chocolate-Berg fight last week, was beseiged with calls all day from fight fans who asked if he needed any assistant cameramen, prop boys, monitor men etc. So that's why the fourth floor at 729 Seventh Ave. looked like Heywood Broun's bread line.

* * *

Old Sol was playing hide and seek with the boys over in Warner's eastern Vitaphone studio who were trying to shoot some exteriors on "The Thirteenth Prisoner," starring Willie Howard. The dozen "timers" were manacled, the black maria was in readiness, the reflecters were set up in the sun, cameras were ready, Willie had thrown away his cigarette and Director Arthur Hurley was just about to give the signal to start when Sol did the disappearing act behind a cloud. After a delay of about a half hour, the sun gave them a break.

* * *

Stanley Rauh wrote this story, which shows the trials and tribulations of a man who tries to serve his time in jail and finds that the gates of prison are closed to him. Somehow he couldn't convince the guards that he was a criminal.

THE STUDIO SLEUTH

Sound in U. K. Not Proving Big Draw Gov't Says

Exhibitors throughout England are not benefiting by sound, and the slight increase which the new vogue brought to box-office receipts is already on the wane. This is disclosed in a bulletin from the British consul general at New York, who states that conditions in the industry in Great Britain "continue to be unsettled and the future trend of business is by no means clear."

Nearly 2,000 houses are wired, it is stated, and the "audiences are not flocking to see talking pictures in the numbers common when the novelty of the talking film was at it height. The decline in attendance is attributed in some quarters to the finer weather and the attractions of outdoor life at this period of the year, but it is generally admitted that a time is approaching when talking pictures will draw no larger audiences than do silent films. This might not affect the exhibitor were he not in most cases still in the position of having to pay installments for expensive talking film equipment, and to show talking films on less advantageous terms financially than in the days of silents. As a result, theatre owners on the whole are not doing too well, and this is affecting the industry generally."

Ties the Can on U. S. Films

"There seems litle doubt that there is a reaction in many territories against the average American film as the dialect, whether in speech or song, and whether understood or not by the hearers, seems to be proving unduly harsh for non-American audiences. There is undoubtedly a tendency towards making talking pictures with speech with an English rather than an American accent, and it is hoped that this tendency may lead ultimately to increased production in the United Kingdom. It is quite clear, at any rate, that foreign audiences will ultimately demand talking films in languages which they can understand, and it seems likely that Hollywood will not prove so satisfactory a centre for producing multilingual films as either London or some Continental centre. The United Kingdom is taking a leading part in the making of talking films in languages other than English," states the report.

Buy Back Theatre

South Bend, Ind.—Old stockholders of the Theatre Corp. of South Bend have purchased the property of the Palace here at a receivership sale, bidding $450,000 for the property. The property was sold by a trustee in bankruptcy. The organized bondholders hold about $872,000 of the $875,000 in bonds outstanding on the property and will offer the other bondholders an opportunity to participate in the new corporation.

Collyer in "Extravagance"

Hollywood—The leading feminine role in "Extravagance" has been awarded to June Collyer according to an announcement made by Phil Goldstone of Tiffany. Phil Rosen will direct the piece which is an original by A. P. Younger.

High and Low On Music Row

FOLLOWING in the footsteps of several other music publishers affiliated with producers, who have already started to publish popular songs, Red Star Music Co., a Fox subsidiary, has augmented its catalogue of picture songs with several "pop" tunes. The numbers are "Say It in a Nutshell," by Jimmy Hanley and Joe McCarthy; "I'll Find My Way to You Wherever You Are," by Grace Henry and Morris Hamilton; "The Hill-Billy Bride," a type of song which seems to click these days, written by J. Keirn Brennan and Maury Rubens, and "Shady Palms," composed by Murray Mencher and Charlie Tobias.

* * *

It may be the effect of the heat that we've been enjoying??? these past few weeks, but, whatever is responsible for prompting us, we are going to give vent to the urge, throw caution to the forewinds, and write the following quip: "Leave a Little Smile" "When Love Comes in the Moonlight" and you'll be on the "Highway to Heaven."

* * *

Despite the fact that "Watson and his famous needle" may not be at hand for the explanation of the cryptic sentence, one should possess enough power of perception to deduct that the sentence merely is an amalgamation of three song titles. Now we'll explain. The aforementioned songs are the latest addition to the DeSylva, Brown & Henderson catalogue, written by Joe Burke and Al Dubin for the Warner production, "Oh, Sailor, Behave." We're as glad as you are that this suspense is all over, all over now.

* * *

Margaret Breen, who played opposite Buddy Rogers in his recently-completed picture, "Heads Up," has her photograph gracing the latest edition of the song, "Be Carcful With Those Eyes," written by Harry Woods and published by Gene Austin, Inc. Marty Bloom insists that this tune will lead the best sellers in another fortnight.

* * *

Although "Dancing With Tears in My Eyes," a Witmark publication is now occupying "top hole" among the best sellers, "You Brought a New Kind of Love to Me," written by Sammy Fain, Irving Kahal and Pierre Norman for the Paramount production, "The Big Pond," is beginning to assume a threatening attitude and bids fair to displace "Tears." Famous Music Co. is the publisher of "New Kind of Love."

* * *

Went by Saporta's song shop on the Main Stem, intending to find shelter from Old Sol, albeit stopping to hear "Venetia," written by Harry D. Kerr and J. S. Zamecnik, writers of the famous "Neapolitan Nights." Looks like Sam Fox, the publisher, should be in a position to ply the well-known rake among the shekels.

* * *

With the acquisition by Radio Music Corp. of Davis, Coots & Engel, things look pretty bright for "I Still Get a Thrill," "In My Heart It's You," "Everything's O. K. with Me" and "Good Evenin'," the four songs that have just been added to the Davis, Coots & Engel list.

* * *

Bibo-Lang are getting ready for some real action on "Too Good to Be True" and "True Love," both written by Jesse Greer and Ray Klages for the Chesterfield vehicle, "The Jazz Cinderella." Charlie Lang is all het up over the possibilities of "Gee, But I'm Lonesome Tonight," a sob ballad written by Mickey Guy.

PINCUS.

THE Projectionists' Round Table

By John F. Rider

Various Forms of Voltage and Current—One can very readily appreciate that if any one form of voltage is induced across two points of a conductor or a circuit, the current which shall flow through that conductor or circuit will have the same form as the voltage. This does not necessarily mean that any change in voltage will be accompanied by a simultaneous change in current, but it does mean that if the voltage is spoken of as D.C., the current in that circuit will likewise be D.C.

The voltage available from a battery is steady and constant at one value and when represented appears somewhat like in Figure 38, and if that voltage is connected across a resistance as in Figure 38A, the current will also be a straight line of a value governed by the resistance of the circuit. However, all D.C. voltages are not necessarily constant. Another form of D.C. voltage is possible. This is known as *pulsating D.C.*, the first term affording an

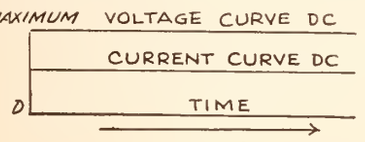


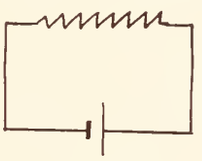
FIG.38

idea of the fact that the voltage is not steady and constant and the second part of the complete term denoting that the direction of the flow is always the same, the variation being solely in the magnitude of the voltage. This is shown in Figure 39. If such a source of voltage were connected to a resistance as in Figure 38A, the current in the circuit would vary somewhat in the fashion shown by curve *B* in Figure 39, the magnetitude of current again being determined by the voltage and the resistance in the circuit.

Pulsating D.C. is seldom found in conventional circuits, although one part of a sound system the eliminator employed to provide D.C. operating voltages to the amplifier tubes involves pulsating D.C. in one part of the complete circuit. This form of voltage and current is then *smoothed output*, a subject which will receive further attention when we reach the subject of eliminators. The general expression D.C. sometimes mentioned as continuous is understood to mean a steady and unvarying current always flowing in one direction, and all further reference to D.C. shall signify the aforementioned.

Operating Potentials in Sound Systems

It is true that D.C. voltages are employed as the major operating potentials in all sound systems, but it is likewise true that another form of potentian plays a tremendously important role. This form of potential is known as A.C., the two letters designating *alternating current* and as such *alternating potential*. The significance of the word *alternating* is to distinguish the direction of the current flow from that existing when the current and the voltage are designated as direct. The application of the term alternating signifies that the direction of the current flow alternates, first in one direction and then in another. The two letters A.C. are in common use to designate potential and current which alternate their direction of flow and action. Of course, references to alternating current signifies that alternating voltage usually referred to as A.C. voltage is also present in that circuit and reference to A.C. voltage signifies that A.C. current is also present in that circuit. One is apt to consider the expression A.C. current as somewhat peculiar because when not abbreviated it really is *alternating current current*, but common usage of the abbreviation has resulted in its general acceptance.


FIG. 38A

A.C., as we stated, plays a paramount role in sound systems. First and foremost is the fact that the electrical equivalents of the sound passed through the amplifier and that recorded upon the film or disc are of A.C. character. Hence, in order to comprehend the action of these sounds when converted into electrical form and when passing through the parts of a sound system it is necessary to study the principles underlying the generation and action of alternating currents.

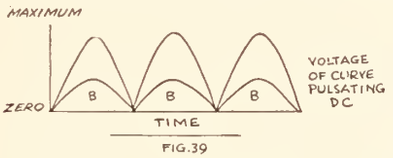


FIG.39

Supplementary to the above, A.C. power mains furnish the original source of the operated potentials, the D.C. being secured by a process of rectification of the A.C. currents, an action which shall constitute a large portion of material contained in this course.

Advantages of A.C.

The use of A.C., or rather A.C., affords very definite advantages not available with D.C. forms of potential. This is manifest by the wholesale use of A.C. for power and lighting the world over. One of its major advantages is more economical transmission, another of equal importance is its greater versatility and a third is the economical production of generating equipment. All of this is possible because of the character of A.C.

Representation of A.C.—The general representation of A.C. voltage or current differs from continuous D.C. or pulsating D.C. and an idea of the form may be gleaned from the illustration shown in Figure 40. Here we find a symmetric wavy line extending both sides of a zero, line indicating that the voltage or current is at any one value for but an instant and that it continually varies between zero and a maximum, this variation being at a definite rate with respect to time. The zero line is the point of zero potential and the curve above the zero line represents current flow or voltage in one direction and the curve below the zero line represents current flow or voltage in the opposite direction.

Why this condition exists shall be shown soon, although an idea can be gleaned from the loop located in a parallel magnetic field as illustrated in Figure 36, illustrated in lesson 11. The reason for the shape of the curves becomes evident when one considers the generation of the voltage which, in turn, causes the flow of current through the external circuit. An examination of the A.C. voltage curve shows that a maximum is reached during each reversal of direction. The plus and minus signs, above and below the zero line respectively are arbitrarily employed to differentiate between the two directions of flow. The plus sign signifies current or voltage above the zero line and the minus

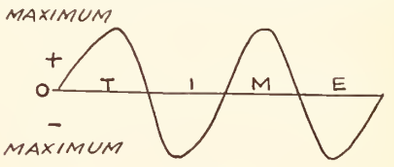


FIG. 40

sign signifies current and voltage below the zero line.

One of the laws of electricity states:

That if a coil of wire is revolved at a constant rate in a parallel magnetic field of uniform intensity, a sine wave of alternating voltage will be generated in the loop.

Current Flows

We are by this time familiar with what is meant by a loop or coil of wire and also by the uniform and parallel magnetic field between two poles of a magnet, be it a permanent magnet or an electromagnet. Let us now consider the generation of this wave of voltage. Some of these facts have already been mentioned in connection with the generation of D.C., but we deem it of sufficient importance to neglect the statement made in the chapter devoted to the D.C. generator and repeat the direction and action of the voltage and current in such a loop located and moving as stated.

Repetition of the basic reason for the current flow is unnecessary. Our primary interest is the direction of the current flow with respect to time and the magnitude of the wave. The device which generates in A.C. emf is known, in order to distinguish between it and the D.C. generator, as an *alternator*. Let us imagine a loop of wire *abcd* located between the pole pieces of a magnet and so arranged that an external circuit may be connected to an open portion in the *bc* side of the loop as shown in Figure 41. Contact to the *ab* and the *cd* sides of the loops is made by means of two slip rings *SR*1 and *SR*2. These are so arranged that no matter what the position of the loop sides *ab* and *cd*, *SR*1 always makes contact with the *ab* side and slip ring *SR*2 always makes contact with the side *cd*. Two brushes *B*1 and *B*2 are in contact with their respective slip rings *SR*1 and

(Continued on page 44)

This Is Lesson 12 in The Rider Series on Sound Projection

THE

Projectionists' Round Table

By John F. Rider

(*Continued from page* 43)

SR2, so that no matter what the position of the coil sides, the connections to the circuit remain unchanged.

If you recall this arrangement is different than that employed in the D.C. generator where the circuit is alternately connected to the coil sides. Hence commutation is not used in an alternator. Instead slip rings or collector rings, as they are frequently referred to are employed. The coil is assumed to be located within the uniform parallel magnetic field between the *N* and the *S* poles of the magnet. This coil is mechanically revolved around its horizontal axis in a counter clockwise direction. The dotted arrows show the direction of the flux btween the pole pieces. The external circuit consist of a resistance *R* and the arrows associated wth the external circuit indicate the direction of current flow during the time that the coil is revolving in the field.

As the *ab* side of the coil moves *down* past the *N* pole, current flows out of the *ab* side through the slip ring *SR*1, through the brush *B*1 into the external circuit as shown by the

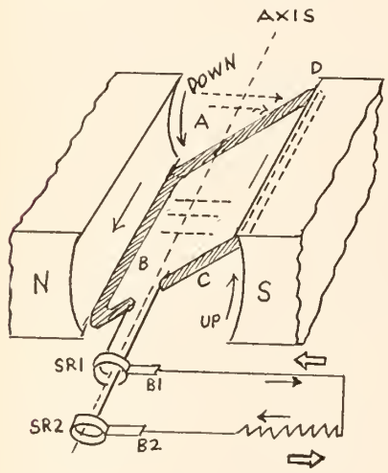


FIG. 41

single arrow; follows through the resistance, into brush *B2*, through slip ring *SR2* and into the coil side *cd* through the end *c*. When the coil side is at the midpoint of the *N* pole, in its *down* motion the emf induced and the current are maximum in the external circuit.

As it passes from the midpoint of the *N* pole the number of flux lines cut by the moving coil are reduced and the voltage induced decreases with its corresponding effect upon the current in the circuit. The *SR*1 and the *B*1 contacts, however, remain as before and the direction of current flow likewise remains as before, but the voltage is decreasing. When the coil side *ab* is moving *down* the coil side *cd* is moving *up* and at a certain point the coil side *ab* is at the bottom of its motion and the coil side *cd* is at the top of its motion. In other words, the coil sides *ad* and what would normally be *cd* are perpendicular to the horizontal axis of the loop. The relative positions of the coil sides are shown in Figure 41A. Reference to the coil sides *ab* and *cd* being in the midpoint of the pole pieces *N* and *S* is shown by the dotted circles and reference to the position of the coil sides *ad* and *bc* being perpendicular to the horizontal axis shows the position of the coil sides *ab* and *cd* with respect to the pole pieces, by means of the solid circles.

At this point the voltage induced is zero with its corresponding effect upon the current through the resistance *R*. As the coil side *cd* moves to the position previously occupied by *ab* and the coil side *ab* moves to the position previously occupied by *cd*, the voltage induced is increasing but in such direction that the current *leaves* the coil at the *c* point, passes through *SR2* into the external circuit via *B2* and flows through the resistance *R* in the direction indicated by the double line arrow, flows through the resistance *R*, follows through *B*1 to *SR*1 and then enters the coil at the point *b*. Thus is evident a complete reversal of current and voltage.

Production of Sine Wave of Voltage

Suppose that we attempt to consider the actual relation between the magnitude or voltage induced, the relation between the coil sides

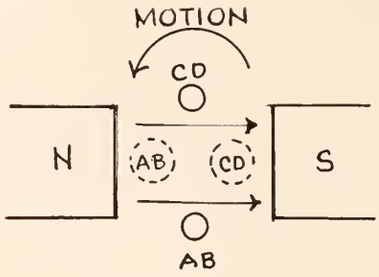


FIG. 41A

and the formation of the wave form as shown in Figure 40. Picture two pole ends *N* and *S* in Figure 41 as represented in Figure 42. The two coils sides are shown as solid circles *ab* and *cd*. The black dot midway between the two coil sides is assumed to be the axis; the coil sides revolving in a counter clockwise manner. The position of the coil sides is now such that the voltage induced is zero, since they are parallel to the flux sides.

We represent this state of zero voltage by marking off a point upon the zero line. The coil when revolving described an arc of 360 degrees, that is, the sides *ab* and *cd* complete a whole revolution. During this revolution they naturally pass through arcs of varied degree, just as in Figure 41A, the side *ab* shown in a solid circle has moved 90 degrees from the position indicated by the dotted line circle. The same is true in the case of the side *cd* moving from the position indicated by the dotted lines to that indicated by the solid line. We can, therefore, mark off on the zero line adjacent, a number of divisions representative of the angular motion of one of the coil sides and follow the current flow and amplitude. Suppose that we consider the side *cd* and mark off each 45 degrees of motion on the part of this side. That means eight divisions of 45 degrees each. Thus, if the coil side *cd* moves 45 degrees to the new position *e* it has completed an arc of 45 degrees and we can say that the point *e* on the zero line represents an angular displacement of 45 degrees. Starting from the position XOX^1, starting within a certain period of time, the coil side *cd* has completed the angle fOX^1. The time required to complete this angle is, of course, dependent upon the speed at which the coil is revolving. Naturally, the coil side *ab* is moving down when the side *cd* is moving up, but we omit side *ab* in order to augment the ease of comprehension. This coil then sweeps through the angle ϕ shown in Figure 42.

Now, it is possible to continue this discussion without reference to what follows, but we believe that some of the men who have selected projection as a vocation are interested in the actual development of *asine wave* of *voltage*. With that in mind we shall spend a little time upon that subject and a bit of higher mathematics, at least a bit of trigonometry. Mind you, it is not necessary for the practical interpretation of the subject, but it facilitates understanding of certain quantities present in alternating current problems. Instead of simply quoting the values in later text, the present data when combined with what is to follow will explain the presence of the quantity.

The Radian

In the measurement of angles there are in use three units, the *right angle*, the *degree* and the *radian*. Our interest at the time does not lie in the right angle, hence we omit further reference. The *degree* is a unit for measuring angles or arcs and may be defined as the angle formed by dividing a right angle into 90 equal parts. When spoken of as related to arc it is equal to 1/360th of a circumference. In other words, a circumference is an arc of 360 degrees. Now the number of degrees in an arc is equal to the number of degrees in an angle when the vertex of the angle is at the center of the circle and the radii of the circle form the side of the angle. Thus in Figure 43, the point *O* is the vertex of the angle formed by the radii *r* and r^1 and the angle ϕ formed by the sides *r* and r^1 is equal to the number of the degrees in the arc included between the two sides where they junction with

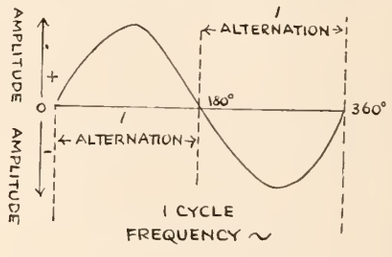


FIG. 44

the circumference; in other words within the space *m* and *n* upon the circumference.

The *radian* is the unit of circular measure of angles and is defined as angle which at the centre of a circle is measured by an arc equal in length to the radius of a circle. We know that the diameter of a circle is equal to *2r* or *two times the radius*. We further know that the circumference of a circle is

$$3.1416 \times \text{diameter} = \text{pi} \times \text{diameter} \quad \ldots (31)$$

where *pi* is designated by the small Greek letter π. If the diameter "*d*" is equal to *2r* or twice the radius then the circumference of a circle is equal to

$$2\pi \times r = 6.283 \times r = 2 \text{ pi times the radius} \quad (32)$$

and there are 2π arc lengths equal to the radius in a circumference; 2π radians are measured by the circumference of a circle or 2π *radians* are in a complete revolution of 360 degrees and 2π

(*Continued on page* 48)

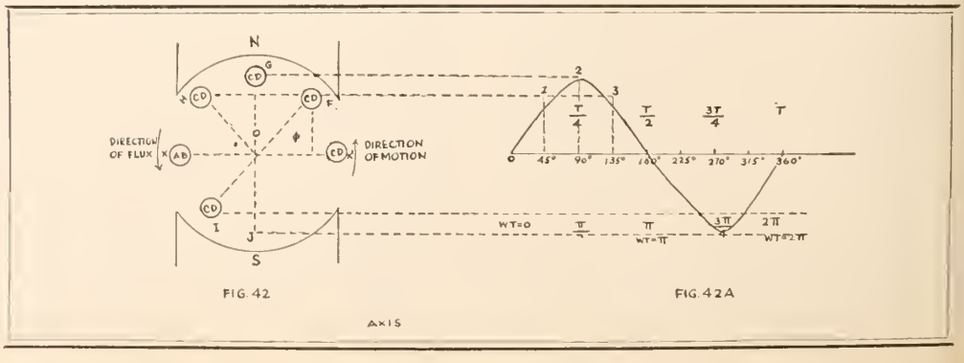


FIG. 42 FIG. 42A

Briefly Told News

Transferred to Canada

Montreal—Perry Spencer, inspector of theatres, has been transferred to Canada by Paramount-Publix for the purpose of making a tour of Famous Players Canadian Corp. theatres. For some years Spencer had been with Paramount and Warners but he is a native Canadian and served with the Canadian forces during the war. His first stop, after supervising changes at the Eastman, Rochester, was at Montreal.

Baby Coogan Debuting?

Hollywood—Robert Coogan, age three, and brother of Jackie Coogan, is the choice of Victor Schertzinger for the role of "Skippy," a talker which Schertzinger will direct, based upon the Percy Crosby cartoons. Whether or not the younger Coogan will get the part has not been decided. Jackie is at present working on his first talker, "Tom Sawyer," for Paramount.

Next Crawford Set

Hollywood—Immediately following her current starring production "The Great Day", Joan Crawford will begin work in "Dance, Fool, Dance", for M-G-M under direction of Harry Beaumont. "Dance, Fool, Dance" is another sequel to "Dancing Daughters" and "Our Modern Maidens".

Cast by RKO

Hollywood—Lita Chevret has been assigned by RKO to an important role in "The Losing Game," which Lowell Sherman is directing for RKO. Sherman also has the leading role in the picture which has Hugh Trevor, Marian Nixon and Leon Janney in supporting parts.

Iowa Managers Changed

Council Bluffs, Ia.—Robert K. Fulton, manager of the Broadway (Publix), has been replaced by Don Allen, formerly assistant manager of the Paramount, Des Moines. Fulton was sent to the theatre managers' training school.

Gets Long Beach House

Hollywood—The Strand, one of the independent houses in Long Beach has been taken over by the Lazarus-Vinnicof circuit and will be operated on a talking picture and vaudeville stage policy.

M-G-M Signs Wodehouse

Hollywood—P. G. Wodehouse, English humorist, has been signed by M-G-M on a new term contract. His handling of the dialogue in "Those Three French Girls" is responsible for the new agreement.

Pretty Bad

Hollywood—Mickey Neilan says that a certain Hollywood studio "has just made a picture that is so bad they had to film retakes to put it on the shelf."

Sad Scene at Talkie Studio



Departure of the strong, silent men
—Life

Rube Wolf to M. C.

Hollywood—Rube Wolf, well known on the Pacific coast as a master-of-ceremonies, is slated for that spot in Grauman's Chinese following the run of "Hell's Angels" according to present plans. Wolf will be featured with a special Fanchon and Marco stage show. Weekly change of stage shows is probable but not certain. Picture to follow the air special is said to be "The Big Trail" which is still in production at Fox.

South Bend Sale Slated

South Bend, Ind.—Sale of the equity of the Palace Theatre Corp. here, subject to outstanding bond issues and mortgages, is expected to be made shortly, according to attorneys for the St. Joseph Loan & Trust Co., trustee in bankruptcy. The sale, it was explained, is a formality necessary in clearing the title in preparation for the actual sale of the property, for which bids will be taken. The outstanding obligations are said to approximate $900,000.

Dies at Michigan City

South Bend, Ind.—Edward Szamecki, 36, owner of the White Eagle here for the last 20 years, died recently in Michigan City. He had been ill seven months of heart disease. The body was taken to his residence. He was born in this city and always had lived here. The widow survives, together with three children.

Berger to Direct Powell

Hollywood—William Powell's new Paramount talker, "New Morals," will be directed by Ludwig Berger, following the latter's present assignment on Maurice Chevalier's "Playboy of Paris." and the French version of the latter, "Le Petit Cafe."

Rotarians Elect Franklin

Ottawa — Joe Franklin, manager of Keith's, is now the watch dog of the Ottawa Rotary Club treasury, having been appointed chairman of the club's finance committee for the next 12 months. Franklin has been an officer of local Rotary for years.

New Educational Branch

Cleveland — Educational will erect exchange building to be located at the corner of Payne Ave. and East 23d St. When all the new exchange buildings now under construction and contracted for are completed, Fox, United Artists, Warner Brothers, Paramount, RKO, Universal, Pathe and Metro-Goldwyn-Mayer will each have its own individual structure. All are within two city blocks apart.

Fete Film Veteran

Indianapolis—Mrs. Maggie Breyer, retired screen and stage actress, was the honor guest at a reunion held in a local park recently when she observed her eighty-sixth birthday. During the heyday of the Denman Thompson stage productions, she gained fame as Matilda in "The Old Homestead." She appeared also in several of the early motion pictures. She is aunt of the wife of a candidate for criminal judge. Her son, Evon Breyer, also is an actor.

Bancroft in "Typhoon Bill"

Hollywood—"Typhoon Bill" has been selected by Paramount as the release title for George Bancroft's latest talker. Rowland V. Lee is directing and it is planned to make this picture one of the specials for the coming year. Frances Dee is playing opposite Bancroft and many of the scenes are being taken off the Mexican coast.

Meeks with Warners

Milwaukee—William T. Meeks has succeeded Walter Johnson as manager of Warner Bros.' Juneau here. Meeks formerly operated his own theatre, the Murray, a local neighborhood house, which has since been taken over by Herman Schmidt.

More Scenics from Canada

Ottawa—Canada government will release shortly a special scenic, all talker, made by Frank Badgley, director of the Canadian M. P. Bureau, in Algonquin Park and adjacent waters of the northwoods.

Sherman Doubling Up

Hollywood—Lowell Sherman's first assignment under his new RKO term contract will be "The Losing Game." He will have the featured role in this talker and will also direct.

Lyon in "Ex-Mistress"

Hollywood—Ben Lyon will play opposite Mary Nolan in "Ex-Mistress" which Warners will make from the book by the same name. Miss Nolan was borrowed from Universal for the role. Roy Del Ruth will direct.

Oh, Yeah!

Sue Carol and Carl Laemmle, Jr., were both born in Chicago—in the same section, on the same street—and in the same house!



ANTHONY ASQUITH, who should know better, has said that "Charlie Chaplin has elevated the custard pie to the rank and dignity of an aesthetic symbol." He may have elevated it to be a symbol, but not an aesthetic one. If it is a symbol at all, it is a symbol of man's habit of abandoning the help and forces by which he rose. For if I remember rightly, it is now a good many years since Charlie has thrown a custard pie or even received one thrown.

It is therefore the custard pie that has elevated Charlie Chaplin to the rank and dignity of a symbol—or even to the rank and dignity of a custard pie.

For Chaplin is the symbol today of all that was best in a now lost and almost forgotten art, the art of the silent movie, an art that had definitely taken shape as a distinct medium of expression in pantomime, an art that was coming more and more to dispense with the limitation of words in the exhibition of human emotions and reactions to reality; things that can not be adequately expressed in words.

That art has been abandoned for a series of pictures that need explanation to a race that appears to be losing the capacity to think or reason for itself, and the explanation is in words. Very bum words generally.

Chaplin has remained faithful to the pantomimic art and will continue to produce it.—*Butterfield in Vancouver Province.*

* * *

"Ingagi," the weird film concoction recently exposed as being largely a fake, doubtless will suffer some what as a result of the exposure at the box offices of the theatres where it will be shown despite the organized producers' ban, but even so its makers will have realized tremendous profit.—*Baltimore Sun.*

* * *

No Ideas in Hollywood?

Mr. Louis Bromfield, the author who has been contracted to write a story for Ronald Colman, says it is just no use. He can't write pieces in Hollywood. In search of a nice dull, quiet place he is headed for Paris. Kinda tough on our summer tourists who are going there for a gay time.

No one can really write in Hollywood. They can "adapt" better there than anywhere else. But they are too far from realities to write of life.

In Hollywood all life is camouflaged. It is a world of imitations; imitation battles, imitation landscapes, imitation complexions, imitation marriages.

The fact that the eager producers are paying all Mr. Bromfield's expenses to Paris in the hope that he may collide with an idea indicates the desperate shortage of screen stories.—*Los Angeles Times.*

* * *

The census officials were the only ones who knew that the small towns of the country were disappearing. The rest of us had been reading their chamber of commerce literature.—*The Thomas E. Pickerill Service.*

* * *

It is to be assumed that only the best of the Soviet pictures are exported abroad. But whatever those kept for home consumption may be, no country has yet equalled the Soviet record on the picture screens of America as set during the past season in that extraordinary series of pictures: "Arsenal," "New Babylon," "A Fragment of an Empire," "China Express," "Old and New," and "Turksib," to which now we have to add "Cain and Artem". Without claiming for all of them the exalted name of masterpiece, it must be admitted that their general level of excellence is something altogether unprecedented in the history of the cinema. Whether one approves or not the main line of development in the Soviet cinema, Moscow's leadership today is indisputable, as it is certainly highly welcome.—*The Nation.*

Fo' de Land's Sake

Out Hollywood way they're still telling the yarn about Stepin Fetchit, the colored lad who scored in "Hearts of Dixie," and then contracted a severe case of lofty chapeaux. It happened between scenes.

'Stepin," observed a white actor, "you're getting stout."

The comedian nodded.

"Ah knows dat," he responded, "an ah doan't knows whut to do about it."

"Well," said the actor helpfully, "why don't you go on that 18-day diet?"

The colored man shook his head scornfully—

"Whut should ah do dat for?" he returned. "Ain't nuthin' on dere dat I like!"

THERE are plenty of things wrong with the movies. Most certainly they have not been "cleaned up" as Will Hays held out hopes that they would be. Yet Mr. Hays and the movies themselves have not been entirely to blame for that. Lack of support for better movies and big box-office returns for the daring, jazzy type have been a factor. But censorship is not the answer—it never is the answer. And when it gives every promise of being a censorship of opinions, of the ideas that are to be allowed to enter people's minds, it becomes a downright menace.—*Milwaukee Journal.*

* * *

An essayist declares that there is no bigger nuisance than the man who arrives late at a theatre. Managers maintain, however, that he is infinitely preferable to the man who stays away altogether.—*The Humorist, London.*

* * *

The damage suit brought by the widow of H. C. Witwer against Harold Lloyd, asserting "The Freshman" was stolen from a Witwer story, is a tough problem for the courts.

There are more possibilities of terrible injustice—on both sides—in plagiarism suits than any other suits at law. It is absolutely impossible to follow the life story of an idea. Generally speaking, all ideas are borrowed. All murder mystery stories are built upon the models of Edgar Allan Poe's "Gold Bug" and "The Murders in the Rue Morgue." There never was but one western story. Told endlessly. —*Los Angeles Times.*

* * *

Fountain Inn will have a new talkie next week. In the old days of "silent drama," the smaller picture houses bought punk pictures made to fit their purses; but the talkie hasn't yet begun to produce cheap stuff for the sticks, and the little fellow offers as much as the big one if he has the right sound equipment.—Fountain Inn (S. C.) Gazette.

THERE is no doubt that when Latin-American protests become sufficiently numerous the box-office instinct at Hollywood will respond. The traditional "greaser" villain and his female counterpart will follow into limbo the Irish, Jewish and German comic characters whom the universality of the movie has doomed.

To the credit of the theatre screen should be remembered this contribution to human brotherhood. Creating for an audience of countless millions may not be conducive to high art, but it enforces respect for racial and national feelings, even if the motive be materialistic. The esthete may deplore the movie's world of sugar and sentiment, but for the promotion of peace among the nations it may be desirable that there shall be no wicked or absurdly comic human beings anywhere. All the world's male population is handsome and valiant, and all the women are beautiful and pure.—*N. Y. Times.*

* * *

Television as the screen's next venture, studio wise ones say knowingly, is just around the corner—but which corner few presume to say.—Baltimore Sun.

* * *

There come regularly to the editorial offices of this newspaper and to those of many other publications, daily and weekly contributions marked in huge letters, "NEWS." Do not confuse the subject of this discussion with the regular contributions of the legitimate studio publicists and the few reputable free-lance press agents.

For these inane, badly written, stupidly phrased and ignorantly punctuated screeds bear no mark of the newspaper experience that won most of the reputable publicists their positions. They are the product of half-per cent chiselers, apple-saucing moochers, who snatch coffee and cake money from unwise professionals in exchange for their dubious "services."

Most of these petit larceny pin-money grabbers are scarcely able to operate the one tool of the writing craft, a typewriter. Yet by dint of sheer crust and the gullibility of many professionals, they manage to hang along the fringe of the industry, milking one or another artist of sometimes small change, and occasionally finding the chance for a bigger touch.

They are heartily disliked, both as to character and activity, by the reputable studio publicists and free-lancers. And they bring their clients little benefit in exchange for their hire.

Newspaper editors and dramatic critics should scan their droolings carefully. Artists should consider well before promising to pay fees, even on a chicken-feed basis, to the chiselers. And the reputable press representatives in Hollywood should forget some of their petty differences and personal grievances and get together to wipe out a species of cheap racketeering that is a blight on their profession. —*Inside Facts, Los Angeles.*

* * *

Will Hays is still insisting that movies will be the only textbooks of the future.

That won't be so bad, but it would be tough if they became the only entertainment.—*N. Y. American.*

that — Quips Lifted and Sifted



"I GOT in the movies on a fluke and it's a fluke that I'm a star. If this racket should end tomorrow the movies wouldn't owe me a thing. I'm satisfied."

"Listen, get a load of this. Here I am a star, with my first starring picture on Broadway, and I'm broke. Yeh, I mean it. I haven't got a nickel. So what do I do? The other day I went over to the studio and asked for $1,000. 'I'm broke,' I said to them. 'You're kidding,' said they. 'No, I mean it.' 'Gwan, you only want to throw away a thousand bucks on something,' they said. 'Listen,' I said, 'here I am, a star, and I haven't even got carfare to get over to the studio in the morning. And I go to pay my hotel bill. If you want to shoot the picture over at the hotel it's jake with me.' So I got the money."—Jack Oakie in *N. Y. Telegram.*

* * *

It is horrible to think of the British Empire receiving its education from the place called Hollywood.—Sir James Parr, High Commissioner for New Zealand.—Life.

* * *

Bill Haines and Polly Moran are honestly embarrassed that their joke has been taken seriously by the public. It began at a time when a new engagement almost every day was announced in Hollywood. Everyone was discussing the latest on the set one day when Bill said, "Come on, Polly, let's you and me become engaged and cut in on some of this free publicity!" No one loves a joke better than Polly, so they both acted up for the amusement of their friends. Then it got into the papers, and now, because the "engagement" has gone on for so long they are both getting letters from their fans asking in all seriousness, apparently, when they are going to get spliced.

Both Bill and Polly would like everyone to understand that it was all a joke and that they haven't and never have had the slightest intention of getting married.—*Screenland.*

* * *

BULL-ETIN

(Interview)

"The theatre is the great mother of all arts, the breeding ground of music, literature, painting and the dance."—George Fawcett, actor.—*Cook in N. Y. American.*

* * *

Clara Bow's latest movie is called "True to the Navy." I read all the advertisements and all the newspaper notices and gathered that Miss Bow is cast as a waitress in love with a gob; that she ends up by being true to the boy; and that she now sings as well as talks. Miss Bow is rapidly adding to her accomplishments, and I have no doubt but that in time she will be able to ride a bicycle without using the handlebars, juggle three oranges at once and hang by her toes from the parallel bars. However, she'll have to be more than versatile to be anything but obnoxious to me, and while "True to the Navy" may be a masterpiece, you'll have to find out for yourselves.—*Judge.*

* * *

A motion picture editor reports that there was the usual crowd of admirers choking the pavements in front of a theatre in Hollywood—watching two popular screen stars waiting for their cars.

"It's a shame," mumbled an old fogy in the crowd, "the way people stand around and stare at those acresses. It sure is a pity."

"Save your pity," interrupted a Has-Been. "They'll need it more when there ISN'T a crowd to stare."—Winchell in N. Y. Mirror.

An Old Trouper

Hollywood—This is the only spot in the wide world where animals are made to behave exactly as they should. Take the case of the monkey who interrupts a love scene between Betty Compson and "Archibald" in "Inside the Lines."

"Archie" is making a romantic speech that would do justice to Romeo's old line, and, naturally, is quite annoyed at the monkey's intrusion. Turning his head slowly, he asks in a gruffled voice: "I say, won't you run along, young fellow!" And the obliging monkey does just that.

IT is sometimes a difficult thing to change your opinion of a motion picture actor because of one performance, but we are inclined to do it in this case. Buddy Rogers, in our opinion, was one of the screen's most consistently annoying stars until "Safety in Numbers" appeared. This, as we have remarked before in this column, was due in a great measure to the sappy, unbelievable things he was made to do and say in order to live up to the awful pet name bestowed on him by some well-meaning press agent—"America's Boy Friend." As a matter of fact, Buddy is a darned nice boy with a natural diffidence that is a contradiction of the parts he has been made to portray.—*Life.*

* * *

Although Irving Berlin has received practically all of the credit so far for writing "Reaching for the Moon," the real man behind the pen is William Anthony McGuire.—N. Y. News.

* * *

Representatives of all groups of theatregoers have seen in the talkies a source of fresh stimulus for the stage. Those who have sighed over the decline of the drama prophesied that the addition of dialogue to the movies would make the vast movie audience clamor for real actors on a three-dimensional stage. Regular patrons of the silent film went over in a body to the talkies when they were a novelty, and the majority now demand vocal shadows. Every city in the land either has or is soon to have its talking pictures. Yet it is curious that predictions of renewed interest in flesh-and-blood entertainers have become realized so quickly, and in a way which apparently no one foresaw. —*N. Y. Times.*

* * *

John Gilbert wanted very much to play the title role in "Billy, The Kid," but for some reason or other the studio saw fit to give the part to Johnny Mack Brown.

No longer are the studios under the sway of the star reign. With the advent of the talkies, stars, no matter how starry, are just actors to their home teams.—*Motion Picture Classic.*

TITLE CHANGING is one of the most foolish of all film practices!

Ladies and gentlemen of the critical pen are showing—and rightly, I think—increasing dissatisfaction with two favorite Hollywood indoor pastimes: one, the changing of titles of Broadway successes and "best sellers" when brought to the screen; the other, the tampering with the story structures of well known novels and plays.

The demands of the box office are presumed to justify both. * * *

Title changing, it seems to me, is a foolish practice, whether it is employed by a Hollywood picture maker or a book publisher. * * * Particularly so where the play or story is well known.

Hollywood's mania for sex appeal titles might be cause for laughter were it not for the fact that it reflects directly upon American civilization. The world and its people, depending upon Hollywood for its entertainment and interpreting American life, manners, and morals through that entertainment, may be pardoned for drawing the conclusion that we are victims of a sex complex, as dangerous as Kultur in its heyday.

The Hon. Will Hays, with the earnestness of a Crusader of old, declares that the cinema must be clean and stay clean, and to establish his good faith, directs that certain plays and books, when brought to the screen, shall be altered in plot, in characters and in title. * * *

More than a casual study of press sheets convince me that the advertising departments of the producing companies may be indicted for the title changing evil. Certainly, "The Bride of the Regiment" permitted more torrid copy than "Lady in Ermine." And the boys in First National's department were quick to take advantage of the fact, witness those classic phrases, "Sweetheart to a thousand warriors. Soul-mate to but one. Teasing, tempting, tricking a whole army. Disgracing the proud name of centuries for one fervid moment with her condemned husband."

That this was applesauce you know if you saw the picture. * * *

To be sure, the advertising boys do not always require the stimulus of a new sex appeal tile to do their stuff. There was, for instance, Clara Bow's "True to the Navy." The Paramount copy writers tore loose to coin "She loved her sailor sweetheart and was true to all his friends," "See and hear the new Bow lines," "Hot hair Clara, the answer to the Navy's prayer."

All of which is made doubly interesting by reason of the Hays canons, and the industry's solemn assurance that even ivory soap's purity is dwarfed by that of Hollywood. Just how sincere some of the producers are in their protestations you may determine by glancing over the elaborate seasonal announcement inserts appearing in the trade papers. It is enlightening—oh, very!—to thumb over the illustrations. * * *

Only M-G-M alone seems wholly to have resisted the temptation to give the inserts a De Maupassant complexion. Fox is at the opposite extreme.—*Bahn, Syracuse Herald.*

* * *

Bert Wheeler, RKO comedian, passed by a paving crew at work on La Brea Ave., near the Chaplin studio.

"Well, well," he said. "Just the hardening of another Hollywood artery. —*Los Angeles Herald.*

* * *

Because it believes, apparently, that the public doesn't like to chew too heartily on movie fare, the cinema for many years past has dished out soft, easily swallowed matter of more but usually less consequence. That is one reason why "All Quiet on the Western Front" was such a vigorous punch between the eyes. It set out with no childish notion to thrill; it shocked. That is exactly what the film should have done. It was meant to and did.—*Milwaukee Journal.*

THE
Projectionists' Round Table
By John F. Rider

(*Continued from page* 44)

radians are equal to 360 degrees. Such being the case

π radians = 180 degrees .....(33)

and

1 radian = 180 degrees/π .....(34)
= 180 degrees/3.1416
= 57.26 degrees.

Referring once more to Figure 42, the loop moves through the angle ϕ at the point O with a certain angular velocity, usually designated as ω, the small Greek letter *Omega*. Now, this angle ω, is measured in radians swept through in one second, the period of time, one second being standard in electrical circuit calculations. Thus, we introduce the time element, t. Then the magnitude of the angle ϕ swept through in the time t, will be $t \times \omega$. From this

where

$\phi = \omega t$. .....(35)

ϕ = radians

We made the statement that there are 2π radians in one revolution, and the time of one revolution, the periodic time T in terms of angular velocity would be

$$T = \frac{2\pi}{\omega} = \frac{6.283}{\omega} \quad \text{.....(36)}$$

where T = seconds

Now the coil revolves at a certain speed, or completes a number of revolutions in one second and the frequency f, or the number of revolutions per second is therefore equal to one second divided by the time required to complete one revolution or

$$f = \frac{1}{T} \quad \text{.....(37)}$$

where f is the number of revolutions per second.

Suppose that the periodic time T of one revolution is 1/60th of a second, then

$$f = \frac{1}{1/60}$$

f = 60 revolutions per second.

The frequency is referred to as a number of cycles per second. A complete revolution is a complete cycle and if we have 60 revolutions per second, the loop completes 60 cycles per second and the frequency of revolution of that loop is 60 cycles. Further reference to cycles will follow in connection with another subject. However, at this time we wish to add that if the speed of revolution is increased so that 120 complete revolutions are completed in one second, the frequency is said to be 120 cycles. The "per second" term is understood when the term "cycles" is used.

If we now substitute into equation 37 the value of T as shown in equation 36, the frequency f becomes

$$f = \frac{\omega}{2\pi} \quad \text{.....(38)}$$

and the angular velocity

$\omega = 2\pi f$ .....(39)

This quantity *2 pi* times f appears in many equations associate with A.C. circuits and time will be well spent if the reader will make an effort to understand its derivation.

According to the above we can divide the reference line in Figure 42A into degrees and radians and time representing the motion of the loop during the time that its cycle is completed. Referring to the T designation, the coil sweeps through 90 degrees in one quarter of the time required for a complete revolution or $T/4$. The coil sweeps through 180 degrees in one half the periodic time of a single cycle or $T/2$. The coil sweeps through 270 degrees in three quarters of the periodic time of one cycle or $3T/4$ and 360 degrees is completed in the periodic time of one cycle. In turn 90 degrees is equal to *pi/2*, 180 degrees is equal to *pi*, 270 degrees is equal to *3pi/4* and 360 degrees is equal to *2pi* radians.

Now the loop shown in Figure 42 sweeps through the angle ϕ or eOX^1 and the instantaneous value of voltage developed in the loop is equal to

$$e = Em \sin \phi$$

which means that the instantaneous value of voltage generater when loop *cd* is at the point *f*, is directly proportional to the sine of the angle it is making with the initial position at that instant. We have taken the liberty to omit certain computations but by previously quoted laws we know that the maximum voltage would be secured when coils side *cd* reaches position *g*. Hence at the point *f*, in the circle described by *cd* as it completes a revolution, the voltage bears a definite relation to the maximum. Referring again to the point *f*, a vertical projection from the point *f*, the position of *cd* when it completes its arc of 45 degrees shows the relation between maximum voltage and the sine of the angle completed or the relation between the instantaneous value of voltage and the maximum voltage. If we project the point *f* out upon the reference line for an arc of 45 degrees we have the point 1 in Figure 42A. When the coil side *cd* moves to point *g* the vertical projection is equal to the radius *r* since the angle is 90 degrees and the sine of 90 degrees is 1.

If we continue to project the perpendiculars to the various angles for various positions of the coil side *cd*, we complete one half of a cycle by the time we reach the point *X* or the coils side has traveled an arc of 180 degrees as shown. However, as the coil side moves past point *g*, it cuts fewer flux lines and the induced voltage decreases, in the proportion that it increased and while the direction of current flow remains the same as is shown in Figure 42A, the amplitude decreases. When *cd* is at point *X* the voltage is zero. As it moves to point *i*, the coils sides have changed positions with respect to their original positions at the poles and the current through the side *cd* is now in the opposite direction as shown.

The variation in the instantaneous values is *sinusoidal* and the wave is known as a *sine wave*.

Suppose that Em the maximum voltage at the time *cd* is at point *g* is 100 volts, then the voltage at *f*, when *cd* has passed through an arc of 45 degrees is

$$e = 100 \times \sin 45°$$

and since

$\sin 45° = .707$
$e = 100 \times .707$
$= 70.7$ volts

(*The relation between angles and their sides in table form is given in any standard text book on mathematics.*)

Let us now consider the sine wave shown in Figure 44. If the reader so desires he can forget the actual calculation contained in the preceding paragraphs and simply remember the statement relative to the generation of a sine wave by a coil of wire revolving in a constant rate in a magnetic field of uniform intensity. He should also remember the reason for the use of the term *sine wave* and the condition under which it may be used: namely, when the values of instantaneous voltage vary as the sine of the angle, a single turn loop revolving; at constant velocity, is making with the initial position at that instant.

If we study a complete cycle of voltage or current as illustrated in Figure 44, we note first, that it consists of two alternations of 180 degrees each. An alternation is therefore one half of a cycle, and if the cycle bears a definite relation to time, such as 1/60th of a second or 1/120th of a second, the periodicity of an alternation will be one half of the periodicity of a cycle. Thus for a 60 cycle frequency, the periodicity of an alternation is 1/120th of a second and for a 120 cycle wave, the periodicity of an alternation is 1/240th of a second. This applies equally to voltage and current. Reference to 60 cycle voltage means a frequency of 60 cycles per second. Reference to 60 cycle current means the same.

The illustration shown is known as the wave form of voltage or current depending upon whether voltage or current is being discussed. The height of the wave represents the amplitude and this term is applicable to voltage or current. The point of greatest amplitude indicates maximum or peak voltage or the maximum or peak current. If the amplitude is designated in numerical values of voltage or current, the maximum or peak values would bear numerical designations specifying quantity. When quoting frequency it is customary to use *the symbol*, a wavy line similar to a cycle as shown in Figure 44.

Detroit Theatre Promoter Gets 1 to 7 Year Term

Anderson, Ind.—Harry Goldberg, 26, charged with complicity in a plot to mulct Harry Muller, local showman, of $25,000, was given an indeterminate sentence of from one to seven years upon pleading guilty. He was arrested as a fugitive from justice at Beaumont, Tex., because he failed to appear for trial here. Bail was forfeited.

Bombers' Appeal Denied

Michigan City, Ind.—Harry L. Ames and Marwood Williams, who are serving one to three year sentences in the Indiana state prison for participating in the bombing of the State at Hammond, Ind., two years ago, have been denied their freedom. Judge Harry L. Crumpacker in Superior Court at Laporte, Ind., decided against habeas corpus proceedings filed on the basis that the Indiana indeterminate sentence law had been held illegal and void.

2 British Roadshows

Montreal—Two British film productions are to be presented in Canada as roadshows starting August 16 with two performances daily and seats reserved. One is "Atlantic," released in the Dominion by Regal Films, Ltd., which has been booked by His Majesty's here, former legitimate house, following five weeks of "All Quiet on the Western Front." "Splinters," a British war picture made in England by Paramount, also follows the Universal film at the Royal Alexandria, Toronto, for an indefinite run.

Buy 3rd London Ont., House

London, Ont.—Purchase of the Palace, 875 seats, as its third house here, has been completed by Famous Players Canadian. Sam Marks has been manager of the Palace which was owned by the Independent Amusement Co., Toronto. R. S. Roddick, who manages the Capitol here, is to have charge of the Palace. Famous Sept. 1 will reopen the Grand here .

Remodeling at Nebraska City

Nebraska City, Neb.—The old Overland here will be entirely remodeled at a cost of $50,000 by the Booth Brothers Amusement Co., operators. Western Electric equipment will be installed.

Building at Victoria, Tex.

Victoria, Tex.—Frels Theatres, Inc., have let a contract for a new house in the business section here. Construction work will start in a few weeks.

Opinions On Pictures

Moby Dick

(Warners—All Talker)

Stirring

(Reviewed by Bill Crouch)

BARRYMORE again rides the waves in search of Moby Dick. This time the hardy seaman brings his former silent picture success, "The Sea Beast," to the screen in audible form and with good results. Barrymore as the adventurous Ahab is more dynamic than before, due to the use of his voice, and gives a striking portrayal of the apparently half-crazed whaler.

With the Barrymore name and being a remake of a popular silent film, this one should do plenty of business at the box-office. Will hold up under heavy exploitation.

Plenty of action make this talker appealing. Not just a talking picture, but an action picture which should draw. Barrymore is at home in the role of the roving whaler and carries a heavy part with much success. The two encounters with "Moby Dick," the killer whale, are intensely dramatic and crammed with action. As one member of the audience remarked, "They've got a better whale this time."

Barrymore is the sailor who has a sweetheart in every port and when the whaling vessel puts in at the home port he is greeted by many admiring women, among whom is Joan Bennett, a new arrival in the village, who has never met Barrymore. Lloyd Hughes, Barrymore's brother, is much in love with Miss Bennett. He is the puritanical type and much unlike the adventurous John. When John meets the girl she falls in love with him and he with her. They see each other often and just before the boat starts on another voyage John decides that the girl loves Hughes and bids her goodbye. She rushes to the boat after telling Hughes she is in love with John and just as the ship is ready to sail she tells Barrymore that she loves him and will wait for his return in three years.

On this voyage the first encounter with "Moby Dick" is made. In the fracas Barrymore's leg is bitten by the killer and amputation with a hot iron is necessary. The scenes of this emergency operation are graphically portrayed and will perhaps meet with much shuddering upon the part of the women. The scene, however, is extremely well acted. Upon returning home, Barrymore refuses to leave the ship as he is afraid of what Joan will think. She goes aboard the vessel after all have left and finds him there—a cripple. The shock of the accident causes Joan to run away and Barrymore, thinking she has deserted him, goes on a bender.

Hughes goes to tell Barrymore, for Joan, that she still loves him and wants to see him, but Hughes twists the story and says Joan is going to marry him. Barrymore buys a ship in which to hunt the killer whale, and avenge his loss. Coming into the home port for supplies, the crew deserts and Barrymore is forced to shanghai a crew from the brothels and saloons. On account of being crippled, he remains away from the crew and has the mate run the ship. In a terrific storm he takes the helm and when the crew decides to mutiny he halts them by a daring display of bravery. It is then that he finds his brother is one of the shanghaied crew and in a rough and tumble fight between them, Hughes falls and is killed. Following the storm the killer whale is sighted and Barrymore, seething with revenge, goes after it. The whale, harpooned, drags Barrymore from the boat and he manages to get on the mammal's back and kill it. This victory won, Barrymore returns home and finds Miss Bennett waiting for him.

The story is capably told and Director Lloyd Bacon has given special attention to its motivation, keeping it at a fast tempo at all times and giving special emphasis to the action shots, which are most thrilling. The killing of the whale forms a terrific climax and, though very bloody, is most realistic.

Barrymore is outstanding in the role of Ahab. Miss Bennett gives a pleasing portrayal as his sweetheart. Lloyd Hughes as the weakling brother is convincing, while May Boley and Walter Long are also well cast.

Musical shorts and laugh comedies will go well.

Produced and distributed by Warners. Directed by Lloyd Bacon. From the novel by Herman Melville. Screen adaptation by J. Grubb Alexander. Cameraman, Robert Kurrle. Running time, 76 minutes. Release date, Sept. 20. Length, approximately 7,220 ft.

THE CAST

Ahab	John Barrymore
Faith	Joan Bennett
Derek	Lloyd Hughes
"Whale Oil" Rosie	May Boley
Stubbs	Walter Long
Starbuck	Tom O'Brien
Elijah	Nigel De Brulier
Blacksmith	William Walling
Old Maid	Virginia Sale
Queequeg	Nobel Johnson

In the Good Old Days

Seldom do the screens of the country reflect the image of a comedy artist as spontaneous as that old pantomime artist of the earlier days, Charles Chaplin, who provoked more hilarity over a longer period probably than any other celluloid comic in the history of the business. Even at this late date, Chaplin's stuff of ten and fifteen years ago finds a spot on the double feature bill of scores of theatres. His "Shoulder Arms," "Easy Street,' "The Kid," "Dog's Life," "Pay Day" and others can be seen almost any day sandwiched in between Westerns and newsreels on the program of daily-change neighborhood houses. And they usually click.

Now Charlie's "Carmen" makes its reappearance in a new form after nearly 15 years. This reissue was caught in a New York neighborhood house where the audience howled with delight. And this despite the absence of dialogue.

The "new" reissue has been brushed up in nifty manner, synchronized with peppy jazz music, and released with a new print and new titles inserted. The latter, incidentally, gives the reissue a brand new twist, constantly kiddink the comedy.

A treat for neighborhood audiences.

CUNNINGHAM

Anybody's Woman

(Paramount—All Talker)

Worthwhile

(Reviewed by Bill Crouch)

BASED upon a story by Gouverneur Morris, this talker has much to commend it. The acting, directing and story treatment have been placed in capable hands and, as a result, one finds a picture that portrays a rather difficult subject in a sensible manner.

Ruth Chatterton and Clive Brook share the acting honors and team well together. The direction by Dorothy Arzner gives the piece a lightness that is of great help in the telling of the story. It is this clever direction that gives the characters a sympahetic appeal.

The story opens with Brook in the throes of a prolonged bender. His wife has just obtained a divorce and he is drowning his misery in the flowing bowl. A pick-up acquaintance, Tom Patricola, has brought Brook to his room in a hotel following a night at a speakeasy. Across the court the men notice Miss Chatterton and Cecil Cunningham, two women of the world, who are discussing their experiences. Brook has them invited over and after more liquor the party breaks up with Chatterton marrying Brook.

The next day Brook sobers up and finds that he, a rich and respectable lawyer is married to a common woman. Despite the publicity he sticks by her and Chatterton, having a chance to make good, does her best. However, when Brook invites a few friends to a party Chatterton is compelled by some of Brook's "friends" to drink too much and gives way to denunciation of them. She then gives Brook a divorce and plans to marry Paul Lukas, who, while very rich, is not one of the social elite. She is all ready to go through with the ceremony when Brook finds her and reveals he loves her. They are united and clinch for the fadeout.

Juliette Compton as the first wife, plays a small role well. Lukas, who played a heavy, did so well. As is not ordinarily the case, Lukas was upright in all his endeavors to win the hand of Chatterton, an unusual touch. Scenes where the servants quit, as they do not want to work for a woman of Chatterton's reputation, and the drunk scenes by both Brook and Chatterton are very well played. The camera work is above average and most effective. More comedy would help out in some spots as many of the scenes are pretty heavy.

This one is sure to go well in class houses and will stand up in the week runs and split-week houses. Not so good for kid trade, but will appeal to the adults and especially women.

Musical shorts and cartoons will go well here.

Produced and distributed by Paramount-Publix. Directed by Dorothy Arzner. From the story by Gouverneur Morris. Screen play by Zoe Akin. Photographed by Charles Lang. Running time 80 minutes. Length, 7,243 ft. Release date, Aug. 30. Film editor, J. Loring.

THE CAST

Pansy Gray	Ruth Chatterton
Neil Dunlap	Clive Brook
Gustave Saxon	Paul Lucas
Grant Crosby	Huntley Gordon
Katherine Malcom	Virginia Hammond
Eddie Calcio	Tom Patricola
Ellen	Juliette Compton
Dot	Cecil Cunningham
Walter Harvey	Charles Gerrard
Mr. Tanner	Harvey Clark
Butler	Sidney Bracey

Love in the Rough

(M-G-M—All Talker)

Flops

Reviewed by Don Ashbaugh

MOVE in a new chair, front, center, in the star row for Robert Montgomery. And then, if you can, forget the picture was made. Montgomery does his best to pull the undecided vehicle over the hill, but he has only J. C. Nugent to help him.

The picture evidently started out to be a musical comedy built around golf. Benny Rubin fills up much of the early part of the film with antiquated gags, many of which dated back to the beginning of vaudeville. Dorothy Jordan plays the girl without any particular brilliance. She was probably brought to Hollywood to do musical comedy leads during the heydey of film-musicals. Her song numbers and dancing slowed up the action in this golf farce. Miss Jordan, as a matter of fact, fails utterly to impress. Her dancing is only ordinary, her singing voice is not pleasing, and she is only sufficiently attractive as an object of romantic interest for the hero.

The story opens in a department store where Montgomery is the shipping clerk and Rubin his assistant. After what seems an age of vase breaking, both are fired—until the boss finds out that Montgomery is the municipal golf champion. He takes both the champion and Rubin back and presents them with a two weeks' sojourn at his exclusive country club, hoping in this way to improve his own game.

The picture here goes off into another Benny

Opinions on Pictures

Rubin tangent. After this detour there is a song and dance interlude, in which all the girls and boys join on the club patio. Miss Jordan gives a typical revue number and there is an old fashioned farce scene in which Montgomery stands in his window sans trousers.

The heroine is the daughter of a millionaire and, of course, it is rumored about that Montgomery is the president of a shipping company. The pair elope and then Montgomery decides to reveal all. The next day he is to play the club champion in the finals of the annual tournament.

Things go badly until the irate father-in-law finds his son-in-law is a golf champion. He rushes forth to cheer the boy to victory and there is a "touch-down in the last moment of play"—only in this case it is the sinking of a stymied putt.

The production is decidedly spotty and lacks smoothness of continuity. Cutting will improve it. Montgomery's growing popularity, and golf as the theme may put it across as fair program material. There is one good song, "Go Home and Tell Your Mother."

Those who see it will be disappointed that M-G-M wasted such an excellent young craftsman as Montgomery in such an ordinary picture.

Will require strong dramatic shorts, cartoons and scenics to balance.

From the play "Spring Fever," by Vincent Lawrence. Adaptation by Sarah Y. Mason. Dialogue by Joe Farnham and Robert E. Hopkins. Edited by Basil Wrangell. Photographed by Henry Sharp. Directed by Charles F. Reisner. Length, 7875 feet. Running time, 85 minutes. Release date, Sept. 6.

THE CAST

Kelly ..... Robert Montgomery
Marilyn ..... Dorothy Jordan
Benny ..... Benny Rubin
Waters ..... J. C. Nugent
Virgie ..... Dorothy McNulty
Tewksbury ..... Tyrell Davis
Gardener ..... Harry Burns
Johnson ..... Allan Lane
Martha ..... Catherine Moylan
Williams ..... Edwards Davis
Proprietor ..... Rosco Ates
Brown ..... Clarence H. Wilson

Ladies Must Play

(Columbia—Talker)

Deserves a Play

(Reviewed by J. P. Cunningham)

TO Director Raymond Cannon go words of commendation for successfully moulding a mighty feeble story into a nice light comedy, well suited to the summer tastes of daily change houses. Cannon accomplished this feat—and it is nothing short of a feat when you consider how easy it would have been to mess up things—by sensible, light-hearted treatment. Not for one moment are you expected to take it seriously. Tell 'em that "it's all in fun" and they will have a keener appreciation for the comedy situations which are depended upon for entertainment qualities.

We believe that some one pulled a boner in giving a heavy plug to the "sophisticated society" angle in display paper and posters. While it is true that the action is centered in and about Newport circles, there is very little to be branded "sophisticated," chiefly because of the kidding tone predominating. It is advisable, therefore, to avoid this mistake in your billing.

In the first two to two-and-a-half reels, action is quite slow, but from that point on travels at a fairly rapid gait. Recording, tography and outdoor settings are all splendid.

The cast is good, to a man, with top honors about evenly divided between Dorothy Sebastian and Neil Hamilton, ably supported by Natalie Moorhead, John Holland, Harry Stubbs, Shirley Palmer and Pauline Neff.

Hamilton, a successful broker, loses everything in the market, and makes a deal with Dorothy, his pretty steno, to act as love broker in the latter's mad dash to capture a guy "up in the money." This brings the pair to Hamilton's ritzy circle at Newport, where Neil's friends go for Dot in a big way. In the meantime, of course, a little romance business develops between the "partners" which clinches their future just as Dorothy is about to be carried away by a big gun man who hunts elephants in Africa, or thereabouts.

Book a dramatic playlet and a snappy cartoon with this.

Produced by Harry Cohn. Distributed by Columbia Pictures. Directed by Raymond Cannon. Photography by Joseph Walker. Author, Paul Fox. Dialogue by Jo Swerling. Dialogue director, Lucile Gleason. Film editor, Gene Milford. Length 5,978 ft. Running time, 65 minutes. Release date August 1.

THE CAST

Norma ..... Dorothy Sebastian
Anthony Gregg ..... Neil Hamilton
Connie ..... Natalie Moorhead
Geoffrey ..... John Holland
Stormfield Button ..... Harry Stubbs
Marie ..... Shirley Palmer
Mrs. Wheeler ..... Pauline Neff

One Embarrassing Night

(M-G-M—All Talker)

Clever Farce

(Reviewed by Charles F. Hynes)

IT is so seldom that we get a good British picture that one like this is a real pleasure. It is light farce, but done very cleverly, both as to lines and to acting. While it undoubtedly will have difficulty in getting over in the degree that it deserves, due to a lack of selling angles, it is a good picture nevertheless, which will please because of its laughs and clever handling. The acting, too, is first rate and the subtleties amusing. Few farces produced in this country have topped it. It didn't get a regular Broadway showing, but that's no detraction, as the picture is much better than some of the so-called farces that have garnered a week's run.

This was produced under the title of "Rookery Nook," but for asserted box-office reasons this has been changed. The title is not so forte and gives no hint as to the pleasing qualities of the picture. At Loew's 175th St., a matinee audience applauded it.

The story is that of a young Englishman taking a rest cure, with his nosey sister-in-law horning in on the affair. His cousin comes along to keep him company and the first night he finds a young and beautiful girl, clad in pajamas, esconced in the household. A cruel stepfather had turned her out and the young man hasn't the heart to refuse her refuge. And plenty of complications follow.

The cast is uniformly good with Ralph Lynn and Tom Walls walking away with the honors. Walls also directed and did a good job of it. None of the players are familiar to American patrons.

Musical shorts with this.

Produced by British and Dominion Films. Distributed by M-G-M. From the play, "Rookery Nook," by Ben Travers. Directed by Tom Walls. Dialogue by Ben Travers. Edited by P. MacLean Rogers. Footage, 7,000 feet. Release date, Aug. 1, 1930. Running time, 65 minutes.

THE CAST

Gerald Popkiss ..... Ralph Lynn
Clive Popkiss ..... Tom Walls
Rhoda Marley ..... Winifred Shotter
Mrs. Leverett ..... Mary Brough
Harold Twine ..... Robertson Hare
Mrs. Twine ..... Ethel Coleridge
Mr. Putz ..... Griffith Humphreys
Poppy Dickey ..... Doreen Bendix
Clara Popkiss ..... Margot Grahame

In the Stable, Dick?

Hollywood—Richard Barthelmess was recently asked by a fan-paper scribbler what he admired most in the opposite sex. Pipe Dick's reply:

"I always look first at a woman's feet, ankles and hands. In a woman, the face is the least important feature of all.

"I admire the woman who is at home not only in the parlor, but in the stable as well.

"The siren who is always a siren is no siren at all.

"Money certainly helps men where women are concerned.

"Women who can wear clothes should have them.

"Women do not want the cave-man type. Women want romance in the lover.

"I do not believe, really, that men idealize women any longer.

"Companionship is more important to a man than physical attraction. The latter is cheap, the former rare.

"Home is more important to a man than to a woman.

"Men are happier people than women are."

Film Exports for 6 Months Increase 23,000,000 Feet

Washington—Sound and silent films exported during the first six months of 1930 totaled 144,932,674 feet, valued at $4,127,172, compared with 121,810,453 feet, valued at $3,331,022, in the same period last year, according to the M. P. Section of the Dept. of Commerce. The more than 23,000,000 feet increase was absorbed chiefly by the United Kingdom and France.

Lustig Publishes Another Book

David Lustig, publicity and exploitation director of Manhattan Playhouses, New York circuit, has just had published his fifteenth book. It is "Vaudeville Hypnotism," and he now is writing a series of talker scenarios written around experiences of Dunninger, hypnotist, who has exposed a number of spiritual mediums. Among Lustig's other books are "Vaudeville Ventriloquism," "Vaudeville Magic," "Dunninger's Master Methods of Hypnotism" and "Vaudeville Mind Reading."

Ingram Retires

Rex Ingram, director of "The Four Horsemen" and a long series of other pictures for M-G-M, has retired from active production, according to an Associated Press dispatch from St. Augustine Du Var in France. Ingram's studio on the French Riviera is now outdated by talkers and would require a fortune to remodel, the dispatch intimates.

Sues for $125,000

Hollywood—Multicolor Films, Inc., damaged him to the extent of $125,000, claims Harold Ryerson in an action filed in the Superior Court against the company and its president, William J. Worthington.

Ryerson alleges he was dismissed April 21 despite the claim that his contract had two more years to run.

Sunday Shows Win

Moberly, Mo.—Sunday shows have been legalized by the city council here, overriding protests of local ministers. The vote was 5 to 3.

Short Subjects

Parlez Vous

(*Universal—Talker*)

Outstanding

IF all of Universal's shorts subjects are going to be like this one, they will have plenty of box-office attraction. Cleverly directed and ably cast, this comedy "clicks" because the gags are natural and not forced. Slim Summerville, Eddie Gribbon, Stanley Blystone and Pauline Garon are the featured members of the cast and give great performances. The story has a war background with the bugler (Summerville) playing pranks on the top sergeant and captain. Pretentious sets give the short considerable production value. Al Ray directed and Ed Kaufman supervised. Running time, 20 minutes.

Good on any bill.

Mickey's Musketeers

(*Darmour—RKO*)

Okay

YOUNGSTERS will go for this comedy in a big way, but the adults will not find it particularly inviting. Mickey McGuire and his gang go for an outing and the preparations for the event and the boat race following form the basis for the action. Al Herman has directed and does his best with a weak story outline. Gags are nothing unusual, but this will appeal to the kids. Running time, 20 minutes.

Use this one with a junior matinee for best results.

Fiddlesticks

(*M-G-M—Sound Cartoon*)

Same Old Stuff

AND Fiddlesticks to you, Mr. Producer, for being so much like the rest of the cartoonists who have no more sense of originality than cartoon characters have life.

This one, while expertly produced and set to music, has the same line-up of stuff as every other cartoon (with but few exceptions) in the current season's group. There's too much sameness in all of them. New ideas are needed, and needed badly. Running time, 7 minutes.

Will get by on a bill needing a light touch.

Jailhouse Blues

(*Columbia—Talker*)

Fair—No More

MAMIE SMITH, that "big black mammy" of vaudeville fame, is the center of an alleged vaudeville sketch in a colored jail house, where two male supporters give incidental musical support to Mamie's rendition of two light songs. The chatter is undistinguished. Too much stock is put into Miss Smith's song "personality," which fails to click chiefly because of the over-abundance of this style of vaude skits in talker shorts. Running time, about 11 minutes.

Use this short where the feature is sufficiently strong to carry the entire bill.

Pirates

(*M-G-M—Musical*)

A Revue Pip

A MINIATURE musical comedy in color, packing almost as strong a punch as many of the musicals which were padded into feature form when Hollywood burst forth with a stage number almost weekly.

Tuneful melodies, Arthur Lange's orchestra, songs and dances are all of the best. Color is average, with plenty of Technicolor orange. The performers, song and dance teams, and ensemble give Benny Rubin splendid support. Running time, 18 minutes.

Book this one with a dramatic feature, but be sure there is no other musical revue stuff on your bill.

Dude Ranching

(*Pathe—Sound*)

Entertaining

THERE'S no particular punch to this Grantland Rice Sportlight, but audiences in general will be interested in the activities of guests on a dude ranch. The scenic backgrounds are good, and it's a relief not to see a stereotyped villain lurking in the vicinity. There are plenty of girls in it and in one scene they appear in the latest style of bathing suits. Running time, 9 minutes.

Okay with any type of bill.

Teacher's Pet

(*M-G-M—Talker*)

Our Gang Clicks Again

HAL ROACH has turned out in "Teacher's Pet," a two-reel comedy which is well above the average short in entertainment value, and on a par with the Gang's best. Chubby, Farina and Jackie walk away with acting honors, with pretty June Marlowe, who is in the reel for "color," taking second place. Plenty of laughs. A great subject for kids—young and old. Running time, 20 minutes.

There are enough laughs in this one for a whole bill. Use it with a dramatic feature.

What Price George

(*M-G-M—Songs*)

Nothing to Rave About

GEORGE PRICE in song and chatter of the most ordinary type, entertainment value of which is not enhanced one iota by tinny orchestra accompaniment. Just a slow-moving vaude turn. Running time, about 9 minutes.

Slip this one on a bill with good short support. Do not play it with a musical feature.

Dollar Dizzy

(*M-G-M—Talker*)

Has Its Moments

EXPERT direction handling of this one gives to ordinary story material a touch of lightness. Charley Chase works hard to maintain action. He is hampered in this respect by too much footage, a great deal of which is unnecessarily taken up with one gag. Running time, 26 minutes.

Okay for the comedy spot on your bill, running with a heavy feature, but be sure the latter is a clicker.

Venetian Nights

(*Pathe—Sound*)

Fair

NO. 9 of the Vagabond Adventure series, with Tom Terriss giving a synchronized talk while he depicts the nooks and crannies of the City of Canals. Not as punchy as the others in this series, but will appeal generally. Running time, 9 minutes.

Spot it in any place.

Mickey's Merry Men

(*Darmour-RKO—Talker*)

Kid Stuff

FOR kid matinees and houses with plenty of child patronage this comedy is okay. Taken from the characters of Fontaine Fox's cartoons, the gang has all sorts of adventures in exploring. Indians, bears and other wild things offer chances for many chase sequences and some good comedy. Mickey McGuire is the central character and Stinky Davis plays the heavy role. Al Herman directed this short. Running time, 20 minutes.

Good for kid lure.

Back to Silents

Cleveland—The Gaiety, the Lefkowich chain house playing all day and all night, has reverted to a silent policy.

Audio Review, No. 33

(*Pathe—Sound*)

Mediocre

THIS issue might have been dedicated to the old fogies at home; it contains nothing that would give the younger generation a kick. The barber shop quartette, led by a lisping tenor and garbed in costumes of the Gay Nineties, sings "Only a Bird in a Gilded Cage." Very sad. Then the audience is initiated into the mysteries of the Scotch game of bowls with some atrocious puns thrown in for good measure. Finally there are some shots on the new Infra-D film of the Sphinx and pyramids, but they're not worth writing home about. Running time, 10 minutes.

Needs strong support.

Some Babies

(*Pathe—Talker*)

Not So Funny

THE cast in this short, consisting of Little Billy, Bob Carney, Richard Carle, Ruth Hiatt and John Hyams, works hard, but doesn't click many laughs because of the poor story. It's all about a hungry vaudeville actor who enters his midget partner in a baby show to meet a pretty girl. The latter's rich uncle, whose physician prescribes belly laughs instead of medicine, then hires the pair to amuse him. He was easily amused. Directed by Wallace Fox. Running time, 20 minutes.

Will get by on a strong bill.

Paramount Takes on 14 Writers for New Season

Hollywood—Fourteen playwrights and four novelists have been added to the Paramount writing staff to assist in preparing talkers for next season's schedule. The playwrights under contract are: Zoe Akins, Martin Brown, Bartlett Cormack, Salisbury Field, Marie Baumer, Maurice Hanline, Vincent Lawrence, Henry Myers, William H. Post, Daniel N. Rubin, Austin Strong, Sam Spewack, John V. A. Weaver, and Lejos Zilahy. The novelists are Charles Francis Coe, William Slavens McNutt, Edward E. Paramore, Jr., and Viola Brothers Shore.

Juniors in "Renegade"

Hollywood—Two members of the "second generation," Noah Beery, Jr., and Fred Kohler, Jr., are playing in "The Renegade," which Fox is making with Warner Baxter.

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Chi Swelters in Heat; "Arizona Kid" Low, 65%

Chicago—Only four Loop spots went above the 100% rating. Heat and a preponderance of average programmers get the blame.

"Common Clay" (Fox) showed the greatest strength, perhaps, when it did $24,500 in its second week at the Roosevelt. The picture, playing to "adults only," had them waiting to get in on frequent occasions during the week. "Dawn Patrol" (F. N.) was winding up its second week at a fair pace, indicating that it would do $28,000 (100%) for the period. This is close to the line for the house, as they leave here at around $25,000. "Animal Crackers" (Para.) is already set to replace here.

The Woods gathered in $14,300 (125%) with "Rain or Shine" (Col.) in its first week. Another seven days finishes this one. The Castle got $3,900 (134%) for the second week of "Sea Bat" (M.G.M.). "Cock o' the Walk" (Sono Art-World Wide) replaced and was off to a good start. "Raffles" (U. A.) dropped abruptly in its second week at United Artists. The picture dove ten grand under its first week to $17,200 (80%), and "Holiday" (Pathe), which was not expected to get its turn for another week, at least, was sent in. Other spots were only fair, with the exception of the Oriental, which went close to the red line with "Love Among the Millionaires" (Para.) getting only $31,500 (70%).

Weather: hot; cloudy to clear.

Estimated takings:

"SEA BAT" (M.G.M.)

CASTLE—(300), 60c, 2nd week. **Other attractions:** Univ. newsreel, "Cock o' the walk" (Sono Art-World Wide) replaced. **Gross:** $3,900. **Rating,** 134%.

"MAN FROM WYOMING" (Paramount)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. **Gross:** $38,500. **Rating:** 79%.

DAWN PATROL" (F. N.)

MCVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel. May get a third week, but "Animal Crackers" (Para.) is set to go in, in case. **Gross:** $28,000. **Rating:** 100%.

"ARIZONA KID" (Fox) (2nd Loop run)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** 30 minutes of newsreel, comedy. **Gross:** $3,200. **Rating:** 65%.

"LOVE AMONG MILLIONAIRES" (Paramount)

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. Bad for this house. **Gross:** $31,500. **Rating:** 70%.

"UNHOLY THREE" (M.G.M.) (2nd time in Loop)

ORPHEUM—(762), 25c-50c, 7 days. **Other attractions:** 3 Vitaphone acts, newsreel. **Gross:** $6,000. **Rating:** 75%.

"NIGHT WORK" (Pathe)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts vaude, newsreel, comedy. **Gross:** $18,000. **Rating:** 75%

"COMMON CLAY" (Fox)

ROOSEVELT—(1,591), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel, musical short. Showing nice strength, occasional holdouts during week. one more week. **Gross:** $14,300. **Rating:** 125%.

Playing on a "pink" permit. **Gross:** $24,500. **Rating:** 120%.

"INSIDE THE LINES" (Radio)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts vaude, headed by Blossom Seeley, cartoon, newsreel. **Gross:** $23,800. **Rating:** 90%.

"RAFFLES" (U. A.)

UNITED ARTISTS—(1,700), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel, musical short. Sagged badly at close. Replaced by "Holiday" **Gross:** $17,200. **Rating:** 80%.

"RAIN OR SHINE" (Col.)

WOODS—(1,166), 35c-75c, 1st week. **Other attractions:** Cartoon, newsreel, novelty short. Good for last of August.

Wabash Ave.—South

JACK LYNCH (V. T.'s brother) went up the aisle with Mercedes Orr of Chicago last week. Jack is managing the Manor, one of the Lynch houses.

* * *

Eddie Grossman, shipped to New York a week ago, is expected to remain there for several weeks.

* * *

Coston's office—now Warner Bros. theatre department locally—moves to the fourth floor of the new Warner exchange building this month.

* * *

Shubert's Garrick likes pictures. Originally intended to revert back to legit after a brief flyer in film the house has made consistently good records with every booking "What Men Want" (Univ.) goes into the house this week, and though the management emphatically states that legit will follow it, the same management has said the same thing before.

* * *

Irving Mack dropping in for week end visits with the family at Tomahawk, Wis.

* * *

Murray Bradshaw, manager of Floyd Brockell's Tivoli, Downers Grove, Ill., recovered from a lengthy illness and back on the job.

* * *

What father-in-law of a local circuit official got the gate when he went to one of the circuit's houses and tried to sell the manager a new trailer service?

* * *

Harry Neil, film row fashion plate, and a swell guy anyhow, called to Warner's home office, where, it is expected, he will be told the good news. Neil, in case you didn't know, is ripe for a promotion.

* * *

Jack Goldhar, U. A. Detroit sales manager, in town to close the deal with Floyd Brockell for U. A. product in Detroit Publix houses.

* * *

Jack Holt, here for a day en route to Lakehurst, N. J., where Columbia will make "Dirigible," was made a major of aeronautics by local officialdom, and knocked 'em out of their chairs when he was introduced from the ring at the Mastro-La Barba fight at the Stadium.

* * *

Harry Lorch, back from the sales deals with the circuit representatives in New York, shipped to Milwaukee on business almost immediately.

KANE

High and Low Seek Entertainment in Unique Theatre

Chicago—The New Dearborn, Harry Balaban's neat little house near North State Parkway and Division St., nightly offers one of the most interesting audiences of any theatre in the city. Situated in the back yard of Chicago's Gold Coast, and on the north fringe of Towertown, Chi's pseudo-Bohemian quarter, as well as on the east boundary of Little Italy, this crazy, scrambled drawing populace supplies audiences not easily found elsewhere.

It is not an uncommon sight to view a merchant prince and his empress alight from the Rolls assisted by a uniformed footman and chauffeur, enter the theatre behind a dusky-skinned alcohol cooker from Sedgewick street. Nor does the cashier look twice when last year's debutante, escorted by the manager of his father's brokerage office, slinks past in the wake of a long-haired poet with his short-haired girl friend who conceives interior decorations in a nearby Rush street studio.

Inside, the incongruous democracy is emphasized. Sprawled at ease or stiffly erect, blue denim is a shadow beside immaculate dress shirts. Garlic struggles for dominance over Parisian Narcisse, studio gin over Gold Coast bacardi; Little Italy's wine over the Clark street beer. Diamonds and luminous pendants sparkle on imitation gold earrings. Cloth of gold and silver rubs shoulders with cotton shawls, and mud-spattered, bare feet swing alongside of satin slippers and snake skin boots.

The daughter of a railroad president with a chauffeur waiting outside to drive her to a Lake Shore Drive pent house one block away sighs at celluloid kisses in chorus with the daughter of an olive oil merchant who hasn't carfare back to Oak and Wells.

Lindy and Byrd Are New Theatre Names

Chicago—Local theatre business is getting air-minded. Essaness announces the opening of the Byrd (formerly the Madison Square), named for the southern air force commander. Simansky & Miller and Siegel announce the opening of the Lindy (formerly the Americus), named for the trans-Atlantic colonel.

Both houses will open the week of the National Air Races, to be held here the

There's Optimism In Chicago with Summer Ending

Chicago—The film business in this section apparently struck its lowest ebb this week and is now veering toward improvement in spite of conflicting attitudes and reports among both exhibitor and distributor groups. The pessimists insist no basic improvement can be expected before cool weather sets in, while the optimists are already smiling as they flash contracts or announce theatre reopenings.

The small neighborhood houses which have been closed for the past six weeks, and those which have been on a week-end schedule, are being cleaned up, re-furnished and newly equipped preparatory to an early opening. Essaness Theatres will open three on August 29. B. & K. opened its newly acquired Biltmore last week. Simansky & Miller and Siegel re-open the Lindy (Americus) at the end of the month. The Gem, South State Street spot, and the Adams, Loop "tabloid talkie" house, are being renovated in preparation for early openings. Bland Bros. will spend $150,000 remodelling the Oak theatre prior to a Fall opening. The "open for business" sign will be tacked on at least 20 additional neighborhoods by September 1, according to report.

The most cheering sight of all, however, is the apparent change in the average exhibitor's outlook during the past few days. Scowls are changing to smiles, and the dire predictions of a few weeks ago are becoming optimistic forecasts. The end of the hot spell is in sight and, after all, the bulk of the rapping here resolves itself into summer complaint.

The dark side of the picture, evidences of which can be found at any season, confines itself for the most part to isolated grievances and anecdotes.

One country salesman, back from a tour of Iowa and Nebraska with dire and tragic accounts of crop failures, the economic factor on which all branches of commerce in the states hinges, was almost tearful over existing and prospective conditions in the provinces.

"Theatres are closed everywhere," he said. "In some Nebraska towns I had to wake the ticket sellers out of a sound sleep in order to ask where the manager could be found. The owners go home at night without even bothering to lock the doors of their theatres. Old residents have forgotten where the places are."

The dullness of the present situation, too, has its influence on the quality and quantity of available news material, a Motion Picture News reporter learned this week when offered a "hot" story at a local exchange. Pencil poised, he waited for his informant to "spill it."

"I sold a picture today," the exchangeman stated proudly, and then waited for the reporter's exclamation of surprise.

To the Pure—

Chicago—Paradox: The virgin-minded censor board at Evanston, W.C.T.U. settlement on the north shore, okayed "Hell Harbor." Oak Park and Lake Forest censor boards barred it.

Plugging the Roxy

Chicago—All Fox theatres here, it is understood, have received instructions to order and run trailers urging local residents to "visit the Roxy when in New York." Instructions or not, the seven Fox houses are now running the trailers.

Paramount Sets Two In R-K-O Loop Houses

Chicago—The two R-K-O Loop vaude-film houses are playing Paramount pictures this week—an unusual occurrence here. The Palace takes "Grumpy," while the State-Lake is advertising "Queen High." In the outskirts, the Fox Sheridan is playing Universal's "All Quiet on the Western Front."

The Castle, 300-seat Loop indie, took "Cock o' the Walk" (Sono Art-World Wide) which, being a departure from the customary melodramatic bookings of this house, caused Hazel Flynn ("Rob Reel" of the Evening American) to reminisce. "It is the standard sophisticated type of picture," says Hazel, "that the cozy, little Castle used to play before the B. & K. palaces reared their steel framework on State Street. It is the same sort of picture which the Chicago theatre now plays, and reminds us of the time when the Castle presented the best Loop openings."

Bland Bros. Remodeling Oak at Cost of $150,000

Chicago—Bland Bros. will spend $150,000 remodeling the Oak theatre, according to announcement. The changes, made necessary by the widening of Western Ave., on which the house is situated, contemplate virtual reconstruction of the building, one of the oldest in the city.

Plans prepared by David S. Klafer, architect, call for a new facade of modernistic design and Spanish motif, as well as complete rehabilitation of the interior. The balcony will be rebuilt and a new mezzanine foyer, with marble stairway, installed. New equipment will include an electric ventilation plant. Re-opening is scheduled for early Fall.

Reopen Three Houses

Chicago—Three Essaness houses will repone August 29 with new names and atmosphere. The Byrd, formerly Lubliner & Trinz's Madison Square, has been completely remodelled and refurnished. New sound equipment and acoustical treatment have gone into the house. Two others, which have been closed for renovating, will be reopened the same date. They are the Oak Park, which will reopen under the name of the Lamar, and the Pershing, which has been re-named the Davis by Essaness.

B. & H. Handles Ufa Films

Chicago—More than 120 educational 16 mm. films from the famous Ufa Studios have been added to the Filmo library of the Bell & Howell Co. Fifty-two have sound-on-disc accompaniment in the form of lectures by American educators.

Summer Darkens 31 Theatres in Chi Territory

Chicago—The second chapter of the summer history of film business in the midwest was written this week when the Chicago Film Board of Trade made public its report of theatre changes during July. The report lists 31 closings in the Chicago and Illinois territory during the month. Of this number eight were in the metropolitan area. The report also discloses 25 changes in theatre ownership during the period, 12 of which were in the metropolitan area.

Chicago closings included the following: Adams, Centre, Francis, Garfield, Olympia and Parkside; Grant and Morton Park in Cicero.

The following figured in the out of town closings: Bijou at Abingdon; Arcola, Arcola; Pastime, Blue Mound; Opera House, Bowen; Princess, Colchester; Kendall, Farmer City; Pastime, Fulton; Colonial (Publix-G. S.), Galesburg; Orpheum, Georgetown; Scenic, Lexington; Eagle, Livingston; Thomas, Manlius; Community, Metamora; Opera House, Paw Paw; Gem, Grand and Imperial, Peoria; Family and Star, Quincy; Rialto, Rankin; Empire, Toulon; Electric, Windsor; Grand, Lowell, Ind.

Changes in ownership in city theatres were: Alma, from Phil Christos to Tom Christos; Community (formerly Hillside) from J. Chrissis to Charles Heilig; Criterion, from P. Sittner to E. H. Macoy; Punch & Judy (formerly Central Playhouse—legitimate), from Chicago Musical College to Cinema Art Guild, Inc.; State, from G. Paul to N. Joseph for F. H. Salkin Estate; Arlington, Arlington Heights, from O. G. Heimann to G. F. Strandt and D. G. Miller; Twin City, East Chicago, Ind., from E. Zaleski to I. Turon; Gary, Gary, Ind.; from Indiana-Ohio Theatre Co. to Kane & Gilligan; Lyons, Lyons, Ill., from J. Hirshberg to Henry Bambara; Alamo, Plainfield, Ill., from J. Gould to E. O. Baker; Villard, Villa Park, Ill., from F. B. Swanson to Arthur Fox; Paramount (formerly Grand), Wheaton, Ill., from A. Dernbach to Publix-Great States.

Out of town changes: Romance, Blandinsville, Ill., from R. E. Grigsby to R. W. Metcalfe; Rialto, Bremen, Ind., (formerly the Playhouse) to Acme Theatre Corp.; Rose, Byron, Ill., from E. A. and H. McLaughlin to F. B. Spoor; Virginia, Champaign, Ill.; from Stoolman-Pyle Corp. to Champaign Orpheum Co.; Lincoln, Danville, Ill., from Gumbiner & Ford to Publix-Great States; Pastime, Fulton, Ill., to Theodore W. Briegel; Princess, Le Roy, Ill., from C. T. Hutchinson to Felix Greenberg; Royal, Marengo, Ill., from Mrs. R. Anderson to Charles House; Garden, Peoria, Ill., from Harry A. Frankel, Receiver, to Southside Amusement Co.; State (formerly Orpheum), Princeton, Ill., from A. M. Jeffries to D. J. Vought; Idle Hour, Rossville, Ill., from H. D. Travis to E. C. Smith; Vivo, Warsaw, Ill., (formerly Dreamland) from M. L. Weiser to Stuart Walters; Watseka (new theatre), Watseka, Ill., E. E. Rietz and H. E. Hoag, operators.

Photos Fade

Chicago—What exchange whose home office recently witnessed some important changes in authority is taking down the photographs of the old regime and ordering frames for the new?

Seattle Censor Power Declared Broadest in U. S.

Seattle—Seattle's Board of Theatre Censors, reduced in number from nine to five members by recent appointment of Mayor Frank Edwards, may be smaller in size but is certainly larger in scope of its activity—in fact, it is said that the new ordinance passed recently by the Seattle city council and signed by the Mayor this week gives the board the fullest censoring powers of any such group in the United States.

Not only will the board hereafter pass upon the question of morality and decency in film and stage entertainment that reaches local theatres, but it has been authorized to see that proper ventilation and sanitation methods are employed in Seattle houses, and that legitimate and modest advertising procedure is followed.

Dave Himelhoch, manager of the Fox Coliseum theatre and president of the Censor Board, declared that an immediate campaign is to begin against all theatres that advertise falsely on billboards or in lobby displays, or that use obscene and salacious posters or copy, or over-emphasize the sex angles in their attractions.

Holding Up

Altoona, Pa.—Film business has held up well at the Mishler and the stock policy of the Park has clicked this summer. This despite hot weather and labor depression.

Merrill Theatre In Milwaukee Is Dropped by Fox

Milwaukee—With the Fox lease on the Merrill, local first run house, expiring Sept. 1, it is expected that the theatre will stage its last show late this month. What steps the circuit will take to replace this theatre, if any, are problematical.

It has been rumored that it would remodel the Miller, second run downtown Fox house, and convert it into a first run theatre. It is known that the circuit plans the erection of a new first run theatre here, plans for which were announced a year ago, but concerning which no more definite information has been obtainable.

The Uihlein interests have not as yet given up their intentions of erecting a new theatre building at Sixth St. and Wisconsin Ave., but have not yet come to any definite agreement with the city concerning the price of a portion of the property.

This site is located diagonally across the street from Fox's Wisconsin, the circuit's present key house, and it has been reported that Fox is to lease the new theatre building when completed. With the closing of the Merrill, Fox has only two first run downtown houses here, the Wisconsin and the Strand.

R-K-O Promotes Edwards San Diego Resident Chief

San Diego, Cal.—Jack Edwards, former publicity, advertising and exploitation director for the R-K-O Orpheum here, has been appointed resident manager, succeeding W. C. Welch, who has been transferred to manage the R-K-O Orpheum at Oakland. Edwards was formely in charge of publicity for the R-K-O in Salt Lake City.

Australians Try To Solve High Rentals, Slump

Sydney, Australia—About 50 independent operators of Sydney suburbs met during the week to discuss the rental problem and to "find ways and means to avoid impending disaster to the industry."

They held their confab in secret. Why, nobody knows. It has since been learned, however, that more than half of those present admitted that their business had been a losing proposition for many months, that they were mortgaged up to the hilt and had little chance of squaring accounts until business brightened. The opinion was strong that distributors "are not handing the showman a fair deal."

The suggestion advanced that as the exchanges assess their rentals at about 30 per cent, all exhibitors should turn that amount over to the eight distributors and let them square up between themselves. No finality was reached on the point.

Equipment firms also enter into the affair. It is no secret that local offices of American companies are not receiving anything like amounts stipulated in their contracts, but in no instance have they removed any installation because of a showman's inability to pay. Unless the gear people bide their time with many of their buyers they must approach the distributor and ask for either a reduction in rentals, making it possible for the showman to meet equipment commitments, or else place their claims for a share of borrowed money. Meanwhile the exhibitors have requested the M.P.D.A. to appoint a representative to sit on a tribunal consisting of a distributor, exhibitor and independent member.

Although in exhibitor circles it is thought such a tribunal might achieve something, it is considered improbable elsewhere.

Fred Meyer Renews His Contract with Laemmle

Fred S. Meyer, veteran managing director of Universal's Alhambra, Milwaukee, has renewed his contract for one year with Carl Laemmle. Meyer was one of Universal's first employes in the Middle West.

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Chairman and Editor



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Showmen and Their Ancestors

HAS showmanship progressed with the years? Have showmen progressed in their methods? Which of the two excelled at their trade: The showman of yesterday or the showman of today?

Which constitutes a great way to start an argument. And being more or less of a specialist in such things we don't mind starting this one at all.

Harping back to the days when P. T. Barnum advanced that now famous theory "that a sucker was born every minute, and a couple of smart guys to take him, we understand that they managed theatres a lot differently than they do today.

Our own memory only permits us to go back for about a score of years, but sufficient to emphasize that there have been many changes, both in the management of theatres and the way they sell their shows.

Our recollection of a theatre manager was a chap along about 35 years or, maybe, a little older. He had all of the crust of a royal personage. If one had the audacity to ask "for the manager," he could feel highly honored if that important being consented or condescended to see him.

Selling the attraction in those days seemed to consist of some three, six and twenty four sheet posters. The headliners in big type and the others in smaller. The local papers carried an ad, about two columns by six inches, with similar layout.

As for exploitation. I don't believe they knew what it was all about. Ballyhoo was understood thoroughly by the "nickelodeons" because barkers were quite the rage in those days, but the, so-called, better class of theatres laid off it entirely.

Today? Well, you must admit that theatre management and exploitation has taken on most unusual angles. Yes, we said unusual, because some of the things being done under the guise of exploitation and theatre management would make poor old P. T. turn and quiver in his grave.

Ballyhoo and stunts are something 'way overdone. Ambitious showmen, eager to bask in the sunshine of their many bosses' favor, go, oftimes, to extremes. They are too inclined to take a suggestion and run it ragged. Their eye is focussed too keenly on that coveted "district manager" job, which all too seldom materializes.

But showmanship HAS progressed with the years. And showmen have progressed in their methods.

Because, despite the handicap of peculiar chain tactics, there still exist enough men to temper the foolish with the sensible. It's a great life, after all, sez we.

"Chick."

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MANAGERS' ROUND TABLE CLUB

"Here's How We Do It In Java," Says Mgr. Th. Van Der Ie

Here's another response to our query, "What are the methods of theatre operation in foreign countries?" Through the kindness of Th. Van Der Ie we are enabled to pass along this brief account of operation and house policy as observed by Mr. Van Der Ie at his theatre, the Centrale Bioscope, in Meester-Cornelis, Java, Dutch East Indies.

In his letter, he states:

The way of operating a theatre in the Dutch colonies is quite different to that of a New York theatre. After my patrons have purchased their tickets and have entered the theatre, I just let them have their own way. Don't trouble them with showing them their seats, they don't appreciate it and like to look for their own chairs.

We have usually 5 classes, viz: Balcony Loge, 1st, 2nd and 3rd class, of which the admissions are respectively f.2, f.1.50, f.1, f.0.60, and f.0.25, you can easily transfer this to dollars, as 1 dollar = f.2.50.

All the theatres in these colonies without exception are giving 2 shows per night, viz: from 7 till 9 o'clock and from a quarter to 10 till 12 o'clock.

One programme usually consists of a news reel, a comedy and a feature, altogether 8 or 10 reels, while during the interval, I am projecting about 40 slides for reclame of articles of import companies, the cost f.10. per slide per month, which means an income to me of f.400. and besides that I am hiring also the inside walls of the theatre for advertising purposes which gives also about f.400. a month, the painting of the walls for advertising must of course be nicely done, the colors must harmonize with the colors of the theatre. With this amount I pay the theatre rent, in other words I get the theatre practically free of rent.

The manager of a theatre down here is something like a monarch. He fires and engages his employees when and where he wants. He increases and decreases their salaries at his own sweet will. They dare not open their mouths and there are no bonds or clubs or something like that here. I have always treated my employees fair, and want them to do their duty.

We want to thank him for passing this story along to us and we are sure that the Club members wish him success.

M. Hance Secured Coast Guard Aid To Plug Picture

With a Coast Guard station right near him, it was a pretty sure thing that Monte Hance would make use of it in order to plug any marine picture he should happen to be playing at the Saenger Theatre in Biloxi, Miss. So when he played "True to the Navy," he invited the Coast Guard to attend the show.

The invitation to the Coast Guard was accepted by their parading from their headquarters to the theatre. Leading the coast guard was the 'boat on wheels' that had been used for several days in advance as a ballyhoo. The boat was borrowed and was complete in practically every detail including flag on front, cabin, rudder, etc. The name of the star and title of picture was imprinted on hood, front and read bumpers, fenders, side dash and body.

A life preserver cut-out with the head of Clara Bow was in center together with title of picture; playdates and sales copy was attached to fenders on rear—covering rear wheels. Boys dressed as sailors drove the car around town ringing a regulation boat bell and blowing a fog horn. This ballyhoo was used in advance and during run of picture.

The parade stimulated interest considerably in the film and served to give Hance some valuable publicity.

Just to show you how versatile a showman he is, we want to tell you how he changed an unused Lucky Strike sign to sell Al Jolson in "Mammy."

The Lucky Strike sign that had the fat lady when the light flashed was converted into a very nice display by repainting with sales copy and inserting new tissue paper with a black and white Mammy picture of Jolson. When the light was off, it merely showed a white background but on the flash of the light, Jolson appeared on the panel. This was very effective and is merely another knockout display made from advertisements put out by other companies and converted to suit the theatres' needs.

This stunt was very effective and many people commented upon it; but our only comment is that it is just another example of what a wide-awake showman can do when he sets out to sell his theatre in any town. Listen, Monte, when you are turning out work like the above, you ought to pass it along so that your fellow managers can see what you are doing.

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!

"The Original Idea Exchange of the Motion Picture Industry"

MANAGERS' ROUND TABLE CLUB

Miss Lea Duhamel Of Providence R. I. Enrolls In Club

The Club adds another lady member to its rolls. This time it is Lea Duhamel, publicity director of the Paramount Theatre in Providence, R. I., who is proposed for membership by "Bunny" Bryan.

Miss Duhamel has been in the show business for a number of years and enjoys the distinction of being the only woman press agent in New England and is the second woman to be engaged in a publicity capacity by the Publix Circuit, the other position being held by Miss Madeline Woods in the middle west.



She was an executive of the Keith-Albee interests in Rhode Island for many years with headquarters at the Albee in Providence. She resigned from the Radio-Keith-Orpheum Corporation to accept her present position. Her work is familiar to almost everyone in Rhode Island, especially Providence, as she has long been active in the affairs of the various women's clubs.

We are very glad to welcome this capable show-woman into the Managers' Round Table Club, and we also want to state that if her work, with Bryan, for the opening of the Paramount Theatre is any indication of what her future work will be, some of our "ace" showmen had better keep a firm grip on their laurels. Don't keep us in the dark concerning your work, Miss Duhamel, but keep us posted.

William Hendricks Thinks Community Spirit Valuable

Community spirit, long an important factor in the life of every showman, is seen daily in the work turned out by William L. Hendricks, manager of the Capitol Theatre in Steubenville, Ohio. Whenever the occasion arises, Hendricks will be found right on hand doing all that he can to boost the good-will stock of his theatre. He has run benefit shows, charity shows, kiddie parties and many other forms of good-will builders.

In appreciation, the town has always expressed a willingness to co-operate with him in every way possible, and they are more than appreciative of his efforts. All of this tends to spur Hendricks on toward other angles and we believe his latest to be of considerable importance, since it concerns a young organization, the Boy Scouts.

A short time ago Hendricks decided that the house needed some free publicity. Accordingly, he hustled out and invited the local Boy Scouts to run his theatre for a day. The boys' jubilation knew no bounds. Twenty-five scouts were selected to fill various offices about the theatre. Two or three worked in the booth with the operators, others sold tickets, others acted as stage managers and ushers, and the brightest boy of the lot was promoted to manager.

The plan was a knockout from the start. The local newspaper was solidly behind it and they came through with plenty of publicity. All of the scouts' friends and relatives were on hand for the special day and Hendricks derived benefit in the form of additional business and good-will. His plan was complete in every detail and we think that if your town is large enough a stunt of this sort would go very well for you. Think it over and if it fits in with local conditions—use it.

At this time, though we are a little late, but since we are discussing community spirit and good-will building, we'd like to relate how Hendricks secured the commendation of the Grand Marshal of the Memorial Day Committee.

Since the committee held a yearly parade on Memorial Day, Hendricks decided to build a reviewing stand in front of his theatre for the convenience of the Mayor and the city officials who were to review the parade. At the same time, he arranged to broadcast the event. His plan was carried out and the result of it was seen in the letter sent him by the committee thanking him for his part in the affair. And when showmen receive letters like that, it is a pretty sure thing that they are not going to be refused any co-operation they may want in the town. Right, Bill?

"LOBBY LAFFS"

By Dick Kirschbaum



"Dog Days" Daze

Mark This One On Your Things To Be Done Now Calendar

Want a "natural good-will builder"? Here it is in the form of a post card sent out to the boys and girls of Salt Lake City, Utah, on his mailing list, by Ray Hendry, manager of the Capitol Theatre.

Study the cut closely and you can see the appropriate copy used on back of the post card. Should you desire to use this in any other manner there's plenty of ways in which it can be pressed into service. You might distribute it to members of your kiddie club; or designate a special day on which to

TAKE YOUR MOTHER :: YOUR GUEST FREE

CAPITOL THEATRE—*One of the Publix Theatres, Salt Lake*

1 THESE ARE HAPPY DAYS—Vacation Days for all the Boys and Girls in Salt Lake! You go to the shows, and play and have a good time!

2 But what about Mother?

3 Why not include her in the fun?

4 Here's the way you can do it? When you go to the Capitol Theatre, the cashier will punch a number in rotation on this card. On the sixth and twelfth visits to the Capitol, bring Mother along. She will be admitted FREE as your guest She can enjoy a Publix program, too!

5

6 Save this card , keep it carefully , it's your Pass for your Mother for two visits to the Capitol.

7

8

9

10

11

12

Mother Guest Today

, The Coolest Spot In The Intermountain West ,
, Plus Perfect Publix Shows at the Capitol Theatre ,

Mother Guest Today

give the cards to all children present. At any rate, we are passing along this stunt because we feel that it will be met with open arms.

When it was used in Hendry's city, it not only worked up interest among the kiddies but the mothers were equally enthused over the plan and expressed their appreciation of Hendry's thoughtfulness. We'd like to hear more about this showman's work and we hope he will favor us with some future examples because we know he is turning out some "ace" showmanship around his district.

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

"FIRING"

(A few paragraphs from "The Last Word," Fox Theatres Circuit Organ)

Regardless of rumors that you may have heard as to why this or that man has been discharged, we want to tell you here frankly and truthfully that you can forget all gossip and take our word for it as a fellow employee that EVERY MAN WHO HAS LOST HIS JOB under the new regime has been cut off the payroll because he has REFUSED TO TAKE RESPONSIBILITY.

* * *

Every manager and every department head must immediately become the boss of his own job or he will bring about his own dismissal.

* * *

The executives of this corporation want to run it with a body of men who ARE men. They would rather have you make honest mistakes than to "get by" shifting responsibility to others.

* * *

The house manager who doesn't have complete control of everything in his theatre is heading straight for trouble. That means that you can shift nothing in the way of your own responsibility to your staff. It means that you cannot hide behind orders from your Division Manager or from the Executives in the home office.

* * *

. . . The key man in this organization is the theatre manager. He is his own boss. In dealing with division managers and home office executives his relations are those of one executive dealing with another. Division managers and home office executives merely represent the management. They are not responsible for your duties.

Paul Kunze Gives Us The Low-Down On His Activities

It is very seldom that we reprint a member's letter in its entirety, but since Paul W. Kunze, manager of the State Theatre in Stoughton, Mass., is so active a member and known to a great many of the Club, we thought you'd like to hear him tell, in his own words, what he is doing to keep them lined up in front of his house.

"One of our recent gags," he states, "was a Chevrolet Night similar in operation to the Radio Lucky Name contest. Was fortunate in promoting a Chevrolet Car and 50% of advertising costs from local dealer and the thing went over tremendous, bigger than anything we have staged here. Interest in the entire two weeks' campaign during which coupons were given out was marvelous and the night of the drawing was a turn-away. The build up included a street ballyhoo by the dealer and also a brand new car parade on the big night with ten new cars, banners, red flares, etc.

"A 'Mammy Singers' contest went over fairly well in connection with 'Mammy.' All the local imitators of Jolson were recruited to compete on the stage on the opening night of the picture for a large silver loving cup supposedly from Jolson himself. Fifteen entrants competed and in addition to the big advertising for the picture the thing developed into a good stage show with a lot of laughs and some really good singers. Local paper went for the idea and published pictures, a photographer was interested and a few merchants donated additional prizes. O. K. and gave us a big opening for the picture, cost only cup.

"Through a tie-up with a group of local merchants we obtained several gifts which were given away in conjunction with a 'Misspelled Word' proposition. We distributed a card that contained the week's program. Each person entering received a card; but only one card contained the misspelled word. The person locating the word was presented with a gift. On the bottom of the card we printed a number, with a note informing the reader that if the card number corresponded with any number in the list of Lucky Numbers, published in the local newspapers he or she would be entitled to free tickets to the show.

"Some time ago we arranged a permanent wave contest with a local beauty parlor, who in turn submitted the layout to a trade magazine and they liked it so well it was written up with all exhibits and suggested for use by all their clients.

"Have always believed in the idea of extensive cleaning, painting and renovating during the quieter months and this summer is no exception. Lobby, marquee and upright signs have just been all done over as well as theatre floors, in fact everything from cellar to ceiling is being given some attention to brighten things up and change the general appearance in preparation for the Fall season. Our lobby now is most inviting with a generous supply of artificial plants, flowers, natural green bulbs for cool effect with display frames arranged and painted in keeping with the season. Entire service staff wear white flannels and sporty looking blazer coats.

"Must tell you of the developments and success of the State Theatre Kiddies Club, the activities of which have reached astonishing proportions. The thing has built up so that we are using entertainers on the stage every Saturday, selected right out of the membership. They sing, dance or entertain in any way and receive prizes. We have no trouble at all getting ten or twelve entertainers each week. This is not only great training for the kids but gets the adults and builds up plenty of good will and interest. We have an ice cream tie-up locally that supplies every youngster on Saturday with a 5-cent box; have no trouble securing candy and good prizes for winners of stage games, doughnut-eating contests, pin the tail on the donkey, and many others. A special club song and cheer has been written and each meeting opens and closes with its singing, in addition to other popular songs sung by the members. We use a master of ceremonies to conduct meetings, who is assisted by 'Big Sister,' a young lady in charge of club and who drills the kids, trains especially talented ones and puts on little plays in which members partake. We devote 45 minutes to club activities at the close of Saturday matinee (so those who do not wish to remain need not do so). I could go on for two pages about the club as I have plenty of enthusiasm for it and believe that any manager who passes up this valuable business and good-will builder is passing up a real money proposition.

"There is no end to the possibilities of exploiting a Kiddies Club. For example, we are making arrangements to broadcast the best entertainers from among the members. Newspapers go big for accounts of the meetings to build up circulation through the kiddies. Our organist, who hasn't much to do, has a group of children who are given free piano lessons, each one a half hour weekly. Lessons are given in foyer, absolutely free, and we have chosen youngsters with possibilities who are not able to afford piano lessons. Adults appreciate and talk and comment very favorably for good-will purposes. Incidentally, the 'Big Sister' who has charge of our Club is none other than Mrs. Paul W. Kunze, who has Kindergarten training and to whom most of the credit for the success of the Club is due. Membership has gradually increased from 300 to 900 with new ones coming in each week, and including nearby towns, from where the youngsters either walk or 'Thumb' rides every Saturday.

"Among the gags used here successfully and taken from your columns are the Ladies Guest Matinee idea, Congratulations on Graduation and the 'Buy in Stoughton' Week campaign which we presented to Chamber of Commerce and are staging during the middle of August with full co-operation from them and also sharing of the expense. Incidentally, I have typewritten copies of the entire plan in detail which I will be pleased to send you, or any other member of the Round Table if anyone is interested. Am sure the theatre will make money on night when all merchandise is given away and the plan does not cost anyone much money."

We want to thank Paul for sending these ideas to us and like to state that if you feel that you want to run a "Buy in Your Own Town" Week, you take advantage of his offer and write him for the complete plans he so kindly proffers.

MANAGERS' ROUND TABLE CLUB

Teddy McDonald Lent Helping Hand To Unfortunate Kid

Whoever makes the statement that showmen are not kind hearted had better not do it in William Brown's presence. Brown is the manager of the Rivoli Theatre in West Haven, Conn., and he forwards us an account of an act of kindness on the part of Teddy McDonald, publicity director of the house, that was certainly a charitable deed.

Not so long ago a young boy walked into the publicity man's office in the theatre and with tears in his eyes asked him to assist in picking up his brother's lost eye. Amazed at the unusual request, McDonald hastened out to the lobby and was shocked to find that a young boy, who, having lost the sight of one of his eyes, necessitating a glass one, had dropped the counterfeit on the floor, where it had been instantly shattered. The boy was sobbing so much that his body twitched convulsively and it took hard work on McDonald's part to get him to talk.

When he found out that the lad was poor and unable to secure another eye, McDonald drew the necessary twelve dollars from his pocket and handed it to the kid. The money was sufficient to purchase another eye and the happy kid, the bills tucked away, went into the theatre as the publicity man's guest and witnessed the show with his one good eye.

We, too, want to compliment Teddy for his act of charity and we are sure that the rest of the Club joins with us in the expression of our sentiments. How about a picture and some dope on yourself, Teddy, so that we can introduce you to your fellow members?

Millard F. Gettier Placed 24 Sheet On Midget Golf Course

With Tom Thumb Golf courses being constructed with alarming rapidity, showmen all over the country have had to wrack the old bean and dope out ways and means to keep up with the trend of the times, before competition got too hot to hold them. Past issues of the Club pages have contained many helpful suggestions to showmen on how to combat the competition which these courses are offering. We have another slant now that is forwarded to us by Millard F. Gettier, City Manager of the Fox Theatres in Sheridan, Wyoming, and we are passing it along in the event that it will help you if you are confronted with a miniature golf course, and happen to be looking for a way to keep business going the way it should.

With three courses in his town, it was up to Gettier to do some quick thinking. He decided that the best thing he could do, in this particular case, was to erect a twenty-four sheet board right on the golf course. Look at the photo closely and you'll see what an asset it was. As more people stood around watching the players than playing, it was easy to notice



that the board was going to come in for a big play. And the best part of the gag was the fact that in the evening Gettier got the benefit of the huge flood lights which illuminated the course.

Here's an angle that may be of help to you, too. Sit down and dope out its advantages or disadvantages to your situation and we think that you will hit upon a couple of business-building ideas. We want to thank Gettier for passing this timely suggestion along to us and we hope to hear from him again.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

AUGUST

Aug. 23rd	First Steamer to Cross Atlantic Launched (1818).
Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

SEPTEMBER

Sept. 1st	Labor Day
Sept. 4th	Hendrick Hudson Sails up Hudson.
Sept. 6th	Pres. McKinley Assassinated — 1901—Lafayette Day.
Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland) — Pershing begins successful drive on St. Mihiel salient—1918.
Sept. 13th	U. S. Troops take St. Mihiel—1918.
Sept. 20th	Regatta Day (Hawaii).
Sept. 22nd	Nathan Hale Executed
Sept. 23rd	Jewish New Year
	First Day of Autumn
Sept. 30th	Unconditional Surrender of Bulgaria.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

ANOTHER TRAILER ANGLE

By A. C. RALEIGH

Manager Fox West Coast Theatres, Olympia, Wash.

The question of trailers is one that needs some sort of supervision or attention. I frequently have patrons tell me that they liked the trailer better than the picture. One of these pictures happened to be "Glorifying the American Girl." In my present picture, "Roadhouse Nights," the press books and all advertising lauded Jimmy Durante as the new screen comic. In the picture he sings two songs and in the trailer he sings practically all of the same two songs—so people had already seen what I was hollering my head off to have them come and see.

I believe that trailers could be made up to excite the interest without showing your whole hand. In other words, it is like playing stud poker and exposing the hole card. I believe the Warner Brothers have to date evolved the best solution for trailers. As you know, their trailers give a little sort of story and introduce the cast, and use various methods of getting your interest in the picture without "spilling the beans."

In other trailers we have a lot of camera tricks and stuff that means nothing and is merely confusing; so I believe that the very best trailer should excite interest—in the story, in the cast, in the director, if necessary, and leave something to the imagination. A few scenes might be shown but I do not believe they should show all the punch scenes. These could be better described by some one of the cast in a way that would sell it without showing it. This is not an extreme and unusual idea because we are doing exactly the same thing daily in our other advertising and incidentally manage to sell the picture. Trailers should have sound, of course, and I believe should be more intimate than revealing.

The ideal place for trailers on a program is immediately ahead of the feature, and all other subjects such as scrip and house talks should come earlier in the program. Also, in the smaller theatres, at least, it is best to put the time the picture, advertised in the trailer, will be shown at the end of the trailer and not at the start.

The cost of trailers is very high, and for this reason the theatre should be entitled to a special trailer made as a trailer and not merely scenes put together from the picture. This may cost the studios more, but would certainly be worth it in increased patronage, as trailers should not give one the whole picture in tabloid form.

Bair Passes Along Account Of Stunt For Baby Courses

The latest showman to enter into enemy territory and secure publicity for his house is E. E. Bair, manager of the State Theatre in East Liverpool, Ohio, who persuaded the operators of a local Tom Thumb golf course to permit him to place placards about the course.

These cards were attractively made up in red and black on white stock. They were tacked at the most difficult holes on the course. The copy on the cards read: "If You Make This Hole In One You Will Receive a Free Ticket to See Norma Shearer in 'Let Us Be Gay.' (Theatre-Play Dates)." It is interesting to note that the players doubled their putting efforts in their eagerness to try and cop one of the coveted passes. The golf course operators were well pleased at the tie-up and promised any further co-operation that might be requested.

If you have been annoyed by these baby golf courses, here's another idea that you can put into use. We want to thank "E. E." for passing this along to us and we know that as he is a real live-wire showman he'll be grabbing off a flock of publicity from his house at little or no expense.

Double Wedding On Loew Stage Was Engineered By Bovim

When a showman can attract the largest crowd in the theatre's history to his house, he must certainly know his showmanship. So we have to hand a couple of mythical medals of honor to Russell A. Bovim of Loew's Theatre in Canton, Ohio, for the marvelous way he planned and executed a recent double wedding on his stage.

Every merchant of note in the city co-operated to make the affair a success. To the brides and grooms to be they contributed clothing, jewelry, transportation and, in fact, everything that a young couple needs when they embark on the sea of matrimony. The newspapers also co-operated and every day Bovim was the recipient of a story relative to the doings of the couples. If the brides went to shop for their wedding outfits, the papers carried the story and of course this pleased the local dealers, who were in on the plan—to say nothing of the free publicity for the theatre.

Of course, since Bovim is well versed in showmanship and good-will getting, it was only natural that he would run a co-operative advertising page in the local newspapers. And what a corker he turned out! In conjunction with this story we are showing you the two-page spread that the local merchants paid for and you will notice that plenty of space is devoted to the theatre's attraction and the stage wedding. The novelty of the lay-out made quite a hit with the local dealers and they more than expressed their appreciation. We would like to say that it wouldn't hurt to file away this newspaper lay-out as



you can never tell when the opportunity will arise for you to use it.

On the night of the wedding the house was jammed. Every inch of available space was taken up. The theatre was converted into the replica of a church and all the dignity of a church wedding attended the nuptial service.

The large crowd remained hushed during the reading of the marriage service. The back of the stage was hung with a black velvet curtain with a large stained glass window in the rear of the improvised altar. The altar was banked with flowers and palms and flowers decorated the entire stage.

At the appointed hour, George Mader, at the theatre organ, played the Bridal Chorus from Lohengrin, heralding the entrance of the bridal party. Flower girls from the Clair Rae Studio, a local dancing school, preceded the bridal couples down the aisleway. The two rings were carried on a satin cushion by one of the young dancing pupils. Rev. O. P. Foust, pastor of the Lowell Reformed Church, performed the wedding ceremony after Little Jack Little, master of ceremonies, introduced the bridal couples to the audience.

As we stated in the opening paragraph, the affair was a huge success. We want to thank Russell for passing along this account of his work, as we know that there's bound to be some showmen who will take advantage of the tips it contains, and use them in their campaigns for "Bigger and Better Box-office."

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

Open Up the Golden Gate

Harkening to the promise of good old Eddie Hitchcock, back in New York, we immediately phoned Mory Foildaire (if the name is spelt wrong, blame Eddie) and then we started to look over the houses. Plenty of activity in this here town as far as appearances go around the theatres, but it was a tough day to select for visiting, especially in those houses with stage shows, because it was change-day, and in our language that means headaches. Over at the big 5,000-seat (according to an ambitious usher) Fox house the stage show was just going on and I'll bet that the manager of that house had HIS hands full seeing that the kinks and wrinkles were out before the show went on again that day. But it sure reminded us of the good old vaudeville (pardon, varieties) days when we sat and squirmed through the first matinee. Hi-Ho, at least we have that to be thankful for—it's over for a while—just the same we had a lot of fun in those years before squawkies, straightening out the bill and getting a ragged show to run like a bill of good vaudeville, (pardon, varieties).

Beautiful house, that Fox, and run (pardon the repetition) just like all the Fox West Coast houses we've visited. Seems to me that Harold Franklin ought to start a school for beginners and rotate a flock of youngsters around the circuit for about a week in each of the houses. Might take a long time for the students to graduate, but one thing is certain, they WOULD know how a theatre should be run when they got finished.

The RKO Golden Gate looked to me like a peach of a house, but why they tolerate such crummy looking hash in the lobbies and fronts must remain one of the mysteries of this trip. Then over at the California Theatre, they have a series of display signs, measuring about twenty feet long by four wide. These announced to the cash customers the fact that Ronald was Raffelling for the talkies. From a distance it made the house look rather midwayish, if you know what I mean, but after you got close it was not bad at all. Nice enough looking front and business, while I was standing around, was mighty brisk. The Paramount (where Foildaire hangs out) radiated that now famous Publix service, and I rather liked the way they handled the patrons there. Also, they can well be proud of their sound reproduction, if what I heard was an example of the way their equipment acts all the time.

Everything's a Secret

Chatted merrily with some of the boys, and once again the tocsin rang out its sweet call. "Listen, Chick, I'd rather you didn't mention my name, you know how so and so is back in the home office." Etc., etc. Applesauce. Why can't a man express himself in a friendly conversation without constantly being afraid that Oofus or Goofus would get mad Some day, into the limelight of show business, a real executive, with honest-to-goodness ability, will inject the same good business tactics that have been responsible for the growth of the leading commercial industries. Then, when you want to talk to a manager in a theatre he won't be worrying about every word he says or what the home office will have to kick about. Here's hoping we live to see that day. It's a long way off right now, we're afraid.

The neighborhood, or rather the smaller downtown houses, are typical of the ones we know so well all over the country. They are miles behind in the way they dress their fronts and the way they handle the patrons. So whether you live in New York or in San Francisco, you won't notice much difference in these kinds of houses.

We would like to spend about two weeks in this city, on a trip where time is not so important or scarce. Then we would be able to have a real visit with most of the boys and get to know them better. Herman Boss of the Palmer, Kersken of the Fox, McLean of the El Capitan, Spier of the Warfield, Arch Bowles of the Fox West Coast, and then across the bay you will find, among others, Frank Newman at the Oakland Theatre, Pilegard of the Plaza, and good old Rosenberg at the Diamond. And how we could use another few days to spend with an old Club standby, Lloyd Townsend at the New Piedmont, too. M. G. Keller of the Golden State Circuit and so on right down the line.

Portland, Oregon, Next

After I was in this city about two hours I knew that I would be sorry to leave it. Did you ever get that feeling when you go somewhere or meet some people? Either you feel that you will like it or else you feel that you wish you were gone and on your way. That's the way Portland struck us. And why not? First crack out o' the box, we find Conrad Holmes, last heard of in Florida for Publix, now contentedly hanging his hat in the beautiful Paramount Theatre here. And before we even found out who was in the house, we created a respect for him by reason of the O. K. Week display that he had made up to tie in with the Oakie picture currently playing there. And then we were ushered into the manager's office and what's the first thing that I see, a membership certificate for the Round Table Club right in the most conspicuous part of the wall, so we quickly jumped to find out who the member was.

Holmes? Where had we heard of that man before. Couldn't place him for all our brain-digging, so we gave it up until Conrad came in himself and explained the riddle. And it was sure great to meet and talk to one of the real active members. Strange coincidence that he was just finished sending off a complete resume of his campaign on "Dawn Patrol," and I know that everyone of the other members will be glad to learn how Holmes put over this marvelous selling campaign. It's worth reading too. Look for it.

And visit number two brought us face to face with Floyd Maxwell, city manager of the Fox West Coast houses and another real showman in every sense of the word. Floyd knows his business and he knows his Portland, which comprises two important factors in any man's existence. That his work is clicking proves the formula a good one. If we accomplish nothing else in this city, we will feel satisfied that Maxwell has faithfully promised to keep the pages of the Club section humming with the way they are running their houses and selling their shows. And since that is what we are particularly anxious to tell you on these pages, looks like we all have something to look forward to. Right? I'll say so.

Before it slips our mind, we want to say that we are going to prepare a little special article dealing with the way Conrad Holmes made a cold, uninviting lobby into a warm and homelike place, at *no* cost to the theatre. Just another case of a man using the brains that God gave him. Showmanship? Well, in this kind of a situation a more appropriate word ought to be coined.

It's always nice to find a welcome when you're so far away from your own fireside, and we must not forget to thank friend Haskell, MPNews correspondent, for being on hand to greet us when we arrived at the hotel, and then for piloting us to meet some of the boys. It's a great time-saver and helps eliminate a lot of waste. Maybe I'll be able to reciprocate if he should come to New York some day in the future. I hope so anyway.

Summer Sundays Are Tough

When we first drove through the streets on Sunday late afternoon we were surprised to see so few people around the downtown section. But after being around for a little while we find that the warm summer Sundays are mighty limited in number, therefore the people take advantage of it to make various picnic trips and go to the pleasure resorts. Naturally, it murders the show business, but, after all, it's the kind of opposition that one must expect and the best thing to do is to take it with a smile.

As a matter of fact, bellyaching about business is not quite so acute as in other spots we've visited. The desire to "plug" predominates, and that's a good sign right off the reel. Showmen who spend most of their time thinking up excuses to tell the boss or the home office because business is bad, are generally the eggs who don't know the meaning of the word "plug." Real showmen are the boys who are always on the job and never let up for a moment in planning to fill their seats and keep the customers keyed up to come to theatre.

At any rate, one can detect a most optimistic undertone when talking to any one of the live-wire showmen in this town. And, for a welcome change, there are many real independents to be found in this part of the state. We had almost despaired of meeting any of that almost extinct race, but they not only exist here, they thrive in most cases. Which is a tonic, sez we. What sez you?

Radio Tie-Ups Popular

MET a chap named Harris who is with one of the well-known broadcasting stations in town here and he is a go-getter especially where theatre broadcasting is concerned.

They send a program out over the air from the lobby of the Rialto Theatre regularly. The gage receives a lot of word-of-mouth comment. Jimmy O'Connell, the manager, deserves a word or two of praise for the ace settings he has achieved in his lobby for the presentation of the broadcasting. It's a great idea and a few more like it would solve the Tom Thumb and other menaces prevalent today.

Inspections Important

FREQUENT house inspections, together with the members of the staff in charge of the different departments of the theatre, result in everyone taking special care to insure a good rating on such inspections.

Knowing the responsibility placed upon them, the various department heads such as electrician, stage manager, chief operator, chief porter, chief usher, chief doorman, head cashier, engineer, etc., take particular pains to keep their allotment of the house spick and span. Some of these houses are perfect models of cleanliness, inside and outside.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

Under this heading we shall publish news paragraphs about managers and exhibitors all over the country. If you want to know where your brother showmen are located and when they move from place to place, keep in touch with this page all the time. Items for publication under this heading should be addressed to "Chick" Lewis and will appear the week following receipt.

R. L. FAIR will be resident manager of the Meralta Theatre in Downey, Cal. House was bought recently by Earl L. Halburg, with whom Fair has been associated for six years.

* * *

HARRY SILVER, manager of the Palace in Hamilton, Ohio, vacationing in Chicago, met a couple of stick-up men. Minus ninety bucks, but wiser.

* * *

MILLARD BLAETTNER, manager of R-K-O Colonial in Dayton, Ohio, has been switched to the Strand, succeeding Claude Miller. Danny McNatt of Keith's in Cincinnatti, steps into the Colonial.

* * *

ANDREW ROY steps out of the managing directorship of the Paramount in Syracuse, N. Y., and goes to Gary, Ind., on his promotion to city manager.

* * *

ROY REED remains as manager of the Strand Theatre in Long Beach, Calif., on ownership switch.

* * *

CHAS. W. FURNAS is manager of the re-opened Buzz Theatre in West Milton, Ohio.

* * *

RICHARD MOSS, manager of the Raymond Theatre is now at the Florence in Pasadena, Calif. Former house dark.

* * *

HENRY SOMMERS is new manager of the Albee in Cincinnatti, succeeding Cliff Boyd, who deserts show business. Mark Silvers of San Francisco steps into the Lyric managership vacated by Sommers.

* * *

O. G. FINLEY is managing the Victory in Tampa, Fla. House dark all summer, now re-opened. James T. Newman of the Strand takes over reigns at Finley's former house, the Franklin. Strand will be closed to permit adoption of policy by Victory.

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HARVEY "DOC" ARLINGTON has resigned from his connection with the local Publix house in Muncie, Ind.

* * *

HAROLD WRIGHT will handle the new theatre in Hollister, California, which is to open shortly.

T. H. DUCKETT, JR., manager of the Vernon Theatre, Vernon, Texas, has resigned that post to accept a position with the Griffith Bros. Amusement Co. of Oklahoma City.

* * *

LLOYD ANTHONY is the manager of the newly decorated Pastime Theatre of Bearden, Arkansas.

* * *

MILLARD GREER, former operator of the Omar Theatre at Schuyler, Neb., has taken over the managerial reins of that house.

* * *

J. T. HUGHES, former manager of Publix Theatres at Ranger and Paris, Texas, has gone to Breckenridge to assume his duties as manager of the local Publix houses.

* * *

JOHN HASSETT has been promoted to the manager of the Maine Theatre in Portland, Maine.

* * *

PAUL SHAY is the managing director of the Paramount Theatre in Syracuse, N. Y.

* * *

GEORGE B. GORDON, former manager of the Portland Theatre in Portland, Maine, has returned to that theatre after an absence of two and a half years.

* * *

JULIAN HARVEY, veteran theatre man, has assumed the management of the National Theatre, San Jose, Cal.

* * *

CAROL F. WINCHESTER will become the new assistant manager of the Fox Theatre, Detroit, Mich.

* * *

W. CLYDE GARDNER is the assistant manager of the Warner Brothers Earle Theatre in Washington, D. C.

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T. L. HEINRICH, manager of the Hippodrome Theatre in Lancaster, Ohio, has been transferred to take charge of the Ohio and Lyric Theatres in Piqua, Ohio.

* * *

BYRON FARLEY is the new manager of the Warner Brothers Troy Theatre, Troy, N. Y.

WILFRED TULLY will manage the Empire Theatre in New Bedford, Mass., when that house opens early in August.

* * *

VINCENT SMITH has been appointed manager of the Capitol Theatre in Springfield, Mass.

* * *

C. T. LAIDLAW, manager of the Liberty Theatre in Dayton, Washington, gave an interesting talk on sound equipment at a recent Kiwanis luncheon.

* * *

JESS DAY has been selected to manage the Orpheum Theatre in Des Moines.

* * *

PAUL GREY, former New York publicity man, and now a resident of Dayton, Ohio, has taken over operation of the Salem Theatre. Gray also plans the construction of a $75,000 house in the suburbs.

* * *

JACK EDWARDS, former publicity director for the Orpheum in San Diego, Cal., has been recently appointed to manager of the house succeeding W. C. Welch, who goes to Oakland.

* * *

HARRY G. REES is the new manager of the Strand Theatre in Greensburg, Pa.

* * *

IRVING DUNN will become the manager of the Rialto Theatre in Norwalk, Conn.

* * *

JOSEPH C. KELLY has been named as manager for the Warner Bros. New Park Theatre in Johnstown, Pa.

* * *

GEORGE E. FRENCH has taken up his duties as Assistant Manager of the Fox-Poli in Springfield, Mass.

* * *

GEORGE REISING is now at the Empress Theatre in Norwalk, Conn. succeeding Ray Weiss as Assistant Manager when the latter left to assume managership of the Regent.

* * *

C. H. PRESTON of New York takes over the managerial reigns of the Schade Theatre in Sandusky, Ohio, succeeding George J. Schade.

MANAGERS' ROUND TABLE CLUB

Usher Ran Theatre In Plan Introduced By Mgr. Paul Krier

In order to instill more harmony and co-operation among his employees, Paul Krier, manager of the Valencia Theatre in Walsenburg, Colo., decided to engineer a novel plan at theatre.

Krier's plan was to allow the employees to handle the theatre for a week at a time and his first volunteer was Peter Swagel, one of his ushers, the youngest on the staff, in fact, who, though only fifteen years old was first to respond to Krier's call.



He showed a natural aptitude towards managing by announcing, after a day in office, that he was going to give a free show to all of the newsboys in the town. He had been a newsboy himself before breaking into the theatre business, and he wanted his former contemporaries to share his success with him.

According to Krier, this new stunt is meeting with great success and it has also turned out to be a good business builder due to the word-of-mouth publicity that circulated around the town as the natives talked about the youth handling the theatre. Perhaps, you, too, would like to use a stunt of this sort and if so it would pay you to sit down and dope out the best ways to use the idea, taking into consideration your local conditions. We want to thank Paul for passing this along to us and we hope that he is going to continue his activity. Let's hear from you more often in the future Paul, so that we can be posted on your work. (Psst—The kid's wise —Note M. P. News and Club Certificate.)

Free Parking For Two Hours Is Latest O'Connell Stunt

The first showman in Toledo, Ohio, to install sound equipment and, in fact, one of the first in the country to present the "talking pictures," Jack O'Connell, Managing Director of the Vita-Temple Theatre, again steps to the front by inaugurating the first free parking space for theatre patrons in his city.

In order to keep right up with the rest of the big city showmen who were all featuring free parking, O'Connell tied-up with a garage a hundred feet away and arranged for free parking space. The garage consented to the plan he proposed and the next day O'Connell broke into the papers with his ad which created quite a sensation around the city.



To make sure that persons attending the theatre would not decide to walk about the city before returning for the car, he set a time limit of two hours, which, after all, is ample enough time. In fact, the time limit had to be set since the garage is located in one of the busiest sections of the town. As the prospective patrons to the theatre drove into the garage they were handed a claim check which they were supposed to present at the theatre box-office where it was stamped paid. Upon presentation of the check at the garage the car was given out.

With plenty of cars pulling into the garage, the success of O'Connell's stunt was seen and better business was assured.

WARMING UP A COLD SPOT!

Portland, Ore.

We learned a good lesson from Conrad Holmes up in Portland, Ore., when he showed us how he took an otherwise cold and uninviting long lobby and converted it into as pretty and warm an entrance as you would find in many a mile of travel—big cities not excepted.

The Paramount Theatre, which he manages, contains some beautiful furniture and art pieces, but, unfortunately, they were "hidden," as it were, up on a promenade on the third floor. Rarely seen or visited by the patrons.

After doping the situation out for a while, he moved many of the pieces down into the roomy entrance foyer and so arranged them as to give the place a warm and "homey" atmosphere. The effect is really beautiful and adds much to the attractiveness of the theatre. The first impression seems to stay with you even after you are seated in the theatre. Small pieces of statuary, big and expensive vases, all tastefully placed where they will help create an impression of congeniality. Concealed baby spots emphasize this or that piece. Altogether, boys, Holmes has made this entrance a thing of comfort and beauty. And make believe the women-folks don't stop to look over some of those antique pieces of furniture! I stood there ten minutes, and with only one or two exceptions, they either stopped to study the stuff or paused to look the whole thing over before they passed on into the auditorium. And don't forget that most of those ladies have probably been in the house dozens of times before. But still they can't seem to get enough of a look.

There are a thousand theatres in the country where equally as cold an entrance foyer or lobby could be made beautiful. All you need do is to study your own theatre and see what can be done to improve the appearance of the place all the way through, especially where the customers must pass on their way to see your show.

Think it over, you other high-powered showmen. Maybe this will serve as a good suggestion.

"Chick"

Prettiest Waitress Gag Was A Winner For "Sig" Solomon

As he has been pretty busy putting the Publix Houses across in Youngstown, Ohio, we feel that any account, no matter how small, of S. S. Solomon's work will be welcomed by his fellow-members in the Round Table Club, so we want to tell you a little about the contest he arranged among the waitresses of the city, in conjunction with his showing of "Love Among the Millionaires" to determine the most attractive waitress in Youngstown.

Each restaurant and confectionery store was permitted to enter one girl, who appeared on the stage of the State Theatre several evenings in advance of the engagement of the picture. Selections were made by applause of the audience, and naturally the girls had a lot of "rooters" in the audience.

With every girl acting as a "walking and talking" ad for the picture, and the newspapers picking up the story, it is small wonder that "S. S." clicked again. We hope that when he is less busy he will find time to sit down and send us a nice long story setting forth his recent activities because we know they are bound to contain many valuable points of interest. How about it, "S. S."? Can we count on it?

MANAGERS' ROUND TABLE CLUB



Col. W. F. (Buffalo Bill) Cody

AND HE WAS A MASTER SHOWMAN, TOO!

POSTCARDS

LEON O. MUMFORD

FROM

DENVER, COLORADO

Flittered Cut-out Letters On Stage Commands Interest

A couple of unique stunts were engineered recently by J. F. Thames, Jr., manager of the Saenger Theatre in Vicksburg, Miss., to plug his showing of "The Cuckoos."

One of the stunts consisted of having flittered cut-out letters on the stage for four days preceding the engagement; the letters spelling out the title of picture. During the showing of the trailer on "Cuckoos," one of the ushers dressed in a "Cuckoo" outfit, played and danced around the flittered letters. This stunt helped to focus attention on the title of picture and to convey the impression as to the comical situations to be found in the picture.

For a lobby display, Thames painted a display board and inserted an old cuckoo clock on the top. Wires led from this clock and were pulled by a small boy behind the display which caused the clock to 'Cuckoo' at patrons as they entered and left the theatre. This stunt was used one week in advance and during the engagement.

Both gags went over successfully and did a lot towards helping receipts at the box-office. We would like to call your attention to the fact that the flittered letters angle would be a good thing for you to try in case you are looking for a little novelty. Whereas in the past, and even yet, showmen have placed twenty-four sheetboards on the stage, this angle seems also to be of value and we think that if it fits in with your local condition it would be a good angle for you to use on any film of merit you want to sell.

Street Parade Was Feature Of Holden's Recent Show Work

It "beats the band" the way Earle Holden, manager of the Fairfax Theatre in Miami, Fla., ties up with local band whenever he thinks that his feature attraction needs a lot of drum beating. And when he played "With Byrd at the South Pole" he decided to give it plenty of publicity.

As the photos will show, you can see how Earle tied up with the local Junior Chamber of Commerce, an organization of



young men who are always boosting Miami. The boys had a band of their own and this was pressed into service to plug the picture. They paraded about the main streets of the town and carried banners announcing their destination. When they arrived at the theatre they were presented with a picture of Commander Byrd and this was the signal for the newspapers to pick up the story. They did. And the next day the Fairfax was represented in every paper in Miami.

This angle was not the only one that Earle used to merchandise the show. He tied up with one of the local papers and arranged to run a contest to decide what child in Miami possessed a dog as near alike as Igloo, the canine which accompanied Byrd on his trip to the South Pole. For the 10 nearest likenesses tickets were presented to the dog owners. Plenty of publicity was secured at no cost to the theatre and a good deal of comment was rife about the town.

In order to draw still more attention to the film, Earle erected a large locomotive bell in front of the theatre. The bell was rung five minutes before the starting of the performances and could be heard five blocks away. As this was the first time a thing of this sort had been done in Miami, especially on the Main Street, a great deal of word-of-mouth publicity resulted, all of which tended to increase Earle's box-office and, as usual, click for him.

Gold Rush Filled Coffers At Senate For R. C. Rogers

With almost every house in Detroit giving away a Ford car it was up to R. C. Rogers, manager of the Senate Theatre in the Michigan City to follow suit. He did; but it wasn't so hot, due to the fact that the cars were pretty expensive for his house to give away and every penny had to be watched to make sure that the idea would pay for itself. This gave Rogers very little opportunity to advertise. So he felt that something else had to be done.

Hitting upon a plan, since he felt that a good many persons would much rather have cash than an auto, he decided to give away two hundred dollars in gold. He started off his campaign with a trailer stating that the theatre was going to give away gold. This was followed up with 5,000 handbills and then closed with the giving away of a numbered coupon to every paid admission for ten days before the awards.

Three days before the money was given away, Rogers hired an actor, dressed him in a prospector's costume, which included boots, gun, etc., and sent him out to plug the stunt. A miniature covered wagon was built and as the prospector went about the streets he would pull the wagon along with him. The sides of it were lettered: "I'm on my way to the Senate Gold Rush." In addition to this 5,000 pay envelopes, which Rogers promoted from the local bank, were passed out. The envelopes contained a small card plugging the drawing.

The stunt went over great and though the house seats 1200 it was found necessary, on the night of the awards, to turn away about 350 people. We understand that it will be repeated again in two weeks and we know that if he adds any new angles to it, Rogers will pass it along to us. Right, "R. C."?

A Brooklyn Showwoman

It has been called to our attention recently that we sort of overlooked some live-wire showmanship being displayed over in Brooklyn, N. Y., by a woman. This showwoman, Miss Chelle Janis, the only lady manager on the Loew Circuit, has been turning out some great stuff at the Century Theatre. In the past the Century has never made a record for sensational business, so it came as a pleasant surprise to us to hear that Miss Janis has been turning in excellent records with surprising consistency.

The work that she is doing along the exploitation and publicity lines is the medium attributed to the success of the house. One of her latest gags was a "Dog Beauty Show," in which prices were given for the cutest, the ugliest, the biggest and the smartest dog in the neighborhood. This stunt was worked in connection with "Hot Dog," one of Metro's animal shorts; and what we'd like to point out now is the fact that Miss Janis was wide-awake enough to cash in on the shorts—thus proving our assertion that one and two reelers are money makers in any man's house and are more than deserving of any publicity you give them.

We hope to hear more of Miss Janis' work in the very near future and it would be indeed a pleasure to pass it along.

MANAGERS' ROUND TABLE CLUB

Ten Thousand Iron Men Given Away By George B. Odlum

When a showman promoted ten thousand dollars from a bank and gave it away to patrons of his theatre it was time for us to look into the matter; but when we started to investigate and found that G. B. Odlum, publicity director of the Capitol Theatre in Wheeling, W. Va., was behind the stunt we knew that there was a catch.

The whole plan though was run right, according to advertisements. This is how it happened. Odlum, working hard as usual, promoted the co-operation of one of the local banks and the bank agreed to furnish a check for one dollar to every patron purchasing a ticket, the check to be used for starting an account.



The check was negotiable only when used as a deposit to open a new savings account, combined with one dollar and carried on deposit for six months. The stunt went over very well and, in the cut we are showing you, you can see how Odlum cashed in on it by advertising, with cut-out letters atop the marque, that ten thousand dollars were to be given away. And if signs like that didn't have the same stopping effect as a danger sign then "G. B." doesn't know his business. And we can't say that, because he also pulled a good one for a theatre plug.

He made up a number of heralds in coupon style, each containing a letter such as: "C is for Cool Comfort," "A is for Admiration expressed by each patron for Capitol shows," and so on. The idea was to secure a complete set making up the name Capitol. Upon presentation of the set, the bearer was admitted to the theatre. This idea, too, also went over and since these two accounts are all that we have on hand of "G. B."' recent work we will have to sign off until he sends us in his next contribution. And we hope it will be soon.

Austin P. Drohan Puts Personal Endorsement On Show

One of the most effective forms of newspaper advertising which a showman can use is that of the "personal endorsement" in his ad. We have many times stressed the fact that if a showman has made a name for himself in his town, he will generally find, when he has a picture that he is sure will click with his patrons, one of his best moves is to run a personal endorsement of it. Knowing his town as he does, and feeling sure that they would take heed, Austin P. Drohan, manager of the Capitol Theatre in Chatham, Ontario, Canada, ran one in his local paper.

In order that you may see the type of copy that went into the make-up we are reprinting it. The endorsement appeared in a box in the regular ad and under the heading "Mr. Drohan's Personal Endorsation," read:

> "In view of the insistent public demand from all parts of the country, I consider myself fortunate indeed, in securing for this theatre, the splendid picture "Ladies of Leisure." With so many exceptionally fine pictures being produced and shown it is a matter of difficult discrimination to recommend one as a really outstanding performance. However, despite this fact, I have no hesitation whatever in heartily recommending this picture, as one of the finest and most entertaining that it has been my privilege to show in Chatham. It is a picture you should not miss; one that I am confident you will really enjoy."

and was signed by Drohan.

The angle clicked and the house, as a result, came in for increased business during the run of the film. We would like to stress the fact that this can be overworked, too, and it would be well for you to use it only when you have a picture or message of special import. We want to thank Mr. Drohan for sending this in to us and we hope to hear from him again, very soon.

TEN CENT "SPECIALS"

Just the thing for a box office booster. A short time ago, Joe Murdock of the Rowland Theatre in Wilkinsburg, Pa., pulled one. He advertised that between 1:00 and 1:30 P.M. admission to everybody would be ten cents, a big price slash. For hours before the house was opened they were lined up. Business was more than tripled in that half hour and the best part of the stunt was the fact that it showed an increase and not a decrease as most of the persons who attended the special show would not ordinarily have paid the regular price.

This stunt can be worked in many different ways. You can feature a Scotch matinee and offer bargain prices, two tickets for one admission—or you can work it with the dime straight admission. At any rate, if your local conditions will permit, give it a try and we think that it will help business a lot as well as boosting your local good-will stock.

Local Exposition Enabled Fulton To Secure Publicity

When you can grab off a place in a street parade being sponsored by a Chamber of Commerce you can then say that you rate pretty high with the local moguls who run your town; and R. K. Fulton, manager of the Broadway Theatre in Council Bluffs, Ia., is entitled to say it.

He got a great break recently when the Council Bluffs Chamber of Commerce planned to usher in their annual exposition with a street parade. The parade this year was devoted to showing the various stages of transportation right up to the present day. When Fulton heard this and realized that he was playing "Montana Moon" at the same time he hustled out and secured a covered wagon to enter in the parade. In one of the photos we are showing you can see the wagon, preceded by a twenty-four piece band and a motorcycle escort, going through the main street of the town; and from the crowds lining the sidewalk it was easy to deduce that nearly all of them would be present that night when the picture unreeled.

It was no soft job to crash this parade as it was not engineered for any sort of advertising medium but in view of the fact that Fulton had helped the Chamber many times and taken an active interest in the affair he was permitted to enter the ballyhoo.



The other photo shows the unusually attractive aeroplane display he arranged in his lobby as a plug for "Young Eagles."

Two miniature planes that had recently been acclaimed first and second winners of a contest conducted by a local department store seemed to claim more interest than anything else due to their being made by local boys.

Also included in the lobby display were artwork and cut-outs, and various types of aeroplane motors which had been loaned by the Omaha Airways Co.

In addition to the array of aeroplane effects in the lobby, pennants were strung up and down the front of the building and then to the canopy.

With these couple of accounts just part of the work he turns out, it is small wonder that he is talked about in all the towns around Council Bluffs.

MANAGERS' ROUND TABLE CLUB

Concealing Names In Want Ads Are Boost To Business

A very good way of securing publicity, and at the same time boosting up the theatre's good-will stock with the local newspaper, was used by Roy L. Smart, manager of the Broadhurst Theatre in High Point, N. C., on a recent campaign.

Through the tie-up, the theatre netted the following space: On Sundays, Tuesdays and Thursdays, approximately three inches on the front page. On Mondays, Wednesdays and Fridays, 18 inches on some page other than the amusement page.

The paper used a four-inch display on the classified page and mentioned the name of theatre quite a number of times in the classified columns.

Each day the paper used in its classified columns a list of twenty names. The people whose names appeared received one ticket with the following restrictions: "The ticket is dated and is good only within three days after the name was published. It is not transferable and must be called for at the newspaper office in person by the one whose name appeared.

At the present time Smart is using simply the name between classified ads; this being in order to make them easy to find. Soon however, he expects to use each name in a separate little message of which the following is a sample: "REWARD! You will be rewarded by bargains if you read these ads. If you find your name you will be entitled to a complimentary ticket to one of those good Broadhurst shows. We have a ticket for A. B. Smith."

The newspaper was more than pleased with his plan, particularly since it helped their advertisers. We are glad to see that Roy is continuing his up-to-the-minute showmanship, and we know he will continue to be an active contributor to the Club pages.

Latta Secured A Corking Aviation Display For House

One of the reasons for C. J. Latta's success as a showman is the fact that no matter where he goes he can generally secure the co-operation of every local newspaper. His latest stunt was engineered with one of the New Haven sheets and enabled him to secure model airplane display for his mezzanine floor in the Roger Sherman Theatre.



The paper had been running a model airplane building contest in conjunction with a local organization, composed of young boys, called the "American Sky Cadets." The boys had entered model planes in the event and on the day of the judging Latta offered to entertain the Cadets at his house on the Saturday morning directly after the planes had been picked.

The newspaper readily consented to his plan and for three days they ran a special notice about it in their columns. In this manner Latta secured some valuable newspaper space absolutely free of charge. On the day of the contest the Cadets, carrying a banner labeled: "The American Sky Cadets, Going to See 'Young Man of Manhattan' at the Roger Sherman Theatre," marched to the house and posed in front of it for the photo we are showing with this story. The photo appeared later on in the newspaper and Latta managed in this way to get a follow-up.

When his regular patrons saw the beautiful display of model planes that he had arranged on the mezzanine they were very enthusiastic in their praise of it and the subsequent word-of-mouth comment which followed when they told their friends about it, in no small measure aided towards bringing up the box-office receipts. We want to thank Latta for passing this along to us and we know that the future holds lots more of his live-wire ideas in store for us.

Atmospheric Front And Artist In Lobby Helped George Laby

A couple of photos that do an awful lot of talking is the way we might describe the two pictures that accompany this story of the work which George Laby is doing at the Olympia Theatre in Boston, Mass., to bring in the business.

In the photo on the left you can note the way he plugs his cooling plant by means of a refrigeration lobby where the keynote is coolness and nothing else but. Study it carefully and



perhaps you can find an angle or two in it that may help you in plugging your own cooling plant. We would also like to call your attention to the corking way he plugs his current picture by means of special set pieces which are placed over the box office. The big cut-out in the center is illuminated at night and the stars' names is conspicuously displayed. This medium has been found to be a very effective flash especially in view of the fact that many thousands of autos pass the spot daily.

The other photo shows the way he plugged his coming attraction "With Byrd at the South Pole" by means of a lobby sketch artist who drew pencil portraits of the patrons, free of charge. Laby got in his plug for the picture by mimeographing the lower half of the sheet on which the portrait was drawn with copy on the film. The portion of the lobby where the artist's work was very attractively made up. An elevated platform was erected with a proper scenic background, and special murals with copy and stills on the coming attractions placed on the wall.

We are glad to see that Laby is keeping up his corking show merchandising and let's hope that his activities will be broadcast from the Club pages in the future as often as they have in the past. Right, George?

Willis Had Town Laughing At His Novel Lobby Trick

Making use of a gag that will fit on any picture enabled C. R. Willis, manager of the Strand Theatre in Meridian, Miss., to create a good deal of interest in his coming picture.

A corner of the lobby was partitioned off with compoboard—lettered to explain nature of the contest. Small holes were cut through the compo board and these were covered with screen wire to prevent anyone using a stick to investigate; and besides, looking through the screen also tended to give it a more mysterious effect. Looking through these holes, one perceived what appears to be a water faucet suspended by a very fine wire (no pipe connection). Pouring from this faucet is a continuous stream of water. The sides and top were draped with black cloth and a blue flood light covered with blue gelatine which tended to give it a further mysterious effect. The stunt created plenty of attention and was known as "The Mystery Faucet."

MANAGERS' ROUND TABLE CLUB

Lovett Founded A 'Cuckoo' Club With Himself As Chief

With a good many years of showmanship experience behind him, you can generally find J. Fred Lovett right on hand when it comes to thinking up gags to use in connection with campaigns on the film attractions at his house.

The latest stunt he perpetrated was on "The Cuckoos." In order to key up interest in the film he decided to inaugurate a "Cuckoo Club." Announcement to this effect was placed in the house organ in advance of play dates of the picture. Anyone who paid admission to the theatre was entitled to join the club. Membership cards which certified that "The bearer (name) was a member in good standing in 'The Cuckoos'" were issued. An angle that helped boost up membership was the fact that Lovett was to send out the list of members to Wheeler and Woolsey in Hollywood, and this aided membership considerably. The motto of the order was "Do not worry, smile and be happy as you go through life. And with no dues to pay—even the Scotchmen smiled. (Those who received membership on passes.)

As Fred is turning out some fine work at the Royal Theatre in Providence, Rhode Island, we feel that he is going to be represented on our pages many more times in the future, particularly so since his house organ proclaims the theatre "The Outstanding Community Theatre In The City." And to adhere to that standard, showmanship is necessary.

Two Examples Of W. P. McGeachie's Advertising Skill

"Just to keep the ball rolling," flashes W. P. McGeachie, manager of the Algoma Theatre in Saulte Ste. Marie, Canada, "here's a couple of more tie-up pages from my thriving metropolis." Well, when we receive any advertising matter from "W. P." we always stop to look it over closely to see what original touches he has injected into it and, as usual, we were not disappointed.



If you will study the cut closely, you will note the various ways he works the products of the local dealers into his copy. And the copy is very well written. No matter what the product is which the dealer is offering, as seen in the "Vagabond King" lay-out the copy fits it to a "t." As he was playing "Honey" right after the "Vagabond King," McGeachie decided to label the week "Music Week" and the two musical pictures served as the basis for the tie-up ad page.

Then when he had three comedy pictures scheduled it was an easy matter to tag it "Joy Week" and in this manner go to work and promote another full-page spread. In the ad you will notice the many plugs he gets in for the theme songs. Due to the smallness of the cut, we want to point out the clever way he introduced Marjorie White, who was to appear shortly in "The Golden Calf." In the ad under her name he put in parenthesis "The Toronto Star" and this served to pep up interest in the picture a little more than usual.

Stern And Robinson Continue To Keep In The Front Ranks

If it's cooling suggestions or front display ideas that you are looking for it will pay you to study these two photos showing some of the work turned out by Fleet Robinson and Harry Stern at the Capitol Theatre in Reading, Pa., where they operate.

The display front in the left photo was used on "Journey's End," and by promoting a bunch of cannon, machine guns, and cement bags, the "ace" atmospheric effect was achieved. Special beaver board art work was used to sell the films by means of catch lines and pictures.

The other photo shows a combination plug on the cooling plant and "Ingagi." Knowing these two showmen as we do, we knew that they would construct a front in keeping with



the locale of the picture and their jungle scenes, for the film had all of Reading talking. We would like also to point out that another thing for you to center your attention on at the present time is the knockout cooling plant display that they are featuring on the top of the marquee.

Beaverboard cut-out of Eskimos, a giant beaverboard thermometer and fake icebergs served to give an effect that will take some searching to find the duplicate of it. The kids standing in front of the house are all waiting to get in the special show, at reduced prices, that was offered during the run of the current film. Incidentally we don't want to finish this story without mentioning that the catch lines "Cool as a Cave" seems to be as good a line as any to portray a picture of coolness and we know that Robinson and Stern won't mind if you decide to use it for your own house. Are we right?

"Take-A-Chance" Week Clicked Well For Bill Barron

Following the idea that Charlie Carroll of the Stanley Theatre in Jersey City pulled not so long ago, Bill Barron, manager of the Ritz Theatre in Elizabeth, was enabled to engineer successfully a "Take a Chance" week that went over to good b. o. biz.

To start with, the screen of the Ritz was adorned with world shots culled from film libraries showing all kinds of idiots taking all kinds of chances and this was used as the background upon which to play upon Elizabeth's sporting blood.

The lobby was filled with cut-outs of Lindbergh, Steve Brody and dozens of others who took a chance in their time and came to no grief. Barron sent his staff outside and prevailed upon the biggest ice cream parlors, sandwich emporiums, tea rooms, coffee shops and restaurants to set up "Take a Chance" offerings of all kinds.

Five local merchants were persuaded to take a co-operative page on the "Take a Chance" idea with a good splash for the Ritz show in the center. The Ritz advertising was in teaser form, whetting the appetites for the marvels and mysteries behind the question marks. For the sake of a ducat, five newsboys shouted "Take a Chance" all through the day on Elizabeth's principal corners.

The idea, being novel to Elizabeth, went over like a size forty-six suit on a Singer midget, and the publicity that Barron derived from the stunt was enough to gladden the heart of any showman. All this leads us to believe that Bill has been holding back on us and we want him to know that unless he keeps us posted on his work we'll have to send our secret service force out to see what he is doing. As we feel that you don't want us to do that, Bill, why not shoot some stuff into us.

MANAGERS' ROUND TABLE CLUB

The Fable of the Hero Who Hearkened

By C. NEEMA

Once upon a time, in a fair sized city, there worked a very good showman. From morning to night he toiled to put his house across. No matter what kind of trash they handed him in his reel cans (and oh, what trash he used to get!) he never complained. Early in the morning and late at night, he sold the film.

Picking out the high spots in the weak celluloid he would play them up as honestly as possible. And, believe it or not, he actually sold the picture. Dissenting voices were never heard in his house. People either had a good word to say about his shows, or they didn't say anything.

One fine day the showman read an article labeled "Exploitation" that appeared in his circuit organ. As he read he began to muse in this manner:

What a fool I've been to work so hard. Look, even my bosses say I'm crazy. The big publicity chief says that tie-ups as tie-ups are worth nothing except to grab space with photos in the trade papers. Well, he must be right. Of course, I've received a lot of valuable ideas from the photos that grabbed space in the trade papers, but I guess that doesn't count. No—I've been a palooka. From now on I lay off and go after nothing but newspaper space.

Days, weeks and finally months went by. In all this time, the once alert manager landed his house in the papers five times. But business was bad. It had never been like this in the old days. No, sir. Then you couldn't go any place in town without seeing the name of the attraction at the theatre. Something must be wrong.

The showman thought and thought and as he pondered he began to wonder whether the publicity chief was right. But he was a loyal employee. He knew that the king could do no wrong. While he was still debating the question a knock was heard at the door.

"Come in," shouted our hero.

A messenger from the home office stepped into the room.

"A letter for you, Mr. Zilch, from the General Manager," he said, proffering an official envelope.

Our hero opened the missive and scanned the contents of the enclosed sheet of paper. Suddenly he let out a war whoop and commenced to break up the office furniture.

The messenger looked on in wide-eyed surprise which a moment later turned to fear. With a yell he fled from the office, reappearing in a few minutes with a couple of men.

Upon entering the room they found the manager slumped over the broken desk. In his hand he clutched the crumpled communication. The assistant manager picked it up and read aloud:

Dear Mr. Zilch:

Considering the fine record you made for yourself in the past, we were very much surprised to learn that in the past few months your business has been very poor.

Our publicity chief advises us that you have submitted but five newspaper stories as proof of your exploitation work the last three months, whereas at other times you have reported much more activity.

It is with sincere regret that we request your resignation from this company, to take effect one week from today.

GUSTAVE VIND, Gen'l Mgr.

The story is ended. No—just one more point. Years later anyone visiting a cemetery in the far West and coming upon this inscription engraved on a tomb stone:

"Joseph Zilch. He fooled himself on exploitation."

would, before leaving, question the doorman as to why so strange an epitaph should have been chosen. But they never knew; for like poor Joe Zilch, the doorman didn't know the answer.

Binstock Back At Astoria; and Here's What He's Doing

Not having heard from Paul Binstock in some time, we were wondering what had happened to him, when suddenly he bobbed up and informed us that he is now "back in harness" at the Astoria Grand Theatre, in Astoria, Long Island, where he divides his time handling the house and zone managing the Astoria theatres.

To set us right on his work immediately, Paul forwarded a couple of photos, which we are showing below, and that tell, more than words, that he is right there with the goods when it comes to tossing curves on the showman pellet. The photos



show a tie-up he arranged in conjunction with his showing of "The Vagabond King" by securing a beautiful radio-victrola and using it in the lobby to plug the theme songs. The other gag was one of his well-known lobby stunts. He effected a tie-up with a safe company and they loaned him a safe for the lobby. He placed a cut-out of a burglar alongside of it for effect and, on top of the safe, a card carried copy inviting anyone who wished to try, to open the safe, with a pass being offered as an inducement.

Knowing Paul's neighborhood as we do, we have a hunch that a great many persons took advantage of the stunt, particularly due to its novelty, and we feel that his business must have been excellent on the film. At this time, we want to mention that he proposes his assistant, Leon Sternberger, for membership, and from what he has to say about him it looks to us as though he will be handling his own house shortly.

JESS MARLOWE says:

"I have been a constant reader of the MANAGERS' ROUND TABLE CLUB section, from which I derive a good bit of experience, putting over a good many stunts by taking several ideas on one or several pictures and putting them into one stunt, and they have always clicked for me. To me the MOTION PICTURE NEWS is not only interesting for the experience value, but the news value also; it gives me the happenings of the rest of the show world."

St. Petersburg, Florida.
Manager, Pheil Theatre,

MANAGERS' ROUND TABLE CLUB

Mounted Cowboy Served As Ballyhoo For G. Delis

Despite the heat, George Delis, manager of the Olympic Theatre in Steubenville, Ohio, manages to keep his house before the public's eye through the use of many and varied stunts.

When he played "For the Defense" he made up a novel herald in the form of a court summons and distributed it about the town as well as at the theatre. The heralds were made up in legal style and printed so that they could also be tacked up. They were handed out to autoists as well as being placed in parked cars. In addition to this stunt Delis also mailed out invitations to the members of the Steubenville Bar Association, inviting them to witness the film at the theatre. The stunts went over very well and as a result the picture came in for a lot of word-of-mouth publicity.



In the cut we are showing you can see how Delis plugged "The Border Legion" by means of an excellent street ballyhoo that caused widespread comment. He dressed a boy in cowboy outfit, complete from head to foot, and sent him about town, mounted on a horse, carrying a banner plugging the picture. The boy rode along the principal streets of the town attracting attention wherever he stopped, especially from the kids, who followed him for blocks. We would like to point out that this stunt can be used to good advantage on any Western and should prove a fine business builder for the Saturday matinee westerns in case you play them especially for the kids.

We are glad to note that Delis is continuing his well-known activity and we hope to hear from him again very soon. What do you say, George?

Free Ice Cream To Kids Helped Julius Lamm Get Business

"It's a hundred out here in the shade," says Julius Lamm, manager of the Fox Theatre in Sheboygan, Wisconsin, "but we're getting the kids in, just the same."

It has long been a point with Lamm to keep his kiddie business right up to the notch where it belongs. In order to keep the youngsters coming to the theatre he has pulled many novel stunts. His latest was effected through a tie-up with a local ice cream manufacturer from whom he promoted 600 cones and 10 gallons of ice cream for free distribution at the theatre. The ice cream company featured "Our Gang" in conjunction with their product, so when Julius had an "Our Gang" comedy booked in it was a natural tie-up and the company was more than glad to make it.

Tie-ups seem to be sort of second nature with him, for right after the ice cream stunt he contacted with a local travel agency and they agreed to award a four-day tour to some luck patron of the Fox. Tickets, paid for by a local dealer whose ad was carried on the back, were given away at the theatre with every admission. The stunt went over very well and helped boost the good-will stock of the Fox higher than usual, with plenty of publicity resulting.

To show you how he plugs his picture out front of the house, we'll tell you about the gag he engineered for "Midnight Mystery." He secured an old-time clock and used a skeleton as a pendulum. A picture of the star in the film was on the face of the clock, whose hands pointed to the midnight hour. A small sign on top of the clock read: "This is the time things start to happen in 'Midnight Mystery'—Starting Wednesday." As the gag had not been used before in Sheboygan, it drew considerable attention and doubtless helped business during the run of the film. We are glad to note that Julius is displaying his usual activity and we are sure that he is going to continue the active interest he is taking in the Club page. What do you say, Julius?

"THE DANCING CURTAIN"!

Billy Stillman, manager of the Ritz Theatre in Jersey City, has hit on a laugh-getter—the dancing curtain.

The stunt was a knockout when first tried on the kids and later introduced at the evening performance when adults were in attendance.

During the organ solo, which is given ten minutes before the daily matinee starting time, the organist played a red-hot jazz number, and during the last chorus the electrician backstage started the curtain dancing in time to the music. This created gales of laughter and the house resounded with the roars of the delighted kids. They were still laughing after the matinee.

Perhaps you'd like to try this one out at your house. There's no harm in giving it a play and if not overworked it will always prove to be productive of many laughs.

Dixon Williams Jr. Certainly Knows His Window Tie-ups

Dixon Williams, Jr., capitalized on several things that resulted in splendid publicity for "Hallelujah" playing at the Imperial Theatre, Charlotte, N. C.

Perhaps one of the best tie-ups was with the leading department store with their featuring a "Hallelujah" Cotton Goods Sale during the week of showing of picture. The store's window had a display of cotton goods dresses, an art board showing two stills from the picture and copy relative to the picture as well as mentioning the picture, theatre and playdates in their ads.

In return for sponsoring the "Hallelujah" sale of cotton goods, the theatre permitted the store to feature some of the



material, dresses, etc., in the lounge room of the theatre. Some of these dresses were the same as those used at the Hotel Astor fashion show in New York and featured in Vanity Fair.

The Charlotte Observer through its editorial section gave "Hallelujah" mention on Tuesday during the run—following this with an excellent editorial on Thursday that was directed to the people in the rural districts and small towns.

FRANK BOUCHER Says;

". . . say a few words for the Club pages. I am sure it would be a great loss to any manager who could not find a few minutes to run over these pages. You are doing a great work for all of us and all I can say is, 'Keep it up'."

Warner Bros. Theatres,
Hagerstown, Md.

MANAGERS' ROUND TABLE CLUB

THE SMARTEST MOVE YOU WILL EVER MAKE—

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

And Still They Come!

HERBERT H. SCHWAHN manages the Majestic Theatre in Plymouth, Wis., and from what we have seen in the way of showmanship out around his state, he must be certainly stepping on the gas to keep in line with the rest of the live-wires. We'd like to hear from Mr. Schwahn concerning the way he sells his shows, and we hope he will favor us with an early account.

———*Wear Your Club Pin! ! !*———

WILLIAM E. BURTON is the manager of the Bexley Theatre in Dover, Ohio. Mr. Burton is a showman who is well qualified for the position he now holds, and we are sure that he will be an active member. As your first move, Bill, how about sending us in a photo of yourself, together with a little dope on your career?

———*Wear Your Club Pin! ! !*———

GORDON HUNN is the assistant manager of the Lyceum Theatre in Duluth, Minn., and coming to the Club, proposed as he is by Morris Rosenthal, Duluth's Demon Showman, we feel that he must have a bright future before him, and we hope that he listens very carefully to Morris' instructions, for heeding them will mean a rise up the ladder. Keep us posted, Gordon, so that we can note how you are progressing.

———*Wear Your Club Pin! ! !*———

EDWARD FURNI is the manager of the Paramount Theatre, in St. Paul, Minn. Since he has been handling the house Mr. Furni has been displaying some corking work along the exploitation angle, and from what we understand business is going great. We hope that Mr. Furni will supply us with his formula and at the same time include his photograph.

———*Wear Your Club Pin! ! !*———

EDDIE KUEPPERS is the publicity director for the Paramount Theatre in St. Paul, Minn., which house you will note is handled by Ed. Furni. Mr. Kueppers figured prominently in a recent smash stunt on the Byrd film, and from that we have deduced that he is certainly a live-wire, and we are sure that in view of the fact, such ace work is being turned out he will want to be an active member.

———*Wear Your Club Pin! ! !*———

ED. KRAUS really needs no introduction as his activities around Fargo, North Dakota, where he handled the State Theatre, have shown him to be a showman of no mean merit. We would like to know something about Ed's personal history along the show line, and if he will include his photo along with the story, we can give him a regular introduction.

———*Wear Your Club Pin! ! !*———

SAM I. LEVIN manages the Paramount Theatre in Provo, Utah. He has been in the show game for some time, and, though located in a town where he is somewhat handicapped as to exploitation possibilities, he manages nevertheless to give an excellent account of himself. Keep up your fine work, Sam, and we'd like to have you drop us a line or two setting forth the ways and means you employ to bring business into your house.

———*Wear Your Club Pin! ! !*———

LEONARD MORLEY is managing the Palace Theatre in Peoria, Illinois, and from what we hear about the way he is belting them over the fence for box-office homers there's need for the S. R. O. slab to be dusted off. We hope that he will continue the active interest he is showing in the Club and shoot along some of his more recent work, so that we can pass it along on our pages.

JULES S. YURMAN is the Assistant Manager of the Manhattan Theatre in New York City. Being Barney Lazarus' assistant, it seems to us that Yurman is going to learn a lot about theatre operation, as his former line was publicity and advertising. And take it from us, Jules, Barney knows that line too. Let's hear from you often so that we can keep tabs on your work.

———*Wear Your Club Pin! ! !*———

C. E. CARDEN is the manager of the Kirby Theatre in Houston, Texas. In a city of such size as Houston, Mr. Carden should have many opportunities to put his house across and we are sure that he is taking advantage of all of them. In order that we may see how you are selling them "C. E.," why not drop us a line, giving us the dope and at the same time include your photo.

———*Wear Your Club Pin! ! !*———

LELSIE WILKES manages the Palace Theatre in Corsicana, Texas. According to some dope we have on hand, Mr. Wilkes is doing a fine job of it in his town and we are sure that if he contineus his showmanlike work that business will go still higher than the marks he has reached. Keep it up, Leslie, and let's have some accounts of it.

———*Wear Your Club Pin! ! !*———

L. P. WEAVER is the manager of the Rialto Theatre in Phoenix, Arizona. Mr. Weaver's recent exploitation activity has shown us that he certainly knows his stuff when it comes to selling the town. We would like to hear more of this showman's work and we hope he will favor us with some accounts of it so that we can shoot it along on our pages. What do you say, "L. P."?

———*Wear Your Club Pin! ! !*———

MONTE HANCE manages the Saenger Theatre in Biloxi, Miss., for the Publix outfit. Displaying showmanship of the highest calibre is the way he keeps them coming into his house and we hope that Monte will furnish us with some accounts of it in order that we can let his fellow members and managers see what he is doing.

———*Wear Your Club Pin! ! !*———

HARRY L. KAUFMAN is the manager of the Empire Theatre in Purnell, Missouri. Eighteen years of age, he lays claim to being the youngest exhibitor in the country and if any of the Club can beat his record we'd like to hear about it. And by the way, Harry, how about sending us in some of your work so that we may see how old you are according to experience.

———*Wear Your Club Pin! ! !*———

HAROLD W. BAILEY manages the Capitol Theatre in Lawrence, Mass. As we have already seen what these New England showmen can do in the line of show-selling, we are sure that since Bailey has been in the game for some time he is anxious to keep right in step with the leaders.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	72	02...78...June 14
Children of the New Day	Gilladova-Litkin	June	28	55	16
China Express	Special Cast	Mar.	8	56	31...65...Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	68	00...75
Fragment of an Empira	Nikitin-Semenoca	Jan.	25	70	00...78...Feb. 1
Law of Sib-Taiga					
Man from the Restaurant	Tchekhov-Malinovska	Jan.	4	60	00...67...Jan. 18
Old and New	Martha Lapkina	May	2	69	21...76...May 10
Pamir, Record of Expedition		July	12	60	00
Turksib	Educational	May	24	49	00...60...June 14

Coming Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Jimmy Higgins	A. Buchma				
Living Corpse, The	V. Pudovkin				
Raziem	M. A. Narokov				
Soil	S. Svazhenko				
Spring	Educational				
Storm Over Asia	V. Inkizhinov	Aug.	1	71	52
Transport of Fire	G. Kuznotsov				
Tunpas of Siberia	Educational				

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	63	56...71...May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	65	00...72...May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3	63	71...71...Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July	16	74	62...67...July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Aer.	5	92	77...103...Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	9	54	32...59...July 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	63	88...71...Feb. 15
*†§Murdor on the Root (A. T.)	Revier-Livingston	Jan.	19	54	00...60...Feb. 1
*†§Porsonality (A. T.)	Starr-Arthur	Feb.	18	63	04...70...Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	63	83...71...May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	63	59...63...May 31
*†§Sisters (A. T.)	D'Day-D'Neil	June	15	82	84...70...June 28
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	66	71...70...May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	6	62	79...70...June 28
*†§Vengeance (A. T.)	Holt-Revier-Straage	Feb.	22	61	60...68...Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					Aug. 16
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)					
*†§Man From Hell's River (A.T.)					
*†§Paris Nights (A. T.)	Barbara Stanwyck				
†§Miracle Woman, The (A.T.)					
*†§Rain or Shine (A. T.)	Joe Cook				July 26
*†§Road to Broadway, The					
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A.T.)					
*†§Tol'able David (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†§Barnyard Concert	Mickey Mouse		1 reel	July 5
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†§Firefighters	Mickey Mouse	June 11	1 reel	
*†Galloping Fish	Disney Cartoon	May 8		
*†§Hawaiians		Apr. 9	1 reel	
*†Jazz Rhythm	Krazy Kat		1 reel	July 26
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Average Husband (A. T.)	Clyde-Moorhead	Sept. 7			
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Boars (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July 13	1 reel		July 12
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June 15	1929	21	June 28
*†Caviar	Terry-Toons	Feb. 23	659	7	Feb. 22
Chop Suey	Terry-Toon	Aug. 24			
*†§Chumps, The (A.T.)	Beebe-Clyde	July 6	1888	21	July 12
*†§Codfish Balls	Terrytoon	June 15	578	6	
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May 25	1980	22	May 31
Flying Trip	Hodge Dodge	Sept. 7			
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1886	19	Apr. 28
*†§French Kisses (A.T.)	Collins-Boyd	June 15	1884	19	
French Fried	Terry-Toon	Sept. 7			
Freshman's Goat (A. T.)	Cooke-Shockley	Sept. 7			
*†§Goodby Legs (A.T.)	Pollard-Stuart	July 27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May 25	1735	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel	602	7	May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Hello Television	Clyde-Christy	Aug. 17	1844	20	
His Error (A.T.)	Barnes-Collins	Sept. 14	1750	20	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1978	22	Aer. 28
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June 29	1718	19	June 28
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	604	7	
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June 22	1667	19	
*†§Hungarian Goulash	Terry-Toons	June 29	515	6	
*†Indian Pudding	Terry-Toon	Apr. 6	576	6	Apr. 26
Johnny's Week End (A.T.)	Johnny Hines	Sept. 14			
*†§Kangaroo Steak	Terry-Toon	July 27	1 reel		
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 18	2002	22	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug. 10	548	6	
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peek	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	623	6	Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug. 3	1724	19	
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr. 20	560	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
Si, Si, Senoré (A.T.)	Tom Patricola	Sept. 21			
*†Spanish Onions	Terry-Toon	Mar. 23	637	7	
*†§Sugar Plum Paps (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Swiss Cheese	Terry-Toon	June 1	547	6	
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
Vacation Loves (A. T.)	Clyde-Betty Boyd	Sept. 28	1904	21	
*†§Western Knights (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinno Griffith	June 1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Sepal-Pidgeon	June 22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec. 1	Not Set		Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug. 10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar. 18	8608	73	Apr. 28
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 18	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May 4	6218	69	May 3
*†§Numbered Men (A.T.)	Nagel-Claire	Aug. 3		72	June 7
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	68	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July 20	6935	86	July 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 25	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	6632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7000	77	June 7
*†§Sweet Mama (A.T.)	Alice White	July 6	6012	55	July 19
*†Top Speed (A.T.)	Brown-Claire-Whiting	Aug. 24			June 21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept. 7	6032	70	July 26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier	Oct. 5		
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept. 14		July 5
*†§Captain Blood (A.T.)	James Rennie			
*†§College Lovers (A.T.)	Whiting-Nixon			
*†§Deee Purple (A.T.)				
*†§Father's Son (A.T.)	Jonney-Stone-Rich			
*†§Girl of Golden West (A.T.)	Harding-Rennie			75...June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco	Nov. 16		
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)	Lyon-Munson			
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Billie Dove	Nov. 20		
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Man in the Sky (A.T.)	Irene Delroy-Jack Whiting			
*†§Mother's Cry (A. T.)	Peterson-Manners			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Sept. 28		
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young	Oct. 19		
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept. 21		
*†§Sunny (A.T.)	Marilyn Miller			
*†§Toast of the Legion A.(T.)	Claire-Pidgeon	Nov. 9		
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillie-Garrick	Dec.	14		
*†§Arizona Kid, The (A.T.)	Baxter-Maris	Apr.	27....7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23....6482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May	11....7400	82	May 19
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan.	12....6120	68	Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baclanova	June	22....5600	62	Aug. 2
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16....6171	69	Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug.	17....7961	88	June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30....5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20....5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4....7422	64	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29....6340	70	June 14
*†§Golden Call (A.T.)	Carol-Mulhall-Brendel	Mar.	16....6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2....7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19....6395	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	12....6750	75	Mar. 1
*†§Last of the Duanes (A.T.)	D'Brien-Loy-Browne	Aug.	31....5500		July 12
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2....6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5....5940	66	Jan. 25
*†§Men Without Woman (A. T.)	McKenna-MacDonald	Feb.	9....7246	81	Jan. 4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25....6500	72	June 14
*†§One Mad Kiss (A.T.)	Jean Jose Mojica	July	13....5566	64	July 14
*†§On the Level (A.T.)	Victor McLaglen	May	18....5600	62	July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14....6600	70	July 26
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26....6925	76	Dec. 14
*†§So This is London (A.T.)	Will Rogers	June	8....8300	92	May 31
*†§Song D' My Heart (A.T.)	John McCormack	Sept.	7....8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Dwen	Mar.	9....7586	82	Feb. 1
*†§Temple Tower (A.T.)	MacKenna-Day	Apr.	13....5200	58	May 17
*†§3 Sistars (A.T.)	Drasser-Patricole	Apr.	6....6442	71	Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	6....7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1....7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Maris			
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lewe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Nov.	23	
*†§F. O. B. Detroit				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-O'Sullivan	Nov.	2	
*†§Lightnin'	Will Rogers	Nov.	9	
*†§Liliom (tentative title)	Farrell-Taylor			
*†§Luxury (A.T.)	Warner-Luce			Dec. 28
*†§Man Trouble	Sills-Mackaill	Aug.	24....1800	
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe	Dec.	21	
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay	Not Set	Not Set	July 26
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-Holmes	May	30	
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Renegades	Baxter-Beery-Loy	Nov.	16	
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-Hackett	Sept.	28	
*†§See America First (A.T.)	Will Rogers			
*†§She's My Girl (A.T.)	Farrell-Comoton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winnier-Smith	Oct.	5	
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†Tonight and You (A.T.)	J. Harold Murray-Moran	Oct.	19	
*†§Uo the River (A.T.)	Luce-Bogart-Tracy	Dec.	7	
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertsen			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan. 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Seng Program	1	8	
*†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxephone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operette	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21....6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June	21....7901	88	June 28
*†§Big Shot, Tha (A.T.)	Keaton-Ellers	Aug.	30	75	July 26
*†§Caught Short (A.T.)	Basil Rathbone	Jan.	3....7961	88	Nov. 16
*†§Bishop Murder Case (A.T.)	Dressler-Moran-Pege	May	10....6873	75	May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan.	10....8100	80	Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	12....6400	72	Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7....8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26....7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22....8413	93	Feb. 22
*†§Floradore Girl, The (A.T.)	Davies-Gray	May	31....7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15....8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17....7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24....8858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8....8142	90	Feb. 6
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug.	9	70	May 3
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan.	28....7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29....7917	88	Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan.	17....7650	85	Nov. 2
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July	11....9138	102	July 19
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5....6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10....9372	104	Feb. 1
*†§Romance	Greta Garbo	July	26		Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7....6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31....6225	69	Jan. 18
*†§Singer of Seville, The (A.T.)	Novarro-Jerdan-Aderee	Aug.	24....9179	100	July 12
*†§Sins of the Children (A.T.) Reviewed under the title of "Richest Man" in the World in July 5 issue	Mann-Nugent	June	27....7775	86	July 5
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Stone-Cavenagh-Dwen	May	3....4970	55	Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19....8100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31....8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2	70	May 24
*†§Woman Racket (A.T.)	Meore-Sweet	Jan.	24....6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Call of the Flesh	Novarro			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Doughboy	Buster Keaton			
*†§Five D'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Tibbett-Moore			
*†§One Embarrassing Night				Aug. 16
*†§Passion Flower, The (A.T.)	Bickford-Hyams			
*†§Prisoner of Zenda	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19....1895	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr.	12	
*†§Bear Shooters	Our Gang	May	17....1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	26....1869	
*†§Big Kick, The	Harry Langdon	Mar.	29....1827	Jan. 25
*†§Biltmore Trio		Jan.	25....853	
*†§Blotto	Laurel-Hardy	Feb.	8....2854	Feb. 15
*†§Brats	Laurel-Hardy	Apr.	27....1928	Apr. 5
*†§Clock Shop, The	Revue	May	10...2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Remees	Biltmore Trio	Jan.	25....853	
*†§Doerr, Clyde		Jan.	18....572	
*†§Fast Work (A. T.)	Charlie Chase	June	28....1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May	24....1848	Mar. 29
*†§Fighting Person	Langdon	Feb.	22....1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar.	1....1843	Apr. 5
*†Flower Garden	Revue	Jan.	18	
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May	29....1775	June 7
*†§Head Guv, The	Harry Langdon	Jan.	11....1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31....1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kiddies Revue (A. T.)		Mar.	15	
*†§King, The	Harry Langdon	June	14....1787	
*†§Laurel & Hardy Murder Case	Laurel-Hardy		2 reels	Aug. 2
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan.	4....1895	Dec. 14
*†§Old Man Trouble (A. T.)	Davidson-Nichels		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb.	1....1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan.	25....1870	
*†§Shrimp, The	Harry Langdon	May	3....1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June	21....1880	Mar. 29
*†§Van & Schenck		Jan.	11....799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blews	Our Gang	Apr.	5....1795	
*†§Whispering Whoopee		Mar.	8....1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6750	75	Apr. 5
*†§Applesauce (A.T.)	Helen Morgan	Jan.	4	7060	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Dec. 28
*†§Benson Murder Case Tha (A.T.)	Powell-Paliette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, Tha (A.T.)	Chevalier-Colbert	May	3	6064	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6068	68	July 5
*†§Burning Up (A.T.)	Arlen-Brlea	Feb.	1	5251	58	Feb. 15
†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	56	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§For the Defense (A.T.)	William Powell	July	28	6670	63	July 12
*†§Grumpy (A. T.)	Cyril Mauda	Aug.	23	5949	66	July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug.	31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr.	19
*†§Laughing Lady	Chatterton-Brook	Dec.	28				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560	65	May	31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May	31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July	12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Dec.	19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July	12
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9			July	26
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5580	61	Nov.	23
*†§Monte Carlo		Not Set		7650	85	Aug.	9
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar.	15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr.	5
*†§Return of Fu Manehu (A.T.)	Dland-Arthur	May	17	6586	73	May	10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6780	74	Dec.	28
Reviewed as "River Inn" In Dec. 28, 1929 Issue							
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June	7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26	6018	68	Aug.	2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar.	22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	6100	68	Nov.	23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue							
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June	7
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May	17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan.	25
*†§Social Lion, The (A.T.)	Dakie-Brian	June	7	5403	60	June	21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec.	28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May	17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May	17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan.	11
*With Byrd at the South Pole		June	28	7411	82	June	28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar.	22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr.	26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's Women				Aug. 16
*†§Better Wife, The (A. T.)	Chatterton-Brook	Aug.	30	
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Huston-Francis			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Her Wedding Night	Clara Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Durkin			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Laster (A.T.)				
*†§Little Cafe	Maurice Chevalier			
*†§Manhattan Mary	Ed Wynn			
*†§Merton of tha Talkies (A.T.)	Jack Oakie			
*†§Mollnoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Calro	MacDonald-Buchman			
*†§New Morals (A. T.)	Wm. Powell			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug.	23	July 26
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Ranehe (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Skippy (A. T.)				
*†§Speller, The (A. T.)	Gary Cooper			
*†§The Playboy of Paris				
*†§The Virtuous Sin				
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Typhoon Bill	George Bancroft			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug.	2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Maadel	May	8	1 reel
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Ballet Class, The (A.T.)	De Mille-Albertieri	May	31	1 reel
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	Aug. 2
*†§Bearded Lady (A. T.)	Christie Comedy	Mar.	1	1794
*†§Bedelia	Screen Song	Jan.	4	604
*†§Belle of the Night		Feb.	15	2 reels
*†Chinatown Fantasy, A	Miller-Dova	July	5	1 reel May 24
*†§Chords of Memory		May	10	1 reel
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip in My Airship	Screen Song	May	24	1 reel
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan.	25	901
*†§Desparate Sam	Bert Green	Mar.	29	1832
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug.	9	1 reel
*†§Don't Believe It (A. T.)	Christie Comedy	Feb.	8	1872 Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660 Mar. 22
*†§Dresden Dolls (A. T.)	Gamby	July	26	1 reel
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb.	1	1850
*†§Family Next Door, The	Charles Ruggles	Jan.	11	1381 Feb. 15
*†§Fatal Card, Tha (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May	10	704 Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug.	2	1 reel
*†§For Love or Money (A.T.)	Christie Comedy	Jan.	4	1870
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Break	Block & Sully	May	17	1 reel June 28
*†§Getting a Ticket	Eddie Cantor	Mar.	22	948 Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564 July 19
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar.	22	1665 July 5
*†§Hot Doo	Talkartoon	Mar.	29	1 reel
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song	Aug.	2	1 reel July 5
*†§I Came First	Herman Timberg	Apr.	12	814
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Hame in the Dark	Screen Song	Feb.	1	651 Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel
*†§In the Good Old Summertime (A.T.)	Screen Song	June	7	1 reel
*†§In the Shade of the Old Apple Tree	Screen Song	Jan.	18	752
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§La Paloma	Screen Song	Apr.	12	574
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hilliot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)	Bruce Novelty	Aug.	9	1 reel
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr.	26	964 Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb.	22	967
*†§Mountain Melodies		Jan.	11	994
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug.	16	2 reels
*†§New Rhythm	Azplazer & Band			July 26
*†§Die Man Whoopee (A.T.)	Art Frank		1 reel	July 26
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Sereen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar.	1	738
*†§Radio Riot	Talkartoon	Feb.	15	737 Feb. 15
*†§Resolutions (A.T.)	Billy House	Aug.	30	2 reels
*†§Rube, The	Jimmy Barry	June	21	1 reel
*†§Salt Water Ballads		Mar.	8	987
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634 Jan. 18
*†§Schipa, Tito		May	24	1 reel
*†§So This Is Paris Green	Fazenda	Jan.	18	1747 Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar.	15	1760
*†§Sunset Hunter, The		June	24	1 reel
*†§Tide Rises, The		June	14	1 reel
*†§Toys	Drmonde Sisters	June	28	1 reel
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr.	19	1 reel
*†§Wanderlust	Bruce Scenie	Apr.	5	1 reel Feb. 15
*†§Wee Bit O' Scoteh		Feb.	8	1022
*†§Wise Flies (A.T.)	Talkarton	July	19	1 reel
*†§Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel May 24

PATHE

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott				
*†§Crashing Through (A.T.) (F.)	William Boyd				
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Rambeau-Cortez-Holmes-Gleason				
*†§His First Command (A.T.) (F.)	Boyd-Sebastian	Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames-Hopper		8870	97	
*†§Night Work (A.T.) (F.)	Eddie Quillan				
*†§Officer D'Brien (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess				
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5654	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan. 5	7074	78	
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	June 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Rebound				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	6 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§America or Bust	Daphne Pollard	July	27	2 reels
*†§Beauties, The	Hiatt-Kaley	June	29	2 reels
*†§Big Hearted	Harry Gribbon	June	22	2 reels
*†§Boss's Orders, The	Morgan-McPhail	Aug.	31	2 reels
*†§Bugville Romance, A	Aesop Fable	June	8	1 reel
*†§Campus Favorites	Sportlight	June	29	1 reel
*†§Carnival Revue	Hiatt-Hughes	Aug.	3	2 reels
*†§Chasing Rainbows	Sportlight	Aug.	10	1 reel
*†§Champion Makers	Sportlight	June	15	1 reel
*†§Clark's First Car		Oct.	5	2 reels
*†§Drums of Fear	Vagabond Adventure Series	June	29	1 reel
*†§Give Me Action	Manning-Holman	Sept.	28	2 reels Aug. 9
*†§Glacier's Secret, The	Vagabond Adventure Series	June	1	1 reel
*†§Hearts and Hoofs	Rice-Keefe	Sept.	7	2 reels
*†§Hold the Baby	Agnew-Crane-McPhail	Aug.	17	2 reels
*†§Hot Tamale	Aesop Fables	Aug.	3	1 reel Aug. 9
*†§Hooked	Sportlight	May	18	1 reel
*†§Jungle Jazz	Aesop Fable	July	6	1 reel
*†§Lair of Chang-How, The	Vagabond Adventure Series	June	15	1 reel Aug. 9
*†§Let 'Er Buck	Sportlight	July	27	1 reel
*†§Live and Learn	McPhail-Deering	June	15	2 reels
*†§Love That Kills	Vagabond Adventure Series	Aug.	10	1 reel
*†§Mandalay	Song Sketch	Jan.	5	1 reel
*†§Mind Your Business	Agnew-Gulliver	July	20	2 reels
*†§Musical Beauty Shop	All Star	June	1	2 reels
*†§New Waiter, The	All Star	June	8	2 reels
*†§Night Clerk, The		Sept.	14	2 reels
*†§Night in a Dormitory, A	Ginger Rogers	Jan.	5	2 reels
*†§Noah Knew His Ark	Fable	May	25	1 reel
*†§Ranch House Blues	Harris-Douglas	July	13	2 reels
*†§Red Heads, The	Nat Carr	May	18	2 reels
*†§Romeo Robin, A	Aesop Fable	June	22	1 reel
*†§Sacred Fires	Vagabond Adventure Series	July	27	1 reel
*†§Snow Time	Aesop Fable	July	20	1 reel
*†§Some Babies	Carle-Hiatt-Little Billy	Sept.	21	2 reels
*†§Somewhere Out	Sportlight	July	13	1 reel
*†§Sporting Brothers	Sportlight	June	1	1 reel
*†§Streets of Mystery	Vagabond Adventure Series	May	18	1 reel
*†§Swell People	Gribbon-Manning	Aug.	21	2 reels
*†§Temples of Silence	Vagabond Adventure Series	July	13	1 reel
*†§Trying Them Out	All Star	May	25	2 reels
*†§Two Fresh Eggs	St. John-Aubrey	July	6	2 reels
*†§Two Plus Fours	Nat Carr	Aug.	10	2 reels

ALL ALL-TALKING ON FILM AND DISC.

*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§Mind Your Own Business (A. T.)			2 reels	July 12
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Dom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*§†Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Ride 'Em Cowboy	White-Carney	April	13	2 reels	Apr.	5	
*†§Romeo Robin, A				1 reel	June	28	
*†§Royal Flush, A (A.T.)				2 reels			
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan.	26	2 reels	Nov.	18	
*†§Sacred Fires (A.T.)	Vagabond Adv. Series						
*†§Ship Ahey (A.T.)	Aesop Feble	Jan.	5	2 reels	Jan.	11	
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2	1 reel	Feb.	8	
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr.	20	2 reels	Apr.	19	
*†§Sky Skipoers (A.T.)	Aesop Febles	Feb.	16	1 reel	Feb.	15	
*†§Snow Time	Aesop Fable			1 reel	July	26	
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel	May	10	
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel	Apr.	12	
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel	Feb.	15	
*§†Sporting Brothers (A.T.)				1 reel	June	7	
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2	1 reel	May	3	
*†§Swell People (A.T.)	Marcia Manning				July	19	
*†§Temple of Silence (A.T.)	Vagabond Ad. Series			1 reel	July	19	
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels	Nov.	23	
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel			
*†§Trying Them Out (A.T.)				2 reels	June	7	
*†§Two Fresh Eggs (A.T.)	St. John-Aubrey			2 reels	July	5	
*†§Two Plus Fours	Carr-Hill			2 reels	July	26	
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel	May	3	
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel	Apr.	19	
*†§What, Ne Beliz! (A.T.)	Topics of the Day	Mar.	9	1 reel			

RKO

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar. 2	6169	69	June 21
*†§Case of Sergeant Grischo	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mullhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharlend	Feb. 2	6174	69	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Inside the Lines (A.T.)	Compson-Forbes	July 20			July 12
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richerd Dix	Apr. 6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June 1	6463	72	May 31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May 24	6234	69	May 24
*†§Second Wife (A.T.)	Nagel-Lee	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan. 12	6579	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug. 24	not set		June 28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July 20	5800	65	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Danger Lights	Wolheim-Armstrong-Arthur				
*†§Dixiana	Bebe Daniels	Aug. 30	Not set		July 26
*†§Escape (A. T.)					
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshell-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Comoson				
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6379	67	July 19
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Losing Game	Lowell Sherman				
Love in the Rough					Aug. 16
*†§Old Accordion Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan.	5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar.	9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur				
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb.	2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur				June 21
*†§Campus Sweethearts (A. T.) (F&D)		Mar.	9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeat	Mar.	16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke..	Apr.	13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jen.	6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13	2 reels	
*†§Golf Specialist, The	W. C. Fields			2 reels	July 5
*†§Good Time Kenneth	Marc Connelly			1 reel	Aug. 9
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May	11	2 reels	
*†§Humanettes	Benny Rubin			1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke ..	Jan.	19	2 reels	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May	25	2 reels	
*†§Museum, The	Toby the Pup			1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch			1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July	13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels	Dec. 14
*†§Old Vamos for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June	22	1 reel	
*†§Peep on the Deep, A	Clark & McCulleugh			2 reels	July 5
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Veughn	Jen.	5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels	
*†§Strenge Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2	1 reel	
*†§While Auto Waits (A.T.) (F)		Jan.	12		
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight The (A.T.)	Williems-Lane	Sept.	5850	65	Apr. 19
*†§Blaze O'Glory	Eddie Dowling-B. Compson	Jan.	8800	90	
*†§Cock D' the Walk (A.T.)	J. Schildkraut-Loy	May	7200	80	Apr. 19
*†§Dude Wrangler, The (A.T.)	Durvea-Basquette	June	6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Compson	Jan.	9950	100	
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept.			
*†§Reno (A.T.)	Roland-Thomson-Love	Sept.			
*†§Talk of Hollywood	Nat Carr-Fay Marbé	Mar.	6586	72	
*†§Up The Congo	Travel Lecture	Feb.	5800	62	
*†§What a Man (A.T.)	Denny-Segar	Apr.	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Aoress the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
*†§Bottom of the World		Talk. Pic Epics	Sept. 1	8800	42	
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Angle	Apr. 6		100	Apr. 19
*†§Bright Eyes	Belfour-Trevor	New Era	July 10	6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Herold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
*Canyon of Missing Men	Tom Tyler	Syndicate	June 1	4742	50	Aug. 2
Caught in Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.				
*†Civilization	Hickman-Markey	Amer. Trad. Assn.				
*†§Clancy in Wall Street (A.T.)	Murrey-Littlefield	Aristocrat	Mar. 15	7127		Mar. 1
*†§Code of the West	Bob Custer	Syndicate			57	
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jen.	5400	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa.				
*†§Drifters		Harold Auten			40	July 5
*†§Escaped from Dertmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jen. 18
*†§Firebrand Jordan	Lane Chandler	Big 4	June 23	5400	60	July 26
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Speciel Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538		May 31
*†Ingagi	Africen Hunt	Congo Plct. Ltd.	Apr. 13	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Juno and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27.	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dence, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar. 29
*Lone Horseman	Tom Tyler	Syndicate	Nov. 1, '29	4730	53	Aug. 2
*†§Lost Gods (A.T.)		Talk Plc. Epics	Sept. 1	4800	53	July 12
Lost Patrol		Pro Patria	Not Set.	5100	57	Dec. 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6039	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Myteries of Nature		Ufa			71	
*†§Overland Bound (A.T.)	Perrin-Ray	Haytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Dimsted-N. Beery	Excellent		4700	52	
Peacock Fan The	Dorothy Dwen	Chesterfield		5080	56	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5400	60	
Porl	Special Cast	Ufa Films		5200	58	May 17
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	6743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May	5600	62	July 5
*†§Romance of West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†Slums of Tokio	Japanese Cast	Moviegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jne. 15	5700	63	Jan. 25
Three Dutcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Dct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jen. 18	6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Partine	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cineme	Jan. 1	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 80	8 reels	80	June 14
Worldly Goods	Kirkwood-Kennedy	Continental	Aug. 1	6065	65	Aug. 2
*†§Would You Believe it?	Walter Forde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. Europeen	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails				
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Marla Albana	Aff. Europeen	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. Europeen	7 reels	
German Underworld	Speciel Cast	Aff. Europeen	7 reels	
Great Unknown, The	John Loder	Aff. Europeen	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. Europeen	6 reels	
*†§In Oklahoma (A.T.)				
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Speciel Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. Europeen	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymeon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrevitch	Aff. Europeen		
When Duty Calls	Soecial Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Distributor	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visuegraph	3 reels	May 17
*†§At the Photographers (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov.	8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel		
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel		
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr.	19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel		
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June	21
*†§Fourth of July		Fitzpatrick			
*†§Friend Husband (A.T.)		Burr	2 reels		
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
*†§Gateway to India	Travelogue	Fitzpatrick			
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan.	11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel		
*§†Kiddie Cabaret		Mayfair	2 reels	Apr.	26
*†Kids and Pets	Color Novelty	Castle	1 reel		
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr.	5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films			
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June	7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels		
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel		
*†§Monkey Squawks (A.T.)		Burr			
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800		
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel		
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900		
*†§Should I	Charles Lawmer	Advance Trailer		May	17
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel		
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000		
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct.	5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr.	5
*Thought for Mother's Day	Fitzpatrick		1 reel	May	10
Weshington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr.	5
*†When the cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel		
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan.	11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armide-Terry	May 18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar. 25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June 15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May 23	11418	130	Apr. 12
*†§Just Like Heaven (A. T.)		July 14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June 20	5169	56	Aug. 2
*†§Memba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar.
*†§Medicine Man, The (A.T.)	Benny-Bronson	June 15	8211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June 10	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22
*†§Wings of Adventure	Rex Lease	June 30	5050	70	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Borrowed Wives				
*†§Enchanting Melody (A.T.)				
*†§Extravagance	June Collyer			
*†§Headin' North (A.T.)	Trem Carr			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Luxury Girl				
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Feol, The (A.T.)	Bob Steele			
*†§Sunrise Trail, The (A.T.)	Trem Carr			
*†§The Thoroughbred	Garon-Barry			
*†§Third Alarm, The (A.T.)				
*†§Tarrant, The				
*†§Under Montana Skies	Harlan-Gulliver			
*†§Wages of Adventure	Armida			
*†§Why Marry (A.T.)	Hunter-Reynolds			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Glsh-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6509	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§Bat Whispers, The (A.T.)	Chester Morris	Dec. 20			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*§†Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson				
†§Whoopee (A. T.)	Eddie Cantor	Sept. 7	8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24		July 19
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Relssue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 26	5846	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5773	68	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 Issue			
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hexie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Storm, The (A. T.)	Special Cast	Aug. 18	7222		
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13	6041	67	
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Relssue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet on Westara Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Boudoir Diplomat (A.T.)				
*†§Cohens & Kelleys in Ireland (A.T.)				
*†§East is West (A.T.)	Lupe Velez			
*§†Hunchback of Notre Dame (A.T.)				
*†§King of Jazz, The (A.T.)	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Lady Surrenders, The (A.T.)					
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	Sept. 1			July 12
*§†Merry-Go-Round (A.T.)	Loff-Boles				
*†§Oregon Trail (A.T.)					
*†§Ourang					
*§†Outside the Law (A.T.)	Nolan-Robinson				
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stembeul (A.T.)					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (relssue)		May 26	1 reel	
Badge of Bravery	Fed Cartoon	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Relssue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (relssue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Relssue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Sneppy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Man Hunter, The	Ted Carson	July 28	2 reels	July 5
Matter of Pelley	Edwards	Jan. 13	1 reel	
Milky Way (Relssue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Relssue)		July 14	1 reel	
One Wet Night	Reach-Edwards	Feb. 24	1 reel	
†§Parlez-vous	Summerville	Sept. 10	2 reels	
Paul Revere (Relssue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Relssue)		Aug. 11	1 reel	
Pronto Kid, The (Relssue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Relssue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedowick	Jan. 18	2 reels	
Seeing Red (Relssue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July 12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Relssue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Relssue)	Neely Edwards	Feb. 1	2 reels	
Why Walt	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Relssue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Relssue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 18

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bewery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmee	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug. 18	1 reel	
*†§Fanny the Mule Cartoons		Sept. 11	1 reel	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Fellow Students	Sid Saylor	Apr.	9	2 reels	Mar.	8	
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3	2 reels			
*†§Halowe'en	Sporting Youth	Apr.	14	2 reels	Apr.	6	
*†§Hash Shop	Oswald Cartoon	Apr.	14	1 reel	Apr.	12	
*†§Hell's Heels	Oswald Cartoon	June	2	1 reel	June	7	
†Henpecked	Oswald Cartoon	Aug.	11	1 reel			
*†§His Bachelor Daddy	Sunny Jim	May	14	2 reels	Apr.	19	
*†§Hot for Hollywood	Oswald Cartoon	May	19	1 reel	May	24	
*Hurdy Gurdy	Oswald Cartoon	Jan.	20	1 reel	Nov.	30	
*†§Indians Are Coming (A.T.)	McCoy-Roy	Oct.	10	12 Episodes			
*†§Jade Box, The	Lorraine-Perrin	Mar.	24	10 episodes	Feb.	22	
*†§Kisses and Curses	Oswald Cartoon	Feb.	17	1 reel	Jan.	25	
*†§Leather Pushers Series				2 reels			
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2	10 episodes	April	12	
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20	2 reels	Jan.	11	
*†§Mush Again	Sunny Jim	Apr.	23	2 reels	Mar.	29	
*†§My Pal Paul	Oswald Cartoon	June	18	1 reel	June	28	
*†§Neighbors	Sunny Jim	Mar.	26	2 reels	Mar.	1	
*†§Not So Quiet	Oswald Cartoon	July	7	1 reel	July	26	
*†§Oswald Cartoons				1 reel			
*†§Outdoor Sports	Sid Saylor			2 reels	Dec.	14	
*†Prison Panic	Oswald Cartoon	Apr.	28	1 reel	May	10	
*†§Royal Fourflush	Sporting Youth	Feb.	17	2 reels	Jan.	25	
*†§Schoolmates	Sporting Youth	Apr.	28	2 reels	Apr.	26	
*†§Seeing Stars	Sporting Youth	Mar.	17	2 reels	Mar.	8	
*†§She's a He (A.T.)	Sunny Jim			2 reels	May	10	
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels	Jan.	25	
*†Snappy Salesmen	Oswald Cartoon	Aug.	18	1 reel			
*†§Spooks	Oswald Cartoon	July	21	1 reel			
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels	Dec	14	
*†§Stop That Noise	Sunny Jim	July	18	2 reels	June	14	
*†§Strange As It Seems Novelties		Sept.		1 reel			
*†§Talking Newsreel				1 reel			
†Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9	10 episodes			
*†§Terry of the Times (Serial)	Howes-Thompson	Aug.	11	10 episodes	June	21	
*†§Traffic Troubles		Mar.	12	2 reels	Feb.	15	
*†§Tramping Tramps	Oswald Cartoon	Mar.	31	1 reel	Mar.	29	
*†§Up and Downstairs		Jan.	25	2 reels			
*†§Vernan's Aunt	Dent-Archar	Feb.	19	2 reels	Feb.	1	

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	85	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Delroy-King	Aug. 16	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280	68	July 26
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Merris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6878	78	July 12
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Bad Women §	Oell-Boley-Gordon			
Barber John's Boy	Holmes-Mitchell			
Big Boy	Al Jolson	Aug. 30		
Both Were Young				
Captain Applejack	John Halliday			
Children of Dreams				
Dancing Sweeties	Withers-Carol	July 19		
Adam and Evening				
Divorce Among Friends	Hall-Delroy			
Egg Crate Wallop	Withers-Nixon			
Fifty Million Frenchmen	Olsen & Johnson			
Gay Caballero				
Doorway to Hell	Ayres-Matthews			
Ex-Mistress	Nolan-Hamilton			
Life of the Party	Winnie Lightner			
Matrimonial Bed	Frank Fay	Aug. 2		
Maybe Its' Love	Brown-Bennett	Sept. 13		
Maytime				
Moby Dick	John Barrymore	Sept. 20		Aug. 16
Office Wife	Makaill-Stone	Aug. 23		
Old English	George Arliss			
Outward Bound	Howard-Mercer			
Penny Arcade	Withers-Knapp			
Red Hot Sinners	Winnie Lightner			
Recaptured Love	Bennett-Hallday	July 8		
River's End	Bickford-Knapp			
Sit Tight	Lichtner-Brown			
A Soldier's Plaything	Loder-Lyon-Langdon	Sept. 6		
Steel Highway	Withers-Aster			
Sweet Kitty Bellairs	Claudia Dell			
Three Faces East	Bennett-von Stroheim	July 26		
Viennese Nights	Gray-Segal-Hersholt	Sept. 20		

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882 10	Apr. 12
Aida, Frances	Songs	523 6	Feb. 8
And Wife	Elliott-Davis	971 11	Apr. 12
At Home	The Potters	1435 16	Mar. 15
At Your Service	Landis-Halligan-Blackwood	633 7	
Battery of Sonos, A	Hoyt-Coots-Quintelle	710 8	May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928 10	Feb. 8
Bernie, Ben	Orchestra	771 9	Apr. 19
Big Money	The Potters	1141 12	May 24
Bigger and Better	Watsons		Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865 10	Mar. 8
Bubble Party, The	Geo. Sweet	629 7	
Bubbles	Vitaphone Kiddies	688 8	
Cave Club, The	Leach, Merman-Pierlot	793 9	
Celeste Aida	Giovanni Martinelli	9	June 21
Cheer Leader, The	Tom Douglas	826 9	
Christmas Knight	Washburn-Eddy-Middleton	696 8	
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Loney Tunes No. 2		
Contrary Mary	Bobby Watson	839 9	June 7
Cry Baby	Mary Louise Treen		
Danger	Litel-Campeau-Merriam	744 8	May 24
Desert Thrills	Edwin Bartlett	725 8	July 26
Devil's Parade, The	Sidney Toler	888 10	June 14
Done In Oil	The Potters	1539 17	June 14
Ducking Duty	Conklin-Morgan	493 5	
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures	10	June 21
Evolution of the Dance		1071 12	Feb. 22
Faust	Duet 1st Act	2	Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817 9	
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519 6	Apr. 19
For Sale	Gregory Rotoff	523 6	June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934 10	
Getting a Raise	The Potters	1136 13	May 10
†§Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Glee Quartette, The	Jack Buchanan	552 6	Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702 8	May 31
Gym Jams	Lew Mayer	635 7	Apr. 19
Head Man, The	O'Connell-Kelly	796 9	Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315 15	
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733 8	June 14
Holiday in Storyland, A	Vitaphone Kiddies	799 9	
Idle Chatter	Lou Holtz	908 10	Apr. 19
Ill Wind, An	Hibbard-Lerch-Graham	2 reels	June 14
Japanese Bowl, The		694 8	June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746 19	May 10
Letters	Pauline Garon	800 9	
Let's Elope	Betty & Jerry Browne	645 9	June 14
Lobo, Dog of Dogs	Lobo	590 7	Mar. 8
Lonely Gigio	Lotti Loder	922 9	
Lost and Found	Demarest-Bond (This act not yet released)		
Love Boat, The	Herman Timberg	754 8	Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904 10	Mar. 8
Matinee Idle	Henry Hull	685 8	June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberto Guzman	570 6	Mar. 15
Money, Money, Money	Mason-Keeler	876 10	
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845 9	June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford	740 8	June 7
No-Account, The	Hardie-Hutchinson	777 9	
Offee Steps		874 10	May 31
On the Rancho	Will & Gladys Ahern	600 7	Mar. 15
Only tha Girl	Wattlas-Marsh	580 6	
Operation, The	Edgar Bergen	835 9	Feb. 8
*†Out for Game	Lucien Littlefield	2 reels	Aug. 2
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243 14	
Paper Hanging	Johnny Arthur	1 reel	May 31
Paolo, Paquita & Chiquita		832 9	
Pay Off, The	H. B. Walthall	1076 12	Mar. 8
People Versus, The	Campeau-O'Malley	548 8	Apr. 12
Perfect Understanding, A	May-Oaks	537 6	
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150 13	June 7
Road Knights		9	Aug. 9
Rhythms	Reisman Band	15	Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1556 17	June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704 8	
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		June 7
Sinkin' in the Bathtub	Looney Tunes No. 1	1 reel	May 10
Slick As Ever	H. J. Coniey	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390 16	June 7
Sound Effects	Buddy Traps	653 7	May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685 8	June 14
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The	Harrington-O'Neil		
Surprise	Dugan-Leonard	1038 12	
Suspicion	Lyons-Earle-Moore		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739 8	
Taxi Talks	Tracy-Alexander	1346 15	June 14
Temple Belles	Green-Blackman	1346 15	June 14
Tenement Tangle, A	Ryan & Lee	756 9	June 14
23 Skiddo	Lew Fields	854 10	June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819 9	Feb. 8
Websterian Students	Ryan-Lee	801 9	Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701 8	June 7
Wedding Belles	Howard-Newton	485 5	
What a Life		955 11	June 14
Who Pays?	Murray-Dakland	942 10	Mar. 15
Window Cleaners	Brlee-Edwards	637 7	Apr. 19
Work, Milton C.			
Yamekraw		857 9	Apr. 26

YOU'LL FIND IT FIRST IN

MOTION PICTURE NEWS

What are Sound and Color Worth?

. . . NATURALLY they are worth anything you can afford to pay for them. Here is a series of special tinted films that lend charming color, and give strikingly faithful sound, *at the cost of black-and-white.* "Eastman Sonochrome Tinted Positive Films" is the name. They supply the two prime features of the modern motion picture without any penalty of price.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

EVERY WEEK AND EVERY PICTURE ESTABLISH MORE FIRMLY FOX SUPREMACY



COMMON CLAY

with CONSTANCE BENNETT
LEW AYRES

TULLY MARSHALL, MATTY KEMP, BERYL MERCER

Directed by VICTOR FLEMING
From the Harvard prize play by Cleves Kinkead

Held over for 3rd week at Roxy. Business building every day because of word of mouth advertising. First 4 days of 2nd week beat first 4 opening days by $5,280.

AUGUST 17



MAN TROUBLE

with

DOROTHY MACKAILL, MILTON SILLS
KENNETH MacKENNA, SHARON LYNN
ROSCOE KARNS

Story by Ben Ames Williams
Directed by BERTHOLD VIERTEL

See Milton Sills in a new kind of a role, bigger than he has ever had. And Dorothy Mackaill the beoutiful, great-to-see and great-to-heor as she sings songs you'll remember. A romance that's a spine tingler and heart toucher combined.

AUGUST 24

FOX



ZANE GREY'S GRAND STORY
LAST OF THE DUANES

with the Big Shot of Western stars
GEORGE O'BRIEN

and LUCILE BROWNE, talent from the stage
MYRNA LOY, the orchid of the screen
WALTER McGRAIL, popular leading man

Directed by ALFRED WERKER

Caviar to kids and all others who love to pile thrill on thrill... Rattle of shots...Thunder of hoofs...O'Brien rides like o Cossock, ond can pack a lot of petting into his good right arm. You'll gosp ot the terrific folls of horses and men...44 colibre in every woy.

AUGUST 31

AUGUST 23, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

ANOTHER PRIZE *for* LEO!



THE SCORE:
M-G-M
5

NEAREST COMPETITORS:
3, 2, 2, 2, 2, 1, 1.

VARIETY
BOX-OFFICE SCORE

"In the group of 18 'smashes' as accepted by box-office reports over the year, Metro leads with 5 pictures. Smashes are considered on a basis of extraordinary business done over the entire country. Such pictures as commonly merit holdovers and play to standees."

5 OUT OF 18 SMASHES:

ANNA CHRISTIE
CAUGHT SHORT
DIVORCEE
HOLLYWOOD REVUE
OUR MODERN MAIDENS

AND THESE WILL BE IN *Variety's* NEXT B. O. REPORT:

THE BIG HOUSE
LET US BE GAY
ROMANCE
OUR BLUSHING BRIDES
WAY OUT WEST

VOL. XLII. NO. 8

Entered as second-class matter April 23, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Price 20 Cents

Published Weekly $3.00 a Year

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Los Angeles New York Chicago

BIG 4

announces

6 MORE WESTERNS COMING!

ALL TALKING - ALL STAR!

ALL ACTION!

SOUND ON FILM AND DISC PRINTS

IN ADDITION TO THESE NOW READY

BOOK ALL TWELVE NOW!

MORE GOOD NEWS COMING!

"BEYOND the RIO GRANDE"
with
JACK PERRIN
BUFFALO BILL, JR.
FRANKLYN FARNUM
DIRECTED BY HARRY WEBB

"FIREBRAND JORDAN"
with
LANE CHANDLER
YAKIMA CANUTT
SHELDON LEWIS
DIRECTED BY ALVIN J. NEITZ

"CANYON HAWKS"
with
YAKIMA CANUTT
BUZZ BARTON
WALLY WALES
DIRECTED BY ALVIN J. NEITZ

"RIDIN' LAW"
with
JACK PERRIN
YAKIMA CANUTT
ROBERT WALKER
DIRECTED BY HARRY WEBB

"BAR L RANCH"
with
BUFFALO BILL, JR.
YAKIMA CANUTT
WALLY WALES
DIRECTED BY HARRY WEBB

"TRAILS of DANGER"
with
WALLY WALES
VIRGINIA BROWN FAIRE
JACK PERRIN
DIRECTED BY ALVIN J. NEITZ

BOOK ALL SIX NOW . . . AT

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BIG 4 FILM CORPORATION **130 W. 46th ST., NEW YORK CIT**

John R. Freuler, President



TURNING SHORTS FROM A PROBLEM INTO A PLEASURE!

¶ Paramount's entrance into the sound shorts field, with its mighty production organization and high standard of quality. Paramount's showmanlike action in conducting a nation-wide survey of theaters to find out what kind and what numbers of shorts were wanted, and then basing its 1930-31 program on the results. Have turned shorts from a problem into a pleasure for every exhibitor booking Paramount Shorts for the new season. ¶ PARAMOUNT SOUND NEWS is the one news reel geared up to modern times. 104 PARAMOUNT ACTS give you the world's greatest headliners in single-reel form. 26 PARAMOUNT COMEDIES, each two reels, are made with the same methods and largely with the same stars that have made Paramount supreme in the feature comedy field. They're aimed at belly laughs and hit the mark. 18 PARAMOUNT SCREEN SONGS and 18 PARAMOUNT TALKARTOONS, produced by Max Fleischer, are admitted the most popular single-reel novelties on the market. 12 PARAMOUNT PICTORIALS are a brand new contribution to the gayety of sound shorts that will click from the jump-off. ¶ If you're still worrying around with inferior shorts, you're foolish. Join the wise boys and book PARAMOUNT SHORTS.

PARAMOUNT GREATER Paramount NEW SHOW WORLD Pictures SHORTS

CONTRACTS FLY BEF



Radio Show Machine Wins First-Line Trenches and Moves on to Victory in Battle of Contracts Now Raging on All Exhibition Fronts . . . Booking Records Crash . . . Sales Figures Soar . . Before the New Titan Attractions Headed by the Fabulous

AMOS 'N' ANDY

BLAST DEPRESSION V

RE MARCH OF TITAN



34 MAJOR SHOWS . . . EACH BUILT SHREWDLY AND POWERFULLY BY BOX-OFFICE SHARP-SHOOTERS . . . BLAZE A TRAIL TO LEADERSHIP FOR THE RADIO TITAN.

TH RADIO SMASHES

Quote:

"

● *ILLUSTRATIONS on this page are reproductions from the Motion Picture News. Several of them come from the pages of NOW while the other is a page of suggestions that might benefit you. Whitbeck in his Dead Line explains the value of this department in the Motion Picture News.*



The Dead Line

● A SCHOOL of showmanship.

That's the Manager's Round Table Club in the Motion Picture News . .

With Charles "Chick" Lewis as the faculty.

I have in mind, particularly, the anniversary issue of May 17 . . . the showman who can read this issue and fail to come out of it without a half dozen damn good ideas . . just isn't a showman and . . never will be one.

Chick Lewis talks about "friendship and fraternity" . . . I'm forgetting that part and . . at the same time . . I'm forgetting the sour stomach attitude that some men take when they say the contributors to the Round Table are only seeking a chance to three-sheet themselves — I'm just claiming that the man who sends in his good stunts is helping show business and, God knows, right now . . show business needs everybody's help.

Quit hiding behind the modesty bush and come out in the open with your ideas of salesmanship, exploitation, showmanship and publicity . . men who are engaged in the same business with you need it and the industry needs it.

The Round Table is an exchange of ideas . . fighting no one man's battles but every man's. The Round Table has one avowed purpose and that is . . to help show business.

The Round Table asks for no favors . . and gives none. They are interested in just one thing . . . will a stunt sell tickets? If it will . . then the telling of that stunt gets a place on the pages of the Motion Picture News.

The Round Table is progressive . . in editorial and the doctrine they preach. They encourage you to get out of the rut of old-fashioned sameness and repetition and then . . what is better still . . they show you how to do it . . by story and illustration.

The Round Table is keeping up . . even a little ahead — of the trend of the time in show business. It is giving you . . completely and quickly new ideas while they are new and old ideas dressed in 1930 style and standard.

Another good thing . . . the Round Table encourages controversy . . and discussion . . over advertising methods and in all of it . . they are fair. They attempt to establish no standard of what is wrong or what is right . . they give each man who is willing to talk, publicly, a right to express his opinion and they will give the other fellow a chance to answer.

Discussion . . whether it is friendly or not . . never hurt any business . . . and right now — a discussion of the method of theatre advertising . . and management . . is most certainly worth while and needed.

Get a copy of the Motion Picture News, if you are not already a subscriber, and read the Round Table. Note how many phases of showmanship this department covers — kid shows, exploitation, the type of showmanship in Africa and China . . . prestige and local good will building, lobby posters and art work, marquee decoration, limerick contests, showman's calender of holidays and celebrations, ballyhoo, display advertising, publicity writing, co-operative merchant advertising, stage weddings, showmanship talks, stunts, gags and a dozen other subjects that you need in the every day routine of your work.

Read the Manager's Round Table Club . . take advantage of the many possibilities it holds for you — then play ball with Chick Lewis and send him your best stunt of the week . . . give and take . . . it will help you and make the department even more interesting.

Your contribution to the Round Table will give added glory to Fox West Coast Theatres . . it will demonstrate to the rest of the show world that our managers and publicity men are on the job . . that they are wide awake and progressive and that they are not afraid to give some one else the benefit of their experience.

Stop hiding behind the modesty bush . . get out and shout—shout loudly and lustily about a stunt that you are proud of. There are managers . . and circuits . . who hide the work they do from the show world. Why be afraid . . why not put our shoulder to the wheel of progress?

Come thru' with the Manager's Round Table . . give yourself a boost . . help the other fellow . . and help—show business.

(Reprinted from NOW, House Organ of Fox West Coast Theatres)

"

"F. W." is Frank Whitbeck, Director Advertising and Publicity, Fox West Coast Theatres

Unquote

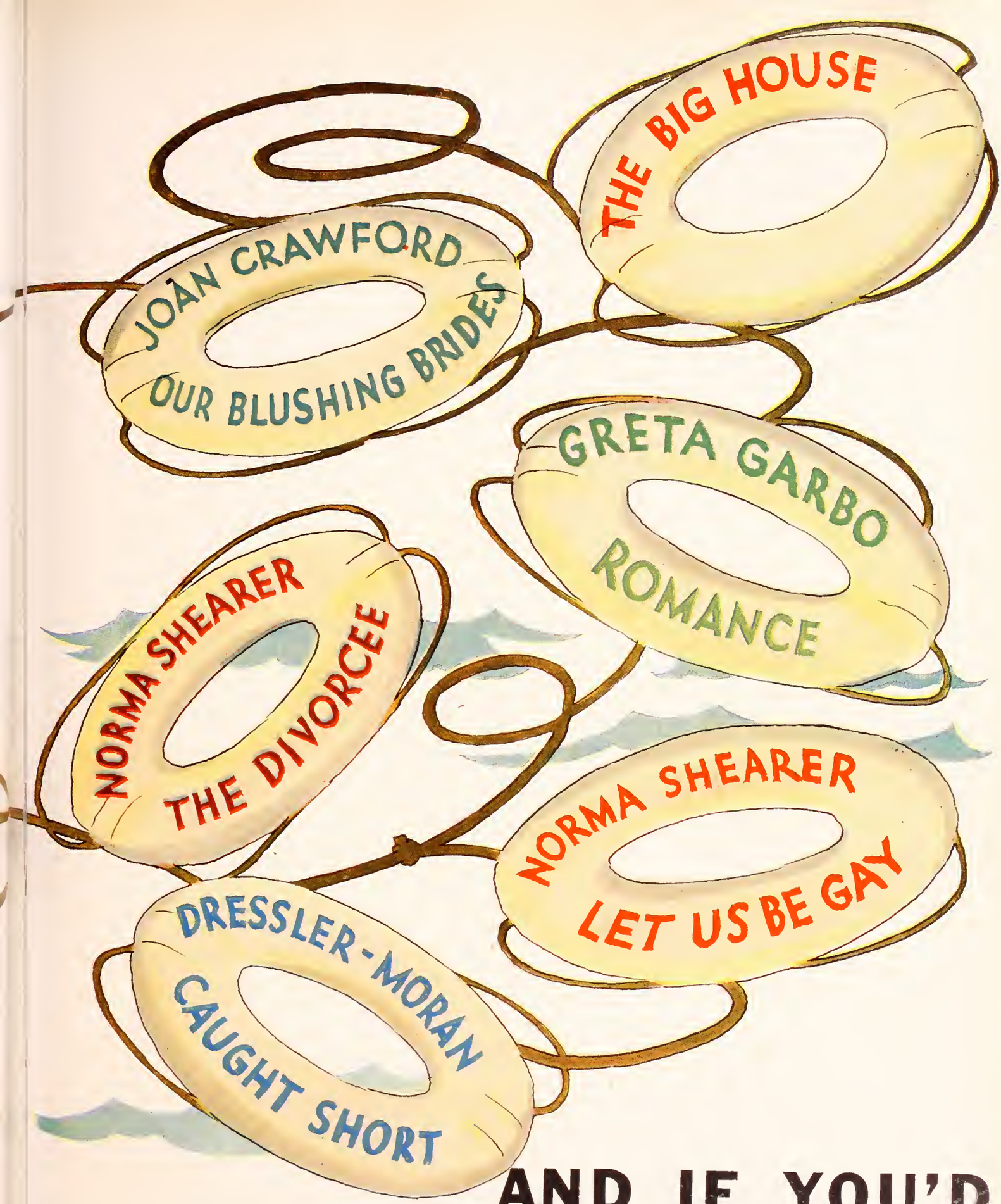
"YOU'RE A LIFE SAVER, LEO!"



MANY A THEATRE WOULD BE SUNK RIGHT NOW WITHOUT—

TO THE RESCUE!





AND IF YOU'D LIKE THE SAME SECURITY NEXT YEAR—

YOUR LUCKY STAR

52 "LUCKY STAR" Productions

MARION DAVIES (3)
NORMA SHEARER (2)
JOAN CRAWFORD (4)
GRETA GARBO (3)
JOHN GILBERT (2)
WILLIAM HAINES (4)
RAMON NOVARRO (3)
LON CHANEY (1)
LAWRENCE TIBBETT (2)
BUSTER KEATON (2)
COSMOPOLITAN (4)
(GRACE MOORE)
DRESSLER & MORAN (2)

SPECIALS:
GOOD NEWS
MERRY WIDOW
NAUGHTY MARIETTA
BILLY THE KID
TRADER HORN
MADAM SATAN (*Cecil DeMille*)
LOVE IN THE ROUGH
TAMPICO
THE CRISIS
MARCH OF TIME
PASSION FLOWER
MONSIEUR LE FOX
DARK STAR
WAR NURSE
THOSE THREE FRENCH GIRLS
BALLYHOO
WORLD'S ILLUSION
DANCE FOOLS DANCE
THE GREAT MEADOW
DIXIE, THE DARK HORSE

SHORT SUBJECTS

6 M-G-M DOGVILLE COMEDIES
HAL ROACH COMEDIES
6 LAUREL & HARDY COMEDIES
8 CHARLEY CHASE COMEDIES
8 OUR GANG COMEDIES
8 "BOY FRIENDS" COMEDIES
NOVELTY GROUP (4)
BURTON HOLMES (12)
FLIP THE FROG (12 CARTOON)
HEARST METROTONE NEWS (104)
M-G-M COLORTONE REVUES (8)

1930-31

M-G-M



GRAB IT!

STRANGE AS IT SEEMS!

HERE'S THE PROOF that Universal has the only newsreel that is a bigger box-office attraction than the feature.

Read what H. F. Beaumont and Lewis P. Newhafer, proprietors of the Colony Theatre, Chicago, say:

"Universal newsreel with Graham McNamee **spells money** to the exhibitor in capital letters. We get calls every day to ask if the newsreel with McNamee is being shown. On one day alone **we had thirty-one calls about the newsreel against eight asking what the feature would be.** So there is no doubt about this as a real box-office attraction."

Presented by
CARL LAEMMLE
and Produced under
the supervision of
Sam B. Jacobson

Build up patronage with

GRAHAM McNAMEE

The National Broadcasting Company Ace
as the Talking Reporter of—

UNIVERSAL TALKING NEWSREEL

SIX BIG

to start off COLUMBIA'S



FRANK CAPRA for

DIRIGIBLE

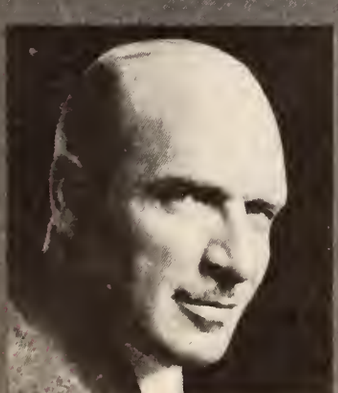
With JACK HOLT and RALPH GRAVES . . . From Lieut. Commander Frank Wead's great story. Mr. Capra gave you "Submarine," "Flight," "Ladies of Leisure," "Rain or Shine," and many other box-office successes.



HOWARD HAWKS for

THE CRIMINAL CODE

From the sensational New York stage hit by Martin Flavin . . . and winner of the Theatre Club Trophy as the best play of the year. Mr. Hawks wielded the megaphone on "The Dawn Patrol," "Air Circus," and numerous other big attractions.



JOHN BLYSTONE for

TOL'ABLE DAVID

Joseph Hergesheimer's immortal screen classic brought to the screen as a talking picture, by public demand. Mr. Blystone is the director of "So This is London" and many other money pictures.

COLUMBIA

DIRECTORS

SUPERIOR TWENTY

VICTOR FLEMING *for*

ARIZONA



Written for the screen by Jules Furthman from Augustus Thomas' greatest outdoor play. To be produced on an epic scale. Mr. Fleming directed "The Virginian," "Common Clay," and other big-time productions.

JOHN ROBERTSON *for*

MADONNA OF THE STREETS



An adaption of the famous novel, "The Ragged Messenger," by W. B. Maxwell. To be produced up to the full possibilities of a great title and a great story. Mr. Robertson directed Mary Pickford and Richard Barthelmess in some of their biggest productions.

LIONEL BARRYMORE *for*

BARBARA STANWYCK'S

1st NEW-SEASON GIANT



The greatest star find of years to be presented in a powerful drama destined to touch new high grosses. Title soon to be announced. Mr. Barrymore directed "The Rogue Song," "Madame X" and many other seat-sellers.

PICTURES

COLUMBIA PICTURES

So This *is London!*

The world's greatest city is not slow in developing a great American institution — The Newsreel Theatre

BRITISH MOVIETONE NEWS

{ Distributed by Fox Film Company, Ltd. }

GIVES ENGLAND A NEW THRILL

with the

Distinguished audience filled London's new theatre on Shaftsbury Avenue at opening performance Monday, August 18, and welcomed newest achievement in screen journalism.

•

British Movietone News is the brightest symposium of topical events yet gathered for the screen. — *London Daily Mail*

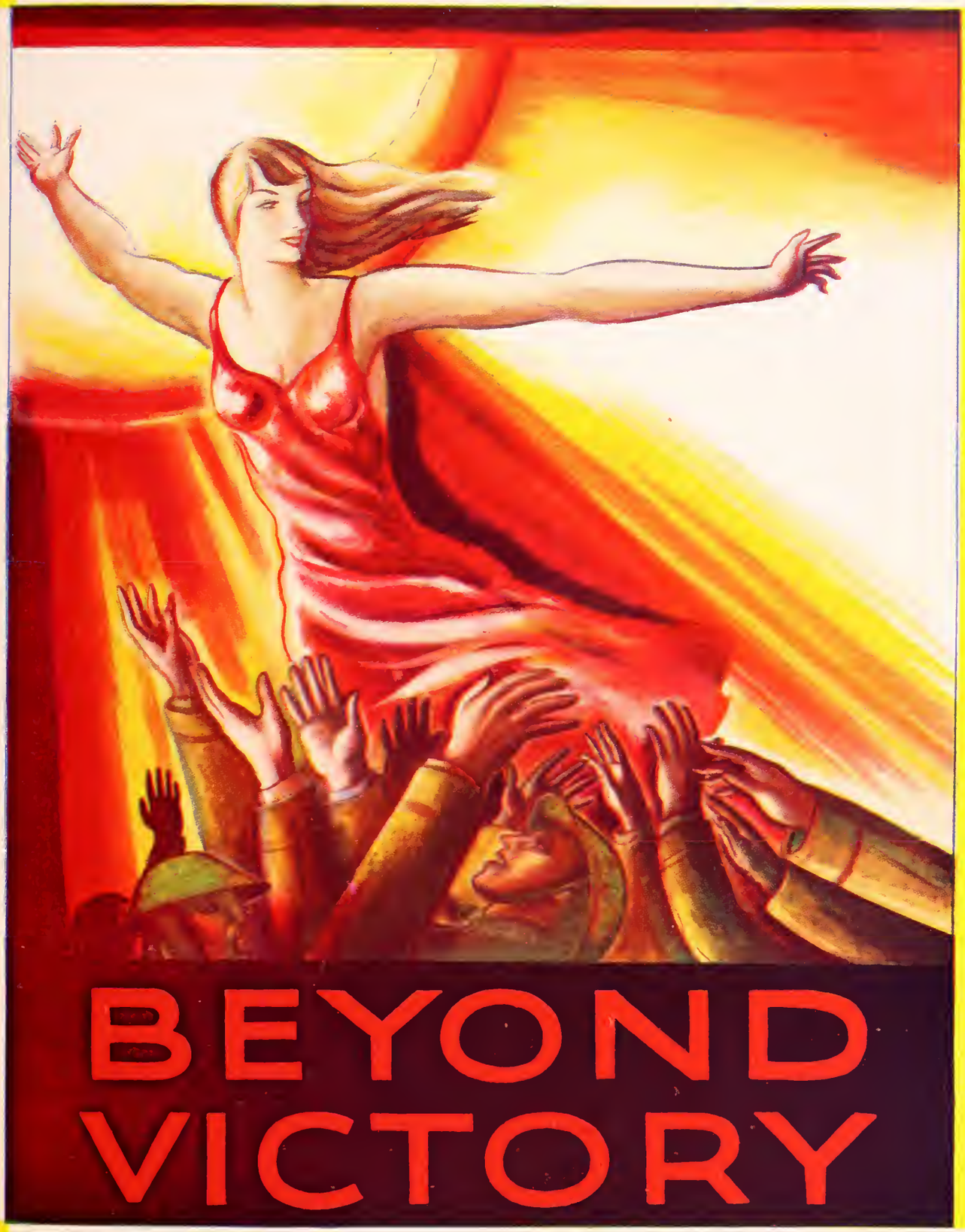
London Newsreel Theatre certainly should find favor with public. —*London Daily Telegraph*

The novel enterprise certainly lives up to its slogan "round the world in fifty minutes". — *London Daily Mirror*

The experiment has every appearance of success. — *London Times*



NEXT!! on the "BIG HIT" Pathé Schedule



BEYOND VICTORY

Another Showman's Picture from Pathé

Something "different" differently done—Dramatizing men's thoughts of women in moments of danger—Visualizing the vagaries of women in their adoration of men. Surprises on the brink of suspense—Laughs in the midst of thrills.

A production of wide dramatic scope and unusual showmanship elements to promote big box office business.

PATHÉ

BEYOND



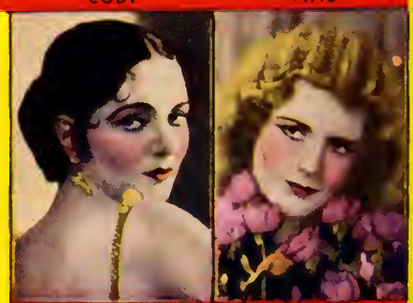


WILLIAM BOYD | HELEN TWELVETREES | JAMES GLEASON | FRED SCOTT | RUSSELL GLEASON | LEW CODY | ZASU PITTS

Played by a Great Cast of Twenty-Five Dramatic and Comedy Stars headed by Pathé's popular artists featuring:

WILLIAM BOYD — **FRED SCOTT** — **ZASU PITTS**
HELEN TWELVETREES — **RUSSELL GLEASON** — **DOROTHY BURGESS**
JAMES GLEASON — **LEW CODY** — **JUNE COLLYER**

Adapted for screen presentation by: Garrett Fort, James Gleason, James Seymour, Lynn Riggs, Thomas Lennon and Mauri Grashin, from the story by Hope Bennett



DOROTHY BURGESS | JUNE COLLYER



A SUPER ATTRACTION

Founded on Basic Human Emotions

MAN'S PRIMAL DEMAND FOR LOVE—
WOMAN'S CRAVING FOR AFFECTION—
JEALOUSY THE SYMBOL OF PASSION
AND THE ENEMY OF HAPPINESS.

"BEYOND VICTORY" IS THE TRIUMPHAL
SURRENDER TO HUMAN DESIRES

Produced by
E. B. DERR

Directed by
JOHN ROBERTSON

PATHÉ

PATHE

PRODUCTIONS WITH POPULAR APPEAL!

Novelty and Variety—the secret of showmanship—are found in Pathé productions.

On the "BIG HIT" Schedule for 1930-31

Five Features Completed—Five in work and ten in active preparation for production.



HOLIDAY

A Joyous Record Breaker. Featuring Ann Harding, Mary Astor, Edward Everett Horton, Robert Ames and Hedda Hopper. Directed by EDWARD H. GRIFFITH Produced by E. B. DERR.



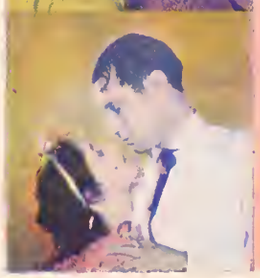
HER MAN

A tale of tigerish love in pleasure-mad Havana. Featuring Helen Twelvetrees, Marjorie Rambeau, Ricardo Cortez, Phillips Holmes, James Gleason, and Franklin Pangborn.



NIGHT WORK

Laughs and more laughs of the kind that the world demands and gladly pays for starring Eddie Quillan.



SWING HIGH

The glitter, thrills and riotous merriment of Circus and Carnival life with an all-star cast of sixteen.

Origin U. S. A.

VOLUME XLII
NUMBER 8

Motion Picture News

NEW YORK CITY
AUGUST 23, 1930

Indignant Producers Swatting Abuse of Buying Power; Fostering New First Runs

Forgotten?

The production code of ethics was to have been reflected in pictures released after July 1, but the trailer announcement of "The Matrimonial Bed" lays emphasis on this: the "farce that made Paris gasp and blush." The picture, the trailer asserts, is "a bit risque." Incidentally, it would be pretty hard for any one to miss the lip-movement epithet of William Haines in "Way Out West."

British Renters Growing Uneasy Over Dishonesty

London—The honor of Johnny Bull's theatre owners is at stake! English distributors are looking for the "nigger in the wood pile," while the exhibitors may be expected to appoint their seconds almost momentarily in an attempt to dislodge charges of crookedness and doctored books governing percentage bookings of recent feature releases.

There is evidence everywhere of growing unrest among the distributors concerning the accuracy—or inaccuracy—of certain return sheets. An air of suspicion has been created and Sherlock Holmes put to work on the case with his best pair of microscopic lenses. If the culprits are discovered distributors threaten a firing squad.

42 Features on Tiffany 1930-31 List; 62 Shorts

Forty-two features and 62 short subjects will be released during the 1930-31 season by Tiffany, states Grant L. Cooke, company vice-president.

There will be 26 pictures designated as specials, among them the James Cruze productions, 12 westerns and six melodramas. Bob Steele and Rex Lease are to be starred in a series of six westerns each. A number of Gene Stratton Porter stories are included in the line-up. Titles and story material now is being lined up.

In the short-subject line-up are 6 two-reel chimpanzee comedies; 6 Color Symphonies.

(*Continued on page* 26)

Independent Houses, Once Out In the Cold, Due to Get "The Breaks"

Real competition is developing in the first run field, due to alleged abuse of their buying power on the part of big circuits. Publix, particularly, is reported to be threatened with competition in a number of spots, due to the new situation. Warners, too, are facing an onslaught by independents, particularly in Philadelphia, where Paramount is selling to opposition.

New first runs are being created all over the United States and buying power divided among more factors, particularly in towns where Publix operates, as a direct result of failure of several producing companies to get together on flat rental and percentage deals with Publix.

Reported dissatisfaction on the part of sales managers with deals offered by Publix is leading to a policy of selling away from the Katz organization and the closing of contracts with independents operating in competition to the Paramount theatre ally.

At least three major lines of product are, as a consequence, being offered and bought by independents, giving them first call on a class of product which has been denied them in toto for the past several years.

While to date the deals of this calibre so far closed are limited in number, indications are that the total will be swelled considerably, provided the distributors at odds with Publix stick to their attitude of selling their product to the exhibitor who will pay the tariff regardless of affiliation.

The "Bolshevik Trio"

Warners, First National and United Artists are the three "bolsheviks," despite the existence of franchises with the Publix group. In the case of these distributors, the franchise arrangement covers only the number of theatres in the Publix string at the time the contract was signed. The splurge in theatre acquisition and, in minor proportion, construction, in the last 18 months has developed situations in many new towns where time is open and where individual deals must now be made for 1930-1931 product.

In some instances, Publix will close with Warners, First National and U. A. In others, it is probable this product will go to the independent exhibitor operating against Publix. First National, for instance, has been active in the Southwest, having sold away from Publix in Waco, Tyler and Little Rock at prices which are said to be from 30 to 100 per cent over the Publix buy of last year.

Distributors have always sold away from chains in scattered instances, but the present drift, in the opinion of those who know selling, has rarely, if ever, been so definite.

Plan Prosperity Week

Paramount Publix will celebrate a national "prosperity week," from October 5 to 11. Company houses and independents are to be invited to join in the observance, in which all branches of the company will participate and co-operation of business and civic leaders will be sought in an attempt to put over the campaign on an elaborate scale in all spots throughout the country.

Schulberg Seen Victorious in Wanger Rivalry

The odds in the Schulberg-Wanger squabble, long rampant on the inside at Paramount, are seen veering toward the former in official word from Jesse L. Lasky that Schulberg is now managing director of production with "active charge" at studios East and West.

Walter Wanger, long bearing the title of general manager of production, continues to carry the monicker, but, according to announcement, "has been directed charged with responsibility of coordinating the activities of the company's various studios." He has been producing the 18 pictures set up as the Paramount quota in the East, but presumably Shulberg will take them over in addition to his extensive duties in Hollywood.

The differences between Schulberg and Wanger developed several years ago and are understood to revolve around exercise of authority over the Hollywood studio, which is Schulberg's domain, by Wanger from New York.

Schulberg is understood to have been anything but pleased about it. That he apparently won his point is believed by those in the know to be borne out by Wanger's infrequent visits to Hollywood, despite the fact that he has always carried with him the title of general manager of production.

Helen's Hobbies Hog Headlines

Chicago—Helen (Boop-a-Doop) Kane established some sort of long distance record locally for space chiselling during her

(*Continued on page* 26)

Motion Picture News

Vol. XLII NEW YORK CITY, AUGUST 23, 1930 No. 8

THE GIANTS ARE THROWING BRICKBATS

"WE'RE back in the picture business again."

So spoke a sales manager the other day and this is why:

Rising rapidly and in increasing number throughout the country is an entirely new crop of first runs. Warners, First National and United Artists, disgruntled over the price treatment meted out by the film buyers at Publix, are selling away from the nation's biggest chain and to the lowly, oft-despised and ignored independent.

Sounds funny, is, and yet carries a significance and a hope for the future that must be counted in the reckoning of what tomorrow will bring.

Maybe It's the Millenium

IT means that the lone-hand operator, surrounded by chain competition, has for the first time in years an opportunity to buy and book at least three major lines of product first run.

It means that what have been second runs may now become first runs. It should and does give the worried independent a look-in on his proper share of business with the chain advantages of bulk buying and extended protection knocked galley west.

It means adjusting the balance of power in many towns to give the independent a real fighting chance to meet his nemesis, the circuit, with weapons of nearly equal deadliness.

Competition With a Bang

AND when we say circuits, we mean exactly that. In the Philadelphia sector, Paramount is selling away from Warners. Another opportunity for the independents. In RKO towns, Paramount may be expected to follow the same procedure.

Right down the line, the set-up applies for all independents and practically all distributors. In other words, competition is returning and that's what the sales manager meant when he said we're back in the picture business.

It means that the buying power of the trade will be wrested from the hands of the few and thrown into the laps of the many. A fine, healthful and encouraging sign that this business will not allow itself to be bottled up.

HE is one of three highly important officials who makes his company go 'round. His organization is a producer, a distributor and—significant for the point that follows—a heavy theatre owner. What is even more rare, a successful one.

"You editorialized recently about big circuits in small towns. I want you to know with what complete accuracy you analyzed the situation," he writes. "You, of course, know how heavily we are interested in theatre operation. Yet it is an indisputable fact that chains, centralizing their base operations in New York or any other big city cannot successfully manage small houses."

The Nut Has a Kernel

"THE kernel of the nut is unquestionably the attention, the care and the exercise of contact and goodwill which the individual manager has built up over the years. Aloof, mechanized operation by circuit heads who don't know the towns in which they function is the reason why the small town situation is one which I think the national circuits will never learn to master. It isn't in the cards."

This executive has no objection to the quotes, but he balks at the use of his name. Therefore the omission. But he is no second-rater, no novice at the picture business. His years of experience qualify him to talk with authority.

No S.R.O. At This Theatre

WE dropped in at a 2,000 seat house near New York the other day to catch a picture. We were amazed by the unsightly appearance of the front and lobby.

The attendants were sloppy folks. We groped our way, unaided, to a seat in the aisle, thankful for this break, but the break was in the seat.

But the manager of this house is a great fellow. The people swear by him and at his theatre. He spends a lot of time away from his job delivering speeches before the Kiwanis and Rotary clubs and other organizations. He gets a load of publicity for himself and sends the clippings into the home office of the chain where, no doubt, they consider him a great gun.

But, there's never a line in front of his house.

KANN.

Distributors Ready with Contract, But Allied Ready To Kick Over Traces

Two Marys Now

Hollywood—With the marriage of Jack Pickford there are two Mary Pickfords now. Jack's wife is the former Mary Mulhern, Follies star. James Kirkwood was best man at the wedding.

B. & K. Passes up "Grumpy," Then RKO Cleans Up

Chicago—Publix-B. & K. bookers, it appears, slipped up on "Grumpy," Paramount picture. The circuit passed the production with the result that it was snapped up by RKO and sent into the Palace. The picture drew raves from the critics and, with word-of-mouth advertising helping things along in a big way, the Palace grossed $24,500, its largest figure since the house switched to vaudefilm policy early this summer.

The performance was so impressive to the local RKO office that, following its week at the Palace, "Grumpy" was sent over to the circuit's other Loop vaudefilm spot, the State-Lake, for a second Loop week. First time these RKO houses have liked a picture that well. "Grumpy" is given full credit for the draw as no outstanding name figured on the vaude bill during the picture's week at the Palace.

Deny Fox W. C. Will Take Over Publix Houses

Seattle—Emphatic denials of the recently reported deal between Paramount Publix and Fox, whereby the Pacific Coast houses operated at present by the former company would be taken over by Fox West Coast, were issued here this week by District Manager Edward A. Smith of the Publix organization.

Smith spent several days in Seattle in conference with Robert Blair, Northwest theatre manager; A. W. Baker, manager of the Paramount theatre; and Star Duell, manager of the Metropolitan. It is also understood that there were other conferences between these Paramount executives and local Fox West Coast heads, but then "Greater Talkie Season," beginning next week, may have been the subject of discussion.

Gus Frohman Dies

Gustave Frohman, 76, brother of Daniel Frohman and a veteran in the legitimate field, died this week in New York.

Hess Draft Made Public Today by NEWS—Still Differences

Distributors are all set on their draft of a proposed new standard licensing agreement, full text of which is published today exclusively by Motion Picture News. The long and short form draft of distributors' proposed contract appear on page 39.

While distributors are in agreement on the form of agreement they are willing shall be put in force, Motion Picture News learns exclusively that Allied States Association is prepared to give battle on a number of controversial points, and that the distributor draft as proposed is not satisfactory to the Allied group.

The new contract proposals were virtually completed at the 5-5-5 conferences of the Hays organization, the M. P. T. O. A,. and Allied, which wound up its sessions early in July at Atlantic City. Several of the clauses were left in abeyance at the conferences, after which Gabriel L. Hess of the Hays office and Abram F. Myers of Allied were to agree upon wording of the proposed agreement.

At their recent meeting at Spring Park, Minn., Allied leaders hinted they might refuse to ratify the proposed contract due to their objections against zoning proposals.

All Hunky-Dory Now in Fox-Janet Gaynor Jam

Hollywood.—The Gaynor-Fox rift is completely patched up. As reported exclusively in Motion Picture News last week, Miss Gaynor is to be co-starred with Charles Farrell. Their first picture is to be a talker remake of "The Man Who Came Back." William K. Howard will direct and rehearsals will get under way September 1st.

For a second vehicle it is probable that George Gershwin will write an original musical.

Para. Changes "Frog's" Story and Rumpus Starts

Paris—Paramount's refusal to delete the credit for scenario from "A Woman Has Lied" may result in a law suit. Leopold Marchand, who charges that the company did not follow his screen yarn in the French-made production, does not want his name linked with the production and threatens suit to have it removed.

"Rulers" Named

Adolph Zukor, Harry M. Warner, William Randolph Hearst and others are named among the "59 rulers of the United States" named by James W. Gerard, former ambassador to Germany.

Text in the "News"

Complete text of Gabriel L. Hess' draft of the standard licensing agreement as approved by distributors appears in this issue, beginning on page 39. The contract has been drafted in "long" and "short" forms.

Distributors to Stay in Germany; Hays Names Aide

Berlin—American distributors will not abandon the German market, it is emphasized by appointment of Fayette W. Allport, attache of the American embassy at Paris, as representative of Will H. Hays. Allport will negotiate a new agreement in Germany covering importation of American films.

There recently have been reports here that American distributors would abandon the German market because, it was asserted, profitable operation would be impossible under proposed quota restrictions.

Fairbanks Awaits Chaplin Picture Bow; Cans Crew

Hollywood — Douglas Fairbanks has given one month's notice to the remnant of his production staff and office help, with the exception of a few employees who handle the business and finances of the film star.

Most of Fairbank's production crew was dismissed a month ago, with a few who had been with Doug for many years carried on the payroll. Latest decision cuts the old guard off the overhead.

It is the report Fairbanks will not produce another picture on his own until after Charles Chaplin's silent production, "City Lights," is released generally around the first of the year. Fairbanks cannot decide whether to make his next with dialogue or silent, and wants to wait for the reaction before spending his money on a picture.

In the meantime, Fairbanks will star in "Reaching for the Moon" for Joseph M. Schenck, and this production carries both dialogue and music.

Moorhead-Crosland Romance

Hollywood—As soon as "Children of Dreams" is completed, Natalie Moorhead will become the bride of Director Alan Crosland. Crosland is at present working on the Warner picture. Both have been married before. Miss Moorhead was divorced in Reno and Crosland in Paris.

The Insiders' Outlook

WHAT did the president of one big company say to the president of another large company the other day? This *Insider* knows, but won't tell.

The remarks directed by the party of the first part to the party of the second were neither pleasant nor casual. As a matter of fact they savored muchly of threat. All of this may seem unimportant, but it remains for coming events to demonstrate just how much a few words dropped in the heat of argument may precipitate.

By way of forecast, this reporter feels it incumbent upon him to point out one of the things that may come of it. For instance:

If you hear of two big companies dropping pretense and indulging in something closely akin to open warfare, attribute the reason to the heated words mentioned at the outset here and a long series of differences which have been making the parties of both parts plenty annoyed.

The mogul who did the threatening is a big man. But the chap who was threatened is no slouch. As a matter of fact, he is one of the industry's biggest; an executive who commands his particular company and an individual who, over the years, has demonstrated to all and sundry that in maneuvers, actual and political, he is what is sometimes described as a darb.

* * *

They Get That Way

This is the incident of a preview in Hollywood that almost turned one of the major studios completely on its ear, nearly resulted in the discharge of a number of people and threatened—whether you believe it or not—to stop the wheels of production until the irate executive and principal figure in this delicious story cooled down.

For some reason or other this particular picture was scheduled for preview without the studio crowd being advised. But they learned about it and when this production figure—big name, too—arrived, he found all of the principals of the cast on hand to see what the public thought of their efforts.

Whereupon the dubious hero of this tale simply burned up. He called the manager. He wanted to buy out the house and call off the preview. The manager, business being what it is, had no objections to selling the house, but was afraid his audiences would turn peeved if the announced preview didn't go through on schedule.

And so the picture was shown; the divinely-endowed production genius gnawed his knuckles, tore his hair and vented his spleen all over the lot the next day and the next.

Why, you ask? Who knows, except that it is the way of Hollywood and some of its woodenheads.

* * *

Behind Cupped Hands

Up and down the street a lot of whispered gossip is holding forth. It concerns the present operating personnel of a certain organization and rumored changes.

The fellows whose heads are being severed from their business bodies by this chatter have gone to the trouble to trace the stories through to their very beginnings. So thorough has the search been that dates, places and, of course, names of individuals have not only been obtained, but carefully noted and deposited where prying hands can't get at them.

If the malice doesn't stop making the rounds, something quite serious—let's say a suit for slander—may be filed. Or if it isn't actually filed, threatened. The innocents who are being victimized probably wouldn't go through with the legal retaliation, but then they don't feel that's necessary, the color of the rumor-monger's courage being what it is.

* * *

Rallying for Uncle Carl

There has been some talk in the public prints that the Nobel prize for peace should go to Carl Laemmle for the anti-war propaganda elements in "All Quiet." At any rate, it was in a recent issue of Photoplay that Jimmy Quirk intimated—and rather strongly at that—that the idea might have had its origin in the mind of an individual earning his livelihood from Universal.

Laemmle has taken no official cognizance of the rap so far as this *Insider* is aware. But those close to him are burning up at the Quirk implication and don't care how many in the industry learn that they feel the way they do about it.

As one spokesman put it:

"The truth is that Uncle Carl had nothing to do with the suggestion, directly or indirectly, nor has he any idea where it started.

"It's merely a piece of unfair, unwarranted and untrue gossip."

* * *

Running the Show

There's a group of executives at the helm of a certain producing and distributing company in this town who find it extremely difficult to forget that they are no longer in the class of pen pushers.

These gentlemen spend heavy dough on salary checks for their department heads, but insistance of the big guns in messing around with picayune details which should be left to lieutenants has made for a weakened morale in the ranks, a condition a little short of unbearable.

The low level to which the high powers stoop in their desire to run the whole show is laughable. Any day now they are expected to teach the porter how to handle his broom.

And the tragedy of it all is that practically the entire trade is conscious of what's going on except the principals themselves? What price ostrich now?

THE INSIDERS

A Tie That Bound

An interesting insight into the Tiffany-Allied States Association franchise deal, and one which probably never will be forgotten by Abram F. Myers, was the way Tiffany came through in binding the deal.

The original gag was for Tiffany to give a reproducing outfit with each franchise, but this plan was discarded as unfeasible. Later, RCA was brought into the negotiations and wanted an exclusive on the deal. This plan was blocked, the leaders of the exhibitor unit finally deciding that two companies were more desirable than one.

When time came for cold turkey talk, Oscar Hanson, Tiffany's sales manager, handed Myers a check for $20,000. There hadn't been a scratch of the pen up until that time and the Allied leader certainly was stopped cold. All that Tiffany asked on its 20 grand advance was that the exhibitor leaders meet with his company's chief to iron out details of the deal.

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign countries.* *Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.*

Quashing of Indictments Looms as U. S. "Freeze-Out" Trial Starts on Coast

Free Shows Flourish In West

Omaha—Although prohibited by most forms of contract, free shows are reported flourishing in Middle West towns. Contracts carry a clause specifying that minimum admission of ten cents must be charged for adults.

Free shows are operating in Bennett, Wolbach, Hardy, Kenesaw, Comstock, Platte Center, Carleton, College View, and Snyder in Nebraska; Dallas Center, Ia.; Lake City, S. D.; Wausau and Williams Bay, Wis.; Walcott and Fingle, N. D.; Danvers, Halloway and Clara City, Minn.

Hoyts-U.T. Pact In Australia to Lower Rentals?

Sydney—Now that the season is drawing to a close and new blanket contracts will soon be signed by major theatre circuits, keen interest is being manifest in the activities of the two biggest chains here, Union Theatres and Hoyts.

Twelve months ago a working agreement was entered into by these concerns and at that time distributors realized that the move would operate against them in 1930-31. Confabs between Stuart F. Doyle, U. T. chief, and Frank Thring and George F. Griffith of Hoyts, which have taken place in the last few days, are expected to produce the first concrete results of the agreement, and the question is agitating the trade as to where contracts will be placed.

It seems obvious that in view of the financial depression that has engulfed Australia and the prevailing decreases in picture patronage, the circuits will barter for much lower rentals than those agreed upon last year, which then were shot up by the tactics necessarily adopted by Hoyts and U. T.

Cut-throat business eliminated, henceforth it is doubtful if 1930 rentals will ever be equalled.

The only other circuit here which could possibly hope to compete against the buying strength of the two important chains is the Fuller group. But although Fuller has controlling interests in 60 odd houses, his city holdings are not regarded as worth as much to distributors as those belonging to Hoyts and U. T. And, realizing this, the latter threatened to boycot Fuller in the cities some months ago by advising the renting houses that any picture sold to Fuller for city release would be excluded from any house on the Hoyts and U. T. circuit.

Universal Leases Two More British Houses

London—James V. Bryson, Universal's Great Britain chief, has leased two theatres, located at Sheffield and Birmingham, in which wide screens will be immediately installed. Universal recently renewed its lease on the Dominion, where "Phantom of the Opera" is on an indefinite run.

Paramount Deal For Australian Chain Rumored

Sydney—Paramount is reported negotiating for a 51% interest in Union Theatres, Ltd., one of Australia's two leading circuits. The report cannot be confirmed here, but is being discussed openly in the trade.

The deal is declared to give Paramount 51% and, therefore, a controlling interest.

At Paramount headquarters it is stated that reports involving purchase of a 51% interest in Union Theatres, Ltd., are without foundation.

Union Theatres controls about 80 houses in Australia. Until a working agreement was made about 8 months ago, rivalry for domination of the Island continent was jockeyed back and forth between Union and Hoyts. In an effort to eliminate the ruthless and, what those familiar with the Australia market describe as ruinous competition, a deal was worked out as a result of which both chains determined to split the product of American distributors and thereby reduce operating cost. The Hoyts circuit includes about 103 theatres. It is understood that if Paramount should make a deal with Union Theatres the Hoyts chain would not be involved.

Efforts to reach Millard Johnson, New York representative for Union Theatres, for a statement proved unavailing.

Grainger to Coast

James R. Grainger, vice-president in charge of sales for Fox, left for California Thursday night. Usual August trip to discuss production with Winfield Sheehan.

Houses Merge?

Atlanta—There probably will be a merry battle starting Saturday when Loew's takes over the Fox here, also operating Loew's Grand under a partnership arrangement. Fox and M-G-M product will be used. This is regarded here as possible forerunner of the merger of Fox and Loew houses.

The Capitol is reverting to Universal, which will use First National, Warner and RKO product.

Government Case Now Weaker, Is View; Pettijohn Flies to Los Angeles

Hollywood—Whether the long-drawn out and now-famous conspiracy case brought by the government against Fox West Coast Theatres and ten distributors will be dismissed or the prosecution carried out was expected to be indicated at trial of the action, which was resumed Thursday morning.

Chance for dismissal was seen furthered by action of the theatre firm's attorneys in presenting a consent decree and asking that the case to be settled out of court. Whether or not this permission will be granted by the government is highly problematical.

Federal Judge Cosgrave Tuesday granted a postponement requested by government officials, who have succeeded in obtaining a number of postponements since the indictments were returned more than 18 months ago.

The feeling here is that the case against the defendants is growing weaker with each postponement, and that there is a good chance that the indictments will be quashed. Harold B. Franklin, president of Fox West Coast, has asserted that his company welcomes opportunity to go to bat on the question of the legality of clearance.

Indicted in January, 1929

Two special prosecutors are here to assist Acting U. S. Attorney Gallagher to try the case for the Dept. of Justice. They are John Harlem Amen, who assisted in presenting the evidence to the grand jury which resulted in the indictment, and Albert J. Law.

Alleged agreements between the theatre company and its affiliations and the ten distributors led to their indictment in January of last year. The government contends that these alleged agreements for priority had the effect of freezing out independent exhibitors. The distributors, it is charged, refused contracts to any exhibitor who would not conform to the schedule agreed upon between the defendants.

Pettijohn at Hearing

Charles C. Pettijohn, general counsel of the Film Board of Trade, who has been active in formulating plans for new zoning throughout the United States, arrived here unexpectedly Monday night. He made the trip from New York via aeroplane, reaching a sudden decision to attend the trial late last week. Joe Goldberg, now general sales manager for Columbia Pictures, is also here from New York to testify. He enters into the picture by virtue of his former position as film booker for West Coast Theatres, which is one of the companies under federal indictment.

Harry C. Arthur, now operating executive of the eastern division of Fox Theatres, and former division manager of Fox West Coast in southern California, is another New Yorker who is here on government subpoena.

Paramount Reported Seeking First Run Houses in Philly Due to Warner Split

Cutting Ducats

Toronto—Under Paramount Publix supervision, managers of Famous Players theatres in the Dominion have been instructed to cut down on pass privileges and intimation has been given newspapermen and others that they must have passes before they walk in.

Weather Takes It On the Chin As B.-O.'s Grin

Old Man Weather is the bugaboo of show business, rather than hard times, over which so much capital has been made by pessimists. In proof of this, the cool weather and rain of the last week in various sections of the nation produced a box office intake which proved record-breaking in many instances.

Standout business followed the advent of cooler weather and, with the start of the new season, indications are that show business will return to the peak.

Cooler weather was general over the eastern states and its influence on theatre business was felt particularly in the inland centers. In upper New York state, theatres of Albany, Troy and Schenectady responded immediately to the weather change. Numerous houses reported their first holdouts since spring, resulting in evidences of optimism among theatre managers who have been singing the blues for many weeks. Predictions of a heavy fall and winter business were general.

On Broadway increased grosses were noticeable at most houses. Week-end business in particular came near setting an all-time summer record. The Paramount played to capacity over the week-end. Numerous other houses reported that holdouts were general during the past seven days.

Long delayed rainfall in the Mid-west nourished box offices as well as crops. Theatre grosses in Iowa spurted to new summer highs over a widespread area and brought about announcements of earlier re-openings of theatres which closed toward the end of June.

The week's box-office spurts also sounded the death knell of the "bargain" type of showmanship, effective throughout the country in past weeks. Double featuring was being closed down for standard programs and admission scales were going back to their regular levels in all sections, with indications that the switch-back would be complete by Sept. 1.

Arliss Film Premiered

George Arliss in "Old English" had its premiere at the Warner Theatre in New York Thursday night.

Frozen Out of Downtown Belt, Publix Eyes Erlanger and Keith Theatres

Philadelphia—The reported Paramount-Warner split has sent stories flying up and down Film Row here as to the possibility of Paramount establishing one or two first run theatres in the downtown belt. With the exception of the Fox, the first run situation in Philadelphia is practically 100 per cent Warner, so for Paramount to get a downtown "break" it must establish its own theatres.

Two legitimate theatres are prominently mentioned as Paramount possibilities. One is the Erlanger, a 1900 seater which was leased last year by RKO. RKO did not renew this summer and the original plan was to have the theatre return to the legitimate field with Hammerstein's "Sweet Adeline" opening late in September. It is within the section of the downtown belt where six large first run houses are already established, so the Paramount rumor appears to have grounds.

The other theatre is the Keith-Chestnut Street Theatre, of the Shubert string. The house, one-time headquarters for Keith vaudeville, has on occasion played pictures, but not within the last three years. It is not wired, but the location is good and its 2,000 seating capacity puts it within the range of picture possibility.

Concert Complex May Make Prima Donna of Roget

Just to prove it's an old Bronx custom, the "bolshevik" element (whatever that is) in the AMPA is reported to be planning an opposition slate to the one picked by its nominating committee. And if that is done, so MOTION PICTURE NEWS has been informed, Michael "Six Syllable" Simmons, Sono Art-World Wide concert bug, promises to be a real prima donna and walk out bag and baggage on the nomination.



"Prexy"?

Not that it matters particularly, because with "Six Syllable" in the chair members probably will go through his regime without knowing what he is driving or driving at, but there promises to be some excitement and, mayhap, indignation. All of which would be a little disconcerting, for Old Thesaurus' inaugural address already is in type.

Believe It or Not

Hollywood—Those press agents are at it again.

The Warner Hollywood now has reposing in its vaults $200,000 worth of protection in the form of an insurance policy in the event any of its patrons laugh themselves to death while within the official and geographical confines of the theatre.

Nat Saland Wins First Round in Patents Battle

Wilmington—H. J. Yates and his Cinema Patents went down for the count in the first round of a stiff tilt with Nat Saland's Craft Film Laboratories, when Judge Nields, in U. S. District Court, refused to grant Cinema a temporary injunction to restrain Saland's lab from alleged patent infringement and operation of plants.

During examination of testimony and witnesses prior to the hearing, counsel for Cinema, it is understood, amended their complaint, giving the case an entirely different color from the original plea, which charged absolute infringement of patents completely controlled by Cinema. The revised plea involved only a substitution problem.

Judge Nields ordered the case to trial in the fall.

Cinema Suit Against Warners Filed in East

Long-awaited action against Warner Bros. by Cinema Patents has been filed in Federal Court at Brooklyn, where Cinema asks an injunction against the Warner laboratory, charging patent infringement.

Patrons in Panic As Cooling Tank Explodes

Leavenworth, Kans. — Seven hundred patrons at the Orpheum here were thrown into a panic when a carbon dioxide tank used in the cooling system became overcharged and exploded.

Joseph Eisch, violinist, may die as a result of injuries sustained. The house is owned by the Dubinskys of Kansas City.

The Sky's the Limit

Chicago—United Artists' promoters are trying to work in a tie-up with the National Air Races for the "Hell's Angels" opening here at the end of the month. Planes have been lined up for some over-the-Loop flying. The search is now on for a fast talker to get Mrs. Lindbergh's boy, Charlie, to stand on the stage at the United Artists and repeat the words "This is the finest show I have ever seen" seven times.

Allied States Drive to be Focused on Lightman Zone as M. P. T. O. A. Meets

And After That, What?

Hollywood—This town is still trying to find out where Vic McLaglen got the "brilliant" idea which prompted him to attempt to enlist 49 men over 40 years of age in a brand new type of endurance gambling contest.

Vic's gag is to have each of the group lay one thousand dollars on the line, the total to be placed in trust and the last living contributor will get the fifty grand. Vic, however, failed to inform the town's gentry that a guy past 90 usually has little use for that much dough.

M-G-M Launches "Realife" Wide Film Process

Hollywood—M-G-M is ready to step out with a wide film process of its own known as "Realife." Louis B. Mayer told a Motion Picture News reporter that the system gives a three dimensionial effect through greater depth in focus.

The process, he declared, can be used on standard projectors by adding the "Realife" attachment which will be marketed at a low, but undefined, price. Standard film is used.

"Billy the Kid" will be the first M-G-M picture to reach the field in "Realife." Mayer is secretive about the optical principles involved, but says the system has been in work for over a year.

Apparently, the M-G-M—Fox affiliation and Harley Clarke's large investment in Grandeur is having no bearing on the former company's activities in wide film.

Plum to Irene Dunn

Hollywood—After a search of several months, Wesley Ruggles has found the girl to play the leading feminine role in "Cimarron." Irene Dunn gets the part for which over 75 different women were given tests. The role calls for an actress able to play a girl of 18 to a woman of 70. Richard Dix has the title role.

Doug, Jr., to Star

Hollywood—His work in "Dawn Patrol" is responsible for First National's decision to make Douglas Fairbanks, Jr., a star in his next picture, which will be an air story. John Monk Saunders has written a sequel to "Dawn Patrol" and Howard Hawks is slated to direct.

Bebe Daniels Loses Dad

Hollywood—Melville E. Daniels, age 65 and father of Bebe, is dead at Grand Rapids, Mich., as a result of a siege of pneumonia contracted last winter.

Organizers to Invade Tri-State Region in November with Myers Directing

Chicago—While M. A. Lightman, M. P. T. O. A. president, is officiating at the meeting of that organization in Philadelphia Nov. 10 to 12, he may be faced with a back-home fight to hold his own regional group, exhibitors of Tennessee, Alabama and Mississippi, in line. For the membership drive of Allied States Association will be getting into swing at that time, and probably will reach tri-state territory early in November.

The drive to extend Allied units to every key city in the United States was decided upon at the recent meeting near Minneapolis of Allied leaders. It is now being whipped into shape by Abram F. Myers, president, who was delayed somewhat in putting it into force owing to his appearance at the American Bar Association meeting here.

However, Motion Picture News exclusively learns, the groundwork has been laid for the proposed campaign. Myers has been conferring with a number of representatives and is lining up organizers in various sections.

The organization of a new unit in Iowa is regarded as an Allied victory, for the new group which has taken the name of Allied Theatre Owners of Iowa is expected to affiliate with the national group.

Allied recently made a cash settlement with Tiffany, in lieu of production of a picture for the exhibitor unit under a profit-sharing arrangement. This money, payment of which is said to have caused considerable anxiety among distributors, is regarded as fortifying Allied for the financing of its membership drive. A number of efforts were allegedly made by distributors to halt the cash settlement.

Worried?

Des Moines.—There is reported to be much ado here over the MOTION PICTURE NEWS story that the new Iowa organization will be affiliated with Allied States Association. Apparently, the NEWS tipped off something on the new organization, as respects its proposed affiliation with the Allied group.

It seems that the plan was to make a flash with the new organization of independent exhibitors and then to proffer an Allied affiliation under the best terms possible. The leaders of the new movement, it is declared, have been in constant touch with Allied organizers.

Al Steffes of Minneapolis was invited to the organization meeting here, but was unable to be on hand. However, he has been asked to come here to address the new unit, presumably for the purpose of inducing members to affiliate with Allied. The new association even had adopted the Allied name.

See Paramount Plot

Minneapolis—Distributors here are declared to translate the zoning proposals as an effort by Paramount to stop sale of other product until its own is set. The Northwest exhibitor unit contends the demands constitute illegal price fixing in regulating admissions. Court fight on the issue is promised. The organization is urging members to refuse to pay score charges and demand 50 per cent reduction of rentals. Members are being urged to deal with distributors who refuse protection demands of Publix.

Chicago Museum Seeking Ancient Equipment Relics

Chicago—Appeal for examples of early motion picture equipment of all types is being made by the Museum of Science and Industry of Chicago, in which one of the most complete historical exhibits of the picture industry will be housed. It is the purpose of the museum to trace the evolution of the motion picture from its primitive beginnings to the present day.

Equipment relics of the past will be welcomed by John A. Maloney, assistant director of the museum, with offices at 300 West Adams Street, Chicago. The Museum of Science and Industry is the result of an endowment of $3,000,000 by Julius Rosenwald, Chicago philanthropist, and a $5,000,000 bond issue of the South Park Commissioners of Chicago for the reconstruction of the old Fine Arts building in Jackson Park, which will permanently house the technical collections of the museum.

M.P.T.O.A. Officials Map Plans for Philly Powwow

M. A. Lightman is in New York discussing M. P. T. O. A. convention plans with M. E. Comerford, Jan Emanuel, M. J. O'Toole and Frank C. Walker.

Lawrence Sails

Ludwig ("Laudy") Lawrence, general representative for Loew's and M-G-M in Paris, sailed for Europe early Thursday morning on the Bremen. In his two weeks' stay in America he flew to the Coast and back again and mapped plans for foreign talkers with Arthur M. Loew.

Tiffany Worker Hurt

Mildred MacDonald, secretary to Oscar Hanson, Tiffany sales manager, is recovering from an injured knee suffered in an automobile accident.

Mark Ross Wins $15,000 Suit vs. Windsor Firm

Minneapolis—Mark Ross won his suit for return of his $15,000 deposit on "Her Unborn Child" from Windsor Pictures when District Judge Montgomery overruled the demurrer of the defendants. This upholds the contract, said to specify that Ross was to hold 55% of gross rentals until his deposit was returned. He had collected $7,200 and the balance must be returned by Windsor, it is said.

Ross claimed the contract was abrogated when Windsor refused to become party to suit against Publix for alleged violation of the copyright act and other obligations, for which he asked $5,300. Windsor has appealed and Ross is asking an early trial, contending the company was formed to distribute only the one picture and that the life of its earning power will expire in January. It is understood that an out-of-court settlement is being sought, with Ross to retain distribution rights and given funds held in escrow.

Derr to Hold Third of Sales Meetings on Coast

Soon after reaching the Coast, E. B. Derr is to hold the third of a series of sales meetings at Chicago. The Pathe president held a meeting during his stay in New York, and this week held a meeting at Chicago. P. J. Scollard, executive vice-president, and E. J. O'Leary, new sales manager, accompanied him.

Forty-Two on Tiffany's 1930-31 Feature Schedule

(*Continued from page* 19)

6 one-reel Multicolor Rolling Stone subjects, 26 Voice of Hollywood subjects, 6 two-reel H. C. Witwer subjects with Paul Hurst and Perl Kenton, 6 one-reel Musical Fantasies and 6 Forbes Randolph jubilee singers.

Brother and Sister Sign, But Neither One Knows It

Hollywood—Warners have signed Eddie Morgan and Marilyn Miller, brother and sister, under term contracts. Neither one knew that the other had been signed until they were taken to court to have the contracts okayed, as both are under age.

Technicolor Works Both Plants on 24-Hour Basis

With six new color films soon to be placed in production, Technicolor has its printing laboratories at Boston and Hollywood operating on 24-hour schedules.

Kohler, Rennie in "Blood"

Hollywood—First National is set to make a talker of "Captain Blood" with two heavies assigned to the leads, Fred Kohler and James Rennie. Frank Lloyd will direct.

Outlines Cruze Plans



Samuel Zierler

Zierler Plans 10 Cruze Films On Tiffany Pact

Ten pictures a year will be made by James Cruze Prod. for release through Tiffany, under the terms of the contract just signed with that company, according to Samuel Zierler, president of the Cruze firm. Zierler left New York for the Coast Wednesday after completing details of the new releasing arrangement.

Cruze is to personally direct four pictures a year under the contract and will maintain close supervision over the remaining six, according to Zierler.

Zierler says that Cruze is "all washed up" on his contract with Sono Art-World Wide. Previously it had been reported that Cruze had two more pictures to make for that firm.

Brown Outlining New Season Tiffany List

Hollywood—Product of Tiffany for the 1930-31 season will be outlined here Friday at the regional convention being held at the Hotel Roosevelt by A. E. (Manny) Brown, western sales manager. James Cruze, recently signed to make ten pictures a year for Tiffany, is attending the sessions.

Lukas Replaces Powell

Hollywood—Paul Lukas has been selected by Paramount for the featured role in "A Lady's Man," which was formerly slated for William Powell. The role is on the "gigolo" order and Paramount thought it best not to risk Powell in such a spot.

Marin, McGuiness Out in Shake-up At Fox Studios

Hollywood—Two associate producers, two directors and four writers have departed from the Fox lot as the result of a shake-up. Under the new line-up Al Rockett is the only supervisor left.

Among those who are eliminated by the drastic cut in the studio staff are Ned Marin and James K. McGuiness, associate producers; Director A. F. Erickson, Patterson McNutt, dialogue director, and John Farrow, Lynn Starling, James Warner Bellah and Henry Johnson, writers.

It is understood that the Fox plan is to have fewer executives on pictures hereafter and further slashing of the staff is expected. Alexander Korda, also reported out, has just been assigned to direct a new picture.

Helen's Hobbies Hog Headlines

(*Continued from page* 19)

week at the Oriental. It took the kid three days to explain to reporters that it was "Boop, boop-a-doop" and not "Pooh, pooh, padoo." Most of the explaining was done in negligee at the Drake. On the fourth day Helen made public a secret diet, and for the last three she tried to make clear what that $40,000 was that M. J. Posner of New York placed to her account.

Don Clarke's Story to Be First Rogers Film

Hollywood—Rogers Prod., Ltd., recently formed by Charles R. Rogers to make pictures independently for RKO release, will make "Millie," by Don Clarke of M-G-M's publicity staff, New York, as its initial picture. Production will be at Universal. Clarke's book is to be published in September.

Simultaneous Run Like "Angels" for "Whoopee"

Hollywood—It is reported that the Hollywood premiere of "Whoopee" will find the filmusical opening in two houses simultaneously. Sam Goldwyn is said to favor the plan of Howard Hughes who so opened "Hell's Angels" in New York. The picture is slated for the United Artists at present. What other house would be used is not definite.

Falling Canopy Hurts 23 at Sheboygan, Wis.

Sheboygan, Wis.—Twenty-three persons were injured, three of them seriously, when the canopy of the Fox theatre here collapsed. The injured had been waiting for an American Legion parade when the accident occurred.

Philly Tourney Set

Philadelphia—Distributors and exhibitors here will tee off Sept. 17 for the annual golf tournament sponsored by "The Exhibitor."

Distributors Renege on Own Cleveland Zoning Plan Accepted by Exhibitors

Faux Pas

Hollywood — Phil Whitman, Darmour-RKO director, went on a fishing trip this week. He was graphically describing with appropriate gestures the struggle he had with a 12-pound trout to his wife when she pointed out that he had left his fish pole at home. (Credit his P. A. with this one.)

Zoning Dropped In Pacific N. W. Due to Deadlock

Seattle—No zoning in the Pacific Northwest territory. That was the outcome this week of conferences on the subject that have been going on under the direction of Allied Amusements of the Northwest for several weeks.

Out of a committee of ten Washington state exhibitors, representing both chain and independent operators of large and small city and suburban theatres, it is understood that the final vote on the proposed zoning plan submitted a month ago was three for adoption and seven against.

With a deadlock certain, Leroy V. Johnson, president of Allied, suggested abandonment of the plan after several hours of debate, and the idea was readily accepted. A counter suggestion to consider a modified plan met with no better reception.

Protection Is Burning Issue In Minneapolis

Minneapolis—Plenty of excitement is in the offing over the protection issue, which threatens to be a burning one in this territory.

Exhibitors contend that Publix is forcing the protection issue and assert that it is an "insulting challenge" to independents and the public.

A special session of the Northwest exhibitor unit is to be held to discuss the protection issue, and meanwhile an aggressive defense is being mapped out by independents.

Independent exhibitors are preparing to boycott Paramount product in retaliation for protection demands attributed to Publix.

An interesting sidelight on the situation is that some distributors are reported in sympathy with exhibitor views in the battle over protection.

Protection Issue Believed To Be Closed in Ohio Due To Repudiation

Cleveland—Although unanimously accepted by exhibitors, the zoning plan drafted and submitted for this territory by distributors has been repudiated by them.

All of the exhibitors had signed a statement accepting the proposed zoning plan without alterations or exceptions following a series of meetings at which a number of provisions were hotly contested.

Failure of distributors to accept their own plan apparently was based on the section providing that a picture which did not get a first run automatically would be available for subsequents 60 days after its availability date.

Exhibitors feel that the subject of zoning is closed in Ohio, but agree to meet further with the distributors' committee if the latter desires. Members of the committee are Martin Smith, Toledo, chairman; John Damm, Wadsworth; John Pekras, Elyria; Harry Smoots, Mount Vernon; H. D. Shressler, Shelby; A. J. Paul, Galion; Jule Schwartz, Painesville; C. M. Young and B. Green, Napoleon; Dan Drobbins, Warren; M. B. Horwitz, Cayuga Falls; L. F. Heick, Martin's Ferry; Henry Bieberson, Delaware; Caldwell Brown, Zanesville; Joe Trunk, Youngstown, and P. J. Wood, Columbus, business manager of the Ohio exhibitor association.

Government Control Is Forecast Over Zoning

Madelia, Minn.—Twenty-one days' protection over the Star here is declared to be sought by Publix for its Fairmount house. Miss Isabel Getter, owner of the local house, says she believes that "Publix and the motion picture industry will get protection—the protection to be government control."

A New Bet

Una Merkel, charming girl actress who appears in pictures for the first time in "Eyes of the World," an Inspiration production, should win plenty of followers among film fans with her initial vehicle. Cast in a role which she enacts to perfection, that of an innocent, sincere girl arriving at womanhood without any suggestion of sophistication, her performance is outstanding in a capable cast which has been drawn entirely from the ranks of experienced stage performers.

Miss Merkel is the least professional-appearing actress to come to pictures in many years. Her introduction to the public was in the Jed Harris stage production, "Coquette," in which her charm was evident even in a minor part and alongside Helen Hayes.

KANE

Houses Reopening

Philadelphia — Independent dark houses here are being reopened in what is regarded as a confident outlook for the future. Clearing of the protection situation and adjustments on sound film rentals are ascribed as causes. The Cedar, Star, Iris and Lafayette are houses reported to be reopening.

Two Clauses in K. C. Zone Plan Under Dispute

Kansas City—Word was received here Wednesday from New York that the zoning plan recently drawn up by the Motion Picture Theatres Association of Kansas and western Missouri has been approved by the distributors with the exception of two clauses, the nature of which was not disclosed. A meeting of the zoning committee is to be called next week to make amendments and changes to conform with the wishes of the distributors, it is said.

The plan is expected to be ready for publication next week. Independent exhibitors here are being solicited by the association to join it, but a meeting of Kansas City independents held Tuesday, called for the purpose of discussing the question of becoming members, brought out only eight of the 23 independents in town. Another meeting is scheduled for next week. Chain houses are represented 100% in the association, while less than five local exhibitors are members.

New Iowa Body Planning Halt on All Protection

Des Moines—Independent exhibitors of Iowa, who have formed Allied Theatres Owners of Iowa, with Tom Arthur as president, are against any protection. They now are making a study of the legal phases of protection in the hope of starting court action against extended clearance. In addition, they intend to swing their business to distributors who "give and grant no protection."

Protection given the chains is "unfair, illegal and a restraint against our trade," a resolution adopted declares. Only independents are eligible to membership in the new association. Meanwhile, the M. P. T. O. of Iowa has not disbanded, so there are two exhibitor units in the state.

Exhibitors in France Organize Against Renters

Paris—Theatre owners are hot under the collar over what they term unreasonable demands from distributors and sound equipment manufacturers, who are charged with marking prices of film and reproducing devices at levels too high to reach.

At Bordeaux, exhibitors have banded together to fight for continuance of silent production on the same heavy scale as in the days before talkers. They claim that audiences, in the near future, will demand mixed programs—sound and silent—and the novelty is already beginning to wear off.

Because of poor business, they seek the same rentals for sound films that are charged for silents, and want the clause providing for a fee when pictures are rented on percentage eliminated from contracts.

Nothing justifies the claim of music publishers for music payments, it is said, because in the majority of houses the average talker has not produced more business that could be obtained with a good silent.

Mintz Changes Name of N. Y. Studios to Cameo

M. J. Mintz has changed name of his studios in New York to Cameo Broadcasting and Recording Studios. They formerly were known as Affiliated Sound Recordings, Inc. The firm is active in a number of fields, in addition to its film work, which embraces everything from the preparation or compilation of original scores to the actual recording.

Gunmen Nick Anderson

Chicago—Thugs waylaid Bob Anderson, manager of the Manor, as he was returning to his home late Sunday night, forced him to return to the theatre and escaped with $1,400, the week-end receipts.

Fearful that Anderson might change the combination of the safe so that it could not be opened, the robbers forced him to give them the dial numbers, then opened the safe themselves.

At Last!

For years, while watching westerns, we've cursed (inaudibly, of course) while the heroine stood by, wringing her hands in anguish, as the villain pulverized the hero. In some cases she could have mopped up the floor with both. Around us, persons would ask, "Why doesn't she sock that egg?"

Well, dear readers, it's been done. A sacred tradition of the industry has been upset.

In "Bar L Ranch," a Big Four western, Betty Baker, the heroine, leaps into the fray when Buffalo Bill, Jr., is taking them on the chin and swats the bad hombre.

Our faith in Hollywood has been restored.

HAGE

Good Campaign Stuff

The Hollywood opening of "Hell's Angels" is featured in a novel trailer advertising the picture. Sam Hardy is presented as master of ceremonies, introducing a number of stars at the premiere. The way Hollywood was lit up for the event, as well as the milling crowds, police escorts and lavish decorations, furnish an interesting insight into Hollywood first nights. Any theatre which is to play "Hell's Angels" should find this trailer valuable.

Einfeld Lands National Tieups; Drafts Aviators

With nary a fuss, Charlie Einfeld, advertising and publicity factotum for First National, has been putting across several national tie-ups for his company's products. One of the unique stunts worked out in conjunction with Lewis Churbuck practically drafts the entire Curtiss-Wright Flying Service for the exploitation of "Dawn Patrol."



S. Charles Einfeld

The gag will work out in the following manner: The aviation company will publish 10,000,000 circulars for distribution throughout the country and also promises to supply exhibitors with aeroplanes from its 36 base stations throughout the country for actual sky maneuvres or displays over the marquees.

Wind tunnel machines designed to teach air enthusiasts the principals of flying without leaving the ground are also pledged to exhibitors for use in their lobbies. The whole works without charge to the exhibitor.

Goes Idea One Better

The other day a representative of the A. S. Beck Corporation, which operates 95 shoe stores throughout the country, walked into Einfeld's office to obtain endorsements of First National players for Beck footwear. But the shoe company makes a moderate-priced shoe and picture stars being who and what they are, are supposed to wear expensive shoes. So Einfeld developed the idea of having the Beck organization copy the costly models used by the studio crowd on the coast for sale to the public at the low figure. The Beck representative grabbed the idea, with the result that the First National roster clear down the line is to be featured in national newspaper advertising and tied in with the players in all of the Beck stores throughout the country.

Another fast one put over by Einfeld was a 72-station radio tie-up on Wednesday evening with Columbia Broadcasting which, incidentally, is 60% owned by Paramount, as a result of which a half hour was devoted exclusively to music numbers from "Top Speed."

Chi Exchanges Yielding to New Booking Circuits

Chicago—The proposed policy of exchanges to refuse to deal with the buying circuits that are springing up here like miniature golf courses has been abandoned and contracts are now being signed.

The flop of the policy followed refusal of members of the booking circuits to deal with the exchanges on an individual basis, despite the fact that at least two exchanges were prepared to offer prices which would compare favorably with those obtainable through buying combines.

RKO Postpones "Babes" Due to Musical Wane

Hollywood—Evidence that producers feel musicals have run their course is borne out by decisions of RKO to postpone indefinitely "Babes in Toyland," which was originally slated to be one of the highlights of the company's new program. Irene Dunn, who was to play the lead, has been switched to "Cimarron."

Budd Rogers Closes 5 Sono Art Product Deals

Budd Rogers, director of sales of Sono Art-World Wide, has closed deals on the company's product with the Cooperative Booking Organization in Toronto, the Famous Players Canadian Corp., for first runs in St. John, Newfoundland, with Publix in Duluth, Minn., and Consolidated Amusement Co. at Honolulu.

Western Electric July Replacements Total 137

Western Electric replaced 137 sound reproducers of manufacture other than its own in American theatres in July, according to C. W. Bunn, general sales manager of Electrical Research Products.

Bebe and Ben Together

Hollywood—Marking their first appearance in a film together, Bebe Daniels and Ben Lyon are to be co-starred in "Ex-Mistress" by Warners.

Flag Pole Sitter Draws

Indianapolis—If women just naturally will sit on flag poles for glory's sake, there is no reason why the theatre should not benefit by it a little, according to the management of the Orpheum, Terre Haute. And the large audiences that attended the theatre just to catch a glimpse and hear a few words spoken by Betty Fox, who the week before accomplished the feat of remaining atop a 50-foot flag pole on the Terre Haute House for more than 100 consecutive hours, testified to the wisdom of the management.

Paramount Backs Water on Legitimate Ban in Canada; Kicks Stir Dominion

This Wit Says—

That in view of Janet Gaynor's return to Fox for a co-starring role in "The Man Who Came Back," perhaps the picture should be released as "The Girl Who Came Back."

Band and Flesh Shows Ousted in Baltimore Loew's

Baltimore—Flesh shows and musicians in the pit have been discontinued at Loew's Century here, under the policy adopted in a number of Loew houses.

This means that 17 more musicians in Baltimore are out of work. During the week beginning August 11 Waring's Pennsylvanians appeared at the Century and the regular theatre orchestra was not required to do anything, although paid for full time. It is claimed the musicians' union would not allow anything to be deducted for this.

New contracts have not been signed and the differences seems to be, although neither side appears to have anything to say, that the union officials desire the same conditions to exist in contracts as formerly, whereas the theatre wants to employ the men with a two-week cancellation clause. It is understood the union is holding out for a twelve month contract with the present rate prevailing. The theatre has offered a twelve month contract at the minimum rate if they will waive all extra charges for overtime, etc.

It is estimated that the stage shows and the orchestra, which have been on the program at the Century, have been costing about $10,000 a week and that the theatre would have to lose about 30,000 patrons during a week to match that amount. This is not thought to be possible. On the opening day of the change Greta Garbo in "Romance" was the attraction and it was one of the biggest openings in the history of the house, despite the lack of stage unit and orchestra.

The Greater Baltimore Revue, which was planned to be given at the Century with all Baltimore talent, has been postponed and letters have been sent out to the 2,000 applications received announcing that it cannot be carried out as planned due to the change of policy.

The reason given the public on the screen is that due to the length of the "tremendous feature attractions" booked at the Century, it is impossible to present the stage acts and the overture on the programs.

Gibson in the Air

Hollywood—Hoot Gibson will enter his racing plane in the Chicago air meet the end of this month. Gibson will also pilot the plane, which has a cruising speed of 180 miles per hour.

Circuit Rescinds Order Ousting Shows When the Press Starts Hot Crusade

Toronto—Apparent breakers ahead have caused Famous Players in Canada to back water on the legitimate ban as far as its houses are concerned. The situation remains muddled, but the fact that Paramount is treading gingerly in the Dominion and does not court adverse publicity bursts, such as followed the first edict, is obvious.

J. J. Fitzgibbon, new director of operations, denied the ban in a hurried wire to the *Montreal Star* when that journal started to criticize the chain for the order. Hector Charlesworth, dean of Canadian critics and editor of *Saturday Night,* national weekly, was the recipient of a visit from Arthur Cohen, manager of Famous, and a heart-to-heart talk is reported to have followed.

Charlesworth threw a "Wounds of the Theatre" headline on his front page and suggested that municipalities where the ban was going into force might legitimately consider revoking the licenses of Famous houses in their midst since the theatre could not be considered in the class of ordinary business and the citizens could find good legal support for such a stand.

This suggestion sounded anything but hot to the Famous executives. As the critic was giving chapter and verse for his criticisms and naming British legit managers who had been told not to come back, Cohen did not attempt to deny the order. Fitzgibbon insisted to Montreal that there was no such veto. Cohen merely hinted that the severity of the ban would be toned down and shows allowed in.

"Crusade" Was Threatened

Charlesworth was all ready to make the matter into a crusade. He has a huge Canadian following and others would have joined. Famous soon saw that the situation, as outlined a few weeks ago in Motion Picture News, could produce a high-powered kick-back. Hence, the current shyness. But despite the announced renunciation, the legits are not being booked and Famous' Trans-Canada Bookings, Ltd., is inactive.

No worse time could have been picked to pull this one—right on the heels of the patriotic squawk about the sale to Paramount Publix, independents' demand for investigation under the Combines Act and British Empire agitation for home-grown amusements.

Even with a withdrawal of the order, public sentiment has been stirred and there is danger of repeats of newspaper attacks at the slightest opportunity, as well as additional reverberations of this affair.

Lever in Rochester

Rochester—Publix has named Al Lever, manager of the Eastman 3,200-seat downtown house, to succeed Robert M. Sloat, who died recently at Cumberland, Md. Lever will take over the Eastman immediately.

Good News

Hollywood—The theme song is dead, in the opinion of Hugo Riesenfeld. He says it is being replaced by "hit" songs or numbers which have definite relationship to pictures' action.

Stage Shows in Comeback at W. C. Publix Theatres

Hollywood—Stage shows will do a comeback in Coast Paramount theatres, starting Aug. 28, when the first show opens at the Paramount here. Presentations will be made up of dancers and props from the company's local studio. Harry Gourfain is producing director for the theatre and Busby Berkley will handle direction from the studio end.

A chorus of 38 girls and 16 boys will be used in the opening show. The personnel is composed of dancers under contract at the studio and an augmented stage band of 30, with Jules Buffano as conductor.

The shows will have four weeks' time, being routed from the studio to Paramount houses here and at San Francisco, Seattle and Portland.

Stage Shows Go Into 5 Canadian Publix Theatres

Toronto—Flesh shows and orchestras return to Canadian theatres Sept. 5, with introduction of Public units at the Imperial, formerly the Pantages, and at the Palace, Montreal. Ottawa, Hamilton and London will have stage shows a month later.

Jack Arthur, director of music and presentations for Canadian Famous Players, will supervise the stage shows. The Uptown here is the only company theatre in Canada which has had stage shows during the last two years.

More Stage Shows Are Planned for Cincinnati

Cincinnati—RKO is to increase its policy of flesh-and-blood entertainment in some of the local houses by or before the end of the year, according to reports which, although not officially confirmed, seem to be borne out by present activities. Dressing rooms at the Palace, former vaudeville house, are being remodelel and refinished, while new back-stage equipment is said to have been ordered for the Lyric. Stage acts are scheduled for both houses.

Chicago Showmen Yawn at "Menace" of Tom Thumbs; Dubs Pay $70,000 Weekly

Only 140 Pee Wee Courses in Windy City; Fad on Wane, Is Belief

Chicago—This city's 140 miniature golf courses have an estimated patronage of nearly 200,000 persons weekly, yet there is not a single instance on record here where a circuit or independent theatre operator has made any attempt whatever to meet this new and ominous competition. It is ominous because Chicago, last major city in the country to see the influx of the courses, has not yet witnessed their maximum development. Nor will it, perhaps, for another season.

By mid-summer of 1931, it is generally agreed here, the miniature courses in Chicago will have attained their peak. What that peak will be, or how it will be met or countered, no Chicago exhibitor today has any very definite idea. His attitude at present is one of indifference, not yet having felt the brunt of this form of competition. "Let them alone," appears to be the Chicago exhibitor's attitude. "Their competition is not serious yet and another year may see the end of the fad." That is as far as he goes—today.

Affect Only Neighborhoods

Challenged on the soundness of this viewpoint recently, the head of a theatre circuit here replied: "We have no reason, as yet, to consider miniature golf as a serious competition. Directly, they affect only our neighborhood theatres, and those to no serious extent. Their daytime patronage is negligible, far less than that of amusement parks, bathing beaches, legitimate golf courses and a dozen other forms of recreation and amusement. The greatest force of their competition is felt at night and even then in no serious measure. Many of the patrons of the courses nearest our outlying theatres are furnished by our theatre patronage. That is admitted. But that fact does not result in any injury to our business. The courses are patronized by theatre-goers either on their way to the theatre, or after a performance. A round or two at either time suffices most miniature golf players. A negligible number spend an entire evening on the courses. It is sandwiched in as a part of an evening's entertainment in which theatre-going is the first consideration. There are some instances where increases in business at our outlying theatres are directly attributable to the miniature courses. Persons tiring either of playing or watching the players, who perhaps had no intention of doing so, drift into the theatres before the evening is over."

This attitude may be justified at present, but, as has been said, the city has not yet seen the maximum development of the miniature game's possibilities. The first course was opened in this city only last April. Its popularity was immediately manifested, with the result that, in the four months following, 140 courses were opened in various sections of the city and in outlying suburbs. Metropolitan Golf Courses, Inc., is the sole "chain" course operator. This concern has 65 units throughout the city and suburbs. In addition there are 75 independently operated layouts.

Average Attendance 200

The Tom Thumb Sales Corp., which sells the materials used in practically every course established here, placed the average daily attendance of each course at 200. Many of the favorably located city courses draw as many as 1,000 when the weather and other conditions are ideal. On the other hand, extreme heat, of which there has been plenty in this area during July and August, cuts the attendance appreciably. Rain, naturally, does the same. Moreover, the outlying courses get very small patronage during the daytime and many of them, affected by local ordinances, are forced to close at midnight and remain closed on Sundays. For these reasons, representatives of the Tom Thumb Sales Corp. believe that the 200 average daily attendance is a fair estimate when figured for a seven-day week. This places the weekly attendance at close to 200,000 persons for the 140 courses. The average admission price is 35 cents, which makes the weekly revenue on Cook county miniature courses approximately $70,000, or about $10,000 better than a good week at the Chicago theatre.

The existence of a miniature course in any theatre building here is unknown, nor has any theatre organization here announced plans for installation of the courses in its properties this winter. The Indoor Golf Courses of America, Inc., a subsidiary of the Tom Thumb Sales Corp., has made plans for establishing indoor courses for winter play here. Most of these will be in more or less favorably located office buildings in the downtown district. Few, if any, will be placed in the neighborhoods, or in theatres. The sole theatre lease this concern now holds is for the Orpheum, at Gary, Ind., where an indoor course will go in this fall. Not more than 15 or 20 indoor courses are planned for Chicago this winter, representatives of the company stated.

Two Chicago exhibitors are known to operate miniature golf courses, but neither was undertaken as a combative or protective venture, they said. Both were owners of vacant property and installed the courses purely for their business possibilities. Neither owns theatres in the vicinity of his miniature golf course.

Peak Next Summer

The consensus of opinion among exhibitors here is that the pee wee golf game will attain its popularity peak here next summer and that its decline will be rapid thereafter. They base their predictions on the falling off in attendance already noticeable at courses which have been longest in existence and in neighborhoods where the influx of the baby links has been in such volume that the receipts of most of them are decidedly unimpressive. Good golfers, they point out, contend that playing the miniature courses puts them off their regular game. It impairs their timing of shots and putting judgment, and this has served to keep players of the regular game off the courses. The dubs and initiates find all the courses pretty much alike and a few months of consistent patronage, it is said, suffice to weary these of the game.

Driving ranges, which one year ago were exceptionally numerous on the outskirts of the city, have waned amazingly in this section during the current season. It is estimated that fewer than ten driving ranges are in operation within the city limits. In the metropolitan area there are approximately 100 in operation. Many of these are unlighted at night and receive only an occasional idler for daytime patronage. Most of them are deserted by 9 or 9:30 at night, and exhibitors here do not consider them to be any greater competition than that afforded by launch owners who run an occasional moonlight excursion on Lake Michigan during the hot season.

State Wins vs. Golf

Boston—First round in the fight to throttle miniature golf in this state was won by the authorities when Attorney-General Warner, at the request of State Commissioner of Public Safety Poole, ruled that miniature courses, if operated on Sunday, must be licensed under the state entertainment law, which provides that places may be operated on the Sabbath from 1 p.m. to 11 p.m. Operation of golf courses outside of those hours is illegal, it was stated.

Tough Competition

Albany—Night baseball here is attracting large crowds and is hitting picture business. Night crowds have run as high as 9,000 and managers of theatres are complaining that the games are making inroads in their box-office receipts. These games, together with the Tom Thumb golf courses scattered throughout the city, and with a new one arriving almost every day, have made it tough for the theatres.

Maybe 'Twas the Scotch

Phil Baker would have you believe that four midget golf courses were seen floating down Broadway during the height of New York's heavy rain storm the other day.

Right after the storm, says Phil, he spied Sophie Tucker and Paul Whiteman playing a foursome on the miniature links near New York's Roxy.

Goof Golf Competition? "Bosh!" Says Franklin; Sees Fad Aiding Business

Head Hunting Horrors

Faced by the terrific task of writing headlines on miniature golf stories without constantly repeating "Tom Thumb," a member of the Empey News staff asked his colleagues for help. And here's what he got, among others: Goof Golf, Petite Putters, Tiny Links, Shrimp Golf, Pee Wee Courses, Golf with an Inferiority Complex, Demi-Tasse Golf, Pygmy Plots, Nine-Holers, Dub Dabbling, Baby Golf, Wart Whackers, Atomic Golf, and lots of others. Then he swooned.

Fate of 1st Fox Indoor Course To Guide Policy

Exactly how far Fox Theatres (Eastern) will dip into the "shrimp" golf racket hinges around the success, or failure, of the first indoor course to be built by the circuit in the Kew Gardens theatre in the Long Island suburb of that name.

Despite the "paper" which was handed out for the official baptism on Monday night, the cash intake totaled about $300. At present the course opens at 11 in the morning and closes about 1 a.m. the following morning. If late owls continue to patronize it, the course will be kept open until dawn. But Fox executives consider this probability to be remote.

The circuit claims that this is the first miniature golf layout of its kind in the country. The seats on the main theatre floor were removed to permit the necessary landscaping. The balcony was kept intact and has been diverted into a 'spectators' gallery accommodating more than 350. Refreshments are served with arrangements to take care of 150 people at one time. Interior illumination was secured by a series of high powered reflectors and in order to create an outdoor atmosphere the theatre ventilating system is being worked overtime.

The main lobby has two regulation size ping pong tables free for the use of the golf players. Wicker furniture is in the lobby and a couple of colored lawn umbrellas are planted strategically for atmospheric affect. The golf gag has been carried out to the limit. So much so, that John A. Winters, a professional on the regulation links, as well as the pee wee links, is on deck at all times to assist the players.

Chicago Council Orders Snap-Up Seats in Theatres

Chicago — Chicago exhibitors, unaware that the city council had been glancing in their direction of late, read of the passing of an amendment to the city building code specifying that all theatres must either be equipped with snap-up seats, or, in lieu of that, widen chair aisles an additional 14 inches. Within a few hours after passage of the amendment, Alderman William R. O'Toole, its sponsor, stated that he would ask Mayor Thompson to defer signing the ordinance until public hearings on the subject had been held. O'Toole stated that increased safety in case of fire or panic would result from the amendment were it enacted. Exhibitors, on the other hand, contend that it would merely provide additional hazards for injuries to patrons. Though slightly alarmed over the possibility of having to make expenditures to conform to the measure, they refuse to take it too seriously.

Chris Paschen, building commissioner, expressed disfavor with the amendment and stated he would refuse to enforce it. Jack Miller of the Chicago Exhib. Assoc. refused to regard the legislation seriously.

"It will be dead before it is ever enacted," Miller commented.

Ont. Tom Thumbs Closed Pending Law Appeal

Toronto—Pending final decision in the matter, Tom Thumb golf courses of the Province are closed on Sundays. The government is appealing decision of the county court in dismissing a complaint brought against a miniature course for Sunday operation.

Rob "J. D."

Jewelry valued at $14,000 was stolen this week from the suite of J. D. Williams, formerly general manager of First National and now a figure in British film circles, in a New York hotel where he is stopping with Mrs. Williams. The valuables included a bracelet, containing 22 diamonds, a diamond ring, a diamond and onyx bar pin and a wrist watch. The thieves visited the suite while Mr. and Mrs. Williams were absent from the hotel. The police were notified.



J. D. Williams

Fox West Coast Chief Sees No Reason to Fear New Entertainment

Hollywood—Miniature golf courses are a by-product of the amusement business "and not a very successful one at that," according to Harold B. Franklin, president of Fox West Coast Theatres, who has been experimenting with operation of demi-tasse courses.

"Our study has taught us just this—miniature golf is dependent upon novelty and weather. The first courses, ordinary in construction and with few hazards, flat and uninteresting, are already being deserted by the public and practically abandoned by their owners.

"The new and beautiful courses; the ones costing many thousands, are being patronized by the youngsters in the daytime and by their elders at night, dependent upon the weather. A mild night and the courses are crowded; a cool night and they are but lightly patronized.

"Personally I believe that miniature golf will have more than a short life. I believe that the smart course owners will take care of drainage and protection of their patrons when winter comes in California, but as far as it being a serious menace to the success of motion picture theatres—that is bosh and those who make statements contrary to actual facts are merely talking without investigating the situation.

Called Show Business Aid

"Miniature golf is a good thing. Anything that keeps a mind active and clean is good because a physical and mental condition of this sort merely builds better business for the talking picture theatres.

"Fox West Coast Theatres operate more than 500 theatres between Canada and Mexico, the Pacific Ocean and the Mississippi River, and I am sure that we can prove by the statistics that we have on hand—that there are 1,000 people comfortably seated in a talking picture theatre to every one that patronizes miniature golf.

"Miniature golf is not a hazard to show business. It is a by-product and not a very good one at that. We are interested in it. We will continue to be just as long as the public finds interest in it and when the time comes that we find it is growing, instead of decreasing, as it is, then we will enter it seriously. Right now, the motion picture industry has nothing to fear from miniature golf."

Golf in the Lobby

J. H. Phillips, managing director of the Eagle theatre located at 1852 3rd Ave., New York, has installed what he says is the smallest 18 hole golf course on record on the mezzanine floor of the house.

Dog Film Makers Renew

Hollywood—Jules White and Zion Myers, producers of the trained dog M-G-M comedies, have signed new long-term contracts.

New Hoovenaire Reproducer Is Given Try-Out

Laboratory tests of the new Hoovenaire sound reproducing system were completed this week by a large theatre circuit and a talking equipment manufacturer. The Hoovenaire, it is claimed by the inventors, can be installed for one-third the cost of sound equipment now in use and offers the exhibitor freedom from all acoustical worries.

Various exacting tests were conducted by sound experts before submitting their reports. One test, conducted in a narrow room of small proportions, with bare whitewashed walls and closed windows, showed no distortion or vibration under highly amplified operation, it is claimed. Another test, conducted outdoors, employed four Hoovenaire units. At a point seven miles distant the words of the speaker were clearly audible and understandable, it was reported. Other tests are said to demonstrate that no acoustical treatment whatever is needed in sound reproduction with this equipment.

Air Valve Feature

The Hoovenaire unit is the invention of William C. Eaves and the Hetzel brothers of Los Angeles. It consists essentially of the usual amplifying system feeding a magnetic or dynamic speaker unit in the orthodox manner. However, placed close to the vibrating reed of the speaker unit is an air valve connected with a small air compressor. From this small air valve extends the exponential horn from which the sound issues.

As the amplified signal from either disc or film causes the reed of the magnet unit to vibrate, the movement of the latter acts on the sensitive air valve to open and close it in exact accordance with the frequency of the sound being produced at any instant. Each time the valve is thrust open a minute jet of air under 20-pound pressure escapes and the sequence of these jets forms a musical note which, when fed into the exponential horn, is amplified resonance until the volume is great enough for the room in which the outfit is to be used.

So efficient is the system, it is claimed, that a simple Loftis-White amplifier working from a standard pick-up and into a 126-inch exponential horn will serve the average theatre as well as four or five of the units now in use. Instead of 50 watts of output, the Hoovenaire, it is claimed, requires but eight watts to attain corresponding results in volume.

Possesses Wide Range

Laboratory tests conducted on the air valve purport to show that it responds to frequencies in a fairly straight line from 30 to 14,000 cycles. However, this wide range is not usable unless the magnetic or dynamic unit which operates the valve is sensitive at these same limits. For this reason a new type of dynamic speaker is now being developed for the express purpose of covering the same range as the valve.

Tests are further said to have demonstrated that the unit would deliver 100 dynes at 11.3 volts, whereas the best prior record on dynamics was 20 dynes at 24 volts. The unit showed no signs of wear after a 31-hour continuous test, Hoovenaire sponsors assert.

The equipment is compact and can be placed in a space 18 in. by 30 in. and four feet high. The Hooven Sound System of Hamilton, Ohio, the manufacturer, is now preparing to license the equipment for marketing through several sound equipment companies.

Gets New Contract



William Haines was one of several M-G-M players and directors to sign new long term contracts. Buster Keaton and William Bakewell have new agreements with the company, as has Director George Fitzmaurice.

Foreign-Language Theatre on Coast Fox Innovation

Hollywood — Foreign-language talkers will be the policy of the California, to be opened late this month by Fox West Coast Theatres. It will be the first house in the country to adopt such a policy, Harold B. Franklin, president of the circuit, believes.

He says the plan is more than an experiment and that extensive advertising will be used on all pictures shown. The California will be managed by Fred Miller, partner in the theatre.

Gainsborough and Caddo Fail to Stop "Patrol"

Hollywood—The same story background in three different pictures does not indicate one plagiarizes the other, U. S. District Court Cosgrave has ruled in denying Gainsborough Pictures, Ltd., and Caddo Prod. an injunction to restrain showing of "The Dawn Patrol." Gainsborough, on behalf of "Journey's End," and Caddo, on behalf of "Hell's Angels," sought to check public showings of the First National picture.

Talkers Bring Prosperity to San Francisco

San Francisco—The films do more than talk in San Francisco.

They spend money here—$1,000,000 a year in maintenance of plants; a $2,000,000 payroll for San Francisco men and women, and $2,000,000 more for improvements and construction work.

These are some of the things to be considered in connection with the Greater Talkie Season, which officially started here Aug. 15, theatre representatives declared this week.

They said the Greater Talkie Season is not to be considered merely in terms of business, however.

"It's a message of cheer, entertainment and optimism as well," they declared. "It brings assurance to San Francisco workers that they will be employed during the next 12 months."

Executives of Fox West Coast, Paramount-Publix and RKO said their seven downtown theatres act as magnets in bringing people to the downtown area.

N. S. S. Trailers Plug Greater Movie Season

Greater Movie Season being observed in a number of territories is being plugged in two special trailers issued by National Screen Service. One has art titles, while the other has type with art background.

Butner Campaigns for Cut on All Shipments

Atlanta—Reduction in express rates on all film shipments, rather than upon discs alone, is sought by J. H. Butner, Educational manager. He has asked the Hays association to petition the Interstate Commerce Commission for a cut in rates.

From S. M. P. E. Journal

An article by Wesley C. Miller on M-G-M's "squeeze track" method of controlling volume control, published in The Showman Section in Motion Picture News for August 2, appeared originally in the Journal of the Society of M. P. Engineers. Credit was inadvertently omitted.

Essanay Plant Burns

Hollywood—Memories of Charlie Chaplin and properties belonging to Fanchon & Marco passed out of the picture when the old Essanay plant was destroyed by fire. Loss about $75,000.

New Paper Starting

Hollywood—William (Billy) Wilkerson is to be editor and publisher of "The Hollywood Reporter," new trade daily which is to make its appearance here in September.

Livingston Joins Visuagraphic

Goodhue Livingston, Jr., has been appointed to the sales staff by Edward Stevenson, president of Visuagraphic.

"Hell's Angels" Starts Flood of New York Coin

Ushered in with a smash campaign which had all New York waiting for the twin premiere, "Hell's Angels" goaled 'em in its opening week in New York at both the Criterion and Gaiety. The picture received the most extensive billing ever accorded a film and a big newspaper campaign, and the value of it was demonstrated by the overflow crowds.

The Criterion on Monday afternoon turned away an estimated 10,000 persons, indicating that the picture has settled down for a long run at that house. The Gaiety, too, was turning them away, the two-way break sending the first three days' receipts to $18,697, for both houses. Wayne Pierson deserves plenty of credit for the way he handled the extensive newspaper and outdoor billing campaign.

Generally, the street showed healthy signs of life, freaky chilled weather bolstering business at all but a few houses where poor attractions took it on the chin.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1.00-$1.50-$2, 7 days, 8th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $20,287, holding up strong.

"OUR BLUSHING BRIDES" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days, 2nd week. **Other attractions:** Overture, Hearst Metrotone news, presentation ("Invitation to the Dance"). **Gross:** $68,296, tapered off only $9,000 under first week's take.

"HELL'S ANGELS" (Caddo-U. A.)

(Playing Simultaneously at Critcrion and Gaiety)
CRITERION—(850), $1-$2-$2.50, 3 days. **Other attractions:** None. **Gross:** $9,755, for 1st 3 days.

EMBASSY NEWSREEL

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $6,625.

"HELL'S ANGELS" (Caddo-U. A.)

(Playing simultaneously at Gaiety and Criterion)
GAIETY—(808), $1-$1.50-$2-$2.50, 3 days. **Other attractions:** None. **Gross:** $8,942, for 1st 3 days.

"RAIN OR SHINE" (Columbia)

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Cartoon, "The Fiddler"; newsreel. **Gross:** $21,076, plenty over par, playing to s.r.o. Picture to be switched to the Cameo for a week, beginning Saturday.

"MOBY DICK" (Warners)

HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 3 days. **Other attractions:** "Looney Tunes," "Many Happy Returns." **Gross:** $14,015, for 3 days; not sensational only average. Barrymore's new one reopened this darkened house.

"QUEEN HIGH" (Para.)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Vaudeville, "Ole Virginy" overture, "Spanish Melodies." **Gross:** $62,000. One of the week's "off" performances.

"RAFFLES" (U. A.)

RIALTO—(1,904), 65c-85c, 7 days, 3rd week. **Other attractions:** Comedy, "Neighboring Neighbors"; Lee Morse; Paramount news, cartoon, "Barnacle Bill." **Gross: $33,000,** standing them up at this house.

"MANSLAUGHTER" (Para.)

RIVOLI—(2,103), 35c-65c-85c, 7 days, 3rd week. **Other attractions:** Comedy, "Accidents Will Happen"; "New Rhythm," by orchestra, Paramount news. **Gross:** $24,000, only fair; succeeded by "Eyes of the World."

"COMMON CLAY" (Fox)

ROXY—(6,200), 50c-75c-$1.00, 7 days, 2nd week. **Other attractions:** Newsreel, overture, vaudeville. **Gross:** $120,233, figure sensational for the season; rated a third week.

"BRIDE OF THE REGIMENT" (F. N.)

STRAND—(3,000), 35c-50c-60c-85c, 7 days. **Other attractions:** Shorts, "Matinee Idol," "Play Boy," "Movie Horoscope for August." **Gross:** $23,268, a spurt over previous week, but still playing under par.

"DAWN PATROL" (F. N.)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 5th week. **Other attractions:** Joe Frisco in the "Song Plugger." **Gross:** $30,554, word-of-mouth plugs sending this one over the top with a bang.

"OLD ENGLISH" (Warners)

WARNERS—(1,490), $1-$2, opened Thursday night to an auspicious start; looks pretty good.

Back to Silents

Massilon, O.—Fred Ricker has reverted to a silent policy at his Lyric upon the request of his foreign patrons.

Joan Goes Big In Balto; Clicks Heavy at $27,500

Baltimore—An ideal week for good business in theatres with weather clear and temperate every day except Thursday when there was a good rain after about 49 days of drough.

Business was outstanding at all Loew houses. Stanley did the highest gross, estimated at $27,500, giving it a rating of 157% on "Our Blushing Brides" with Joan Crawford. She is a favorite in Baltimore, probably ranking here, at the box office, a little better than Norman Shearer. In this one the box office can't go wrong. It has sex for the men and a style show for the women.

Following this for a high gross was the Century with "Way Out West" and Waring's Pennsylvanians with both Haines and the musicians well liked here. The estimated takings were $26,000 or 124%. Audiences raved over the Pennsylvanians. This made their 27th week in Baltimore over a period of years.

The big surprise was given by "Let Us Be Gay," starring Norma Shearer, which was shown day and date at the Valencia and Parkway theatres with a gross of $4,800 or a rating of 137% at the former and a gross of $5,100 at the latter, rating 118%.

The flop of the week was "Sweet Kitty Belairs," at the Metropolitan which only did about $2,100 or 35%. This was caused more because audiences here do not care for romantic, costume musicals. This was beautifully staged, acted and directed, but it just didn't register.

Estimated takings:

"WAY OUT WEST" (M-G-M)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, Waring's Pennsylvanians, "Honolulu Wiles," (cartoon). **Gross:** $26,000. **Rating:** 124%.

"OUR BLUSHING BRIDES" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Let 'Em Buck," (Pathe Sportlight); "Fiddling Around," (Columbia cartoon). **Gross:** $27,500. **Rating:** 157%.

"LET US BE GAY" (M-G-M)

(Shown simultaneously with the Parkyay uptown after one week at Loew's Stanley downtown)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** "Arctic Antics" (cartoon); "The Rounders" (comedy). **Gross:** $4,800. **Rating:** 137%.

"LET US BE GAY" (M-G-M)

(Shown simultaneously with the Valencia downtown after one week at the Stanley downtown)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, Romeo Robin" (cartoon); "Pups Is Pups" (Our Gang M-G-M Comedy). **Gross:** $5,100. **Rating:** 118%.

"SWEET KITTY BELLAIRS" (Warner Bros.)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Harry Conley in "Slick As Ever"; Lee Morse in songs (Vitaphone Varieties); Universal news. **Gross:** $2,100. **Rating:** 35%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

(Second week of run after having been shown four weeks at Auditorium at top admission of $1.50)
KEITH'S—(3,016), 25c-50c, 6 days, starting Friday. **Other attractions:** "Good Time Hector" (Radio comedy); Pathe news. **Gross:** $5,560. **Rating:** 69½%.

"WILD COMPANY" (Fox)

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news; "Carnival Review" (Pathe comedy); Columbia cartoon. **Gross:** $6,000. **Rating:** 60%.

L.A. Theatres Hit Biggest Gate In Nine Weeks

Los Angeles—To better pictures is attributed the lone reason for a general revival in box-office interest at first runs here and in Hollywood, with figures for the group showing the best improvement for the past nine weeks.

"Moby Dick," "Top Speed," "Dawn Patrol" and "Romance" ran ahead of the march, with the Barrymore opus reaching 180% on a $28,800 gross.

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 2nd week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, comedy, Movietone news. **Gross:** $17,200. **Rating:** 134%.

"OUR BLUSHING BRIDES" (M-G-M)

FOX CRITERION—(1,652), 3rd week, 7 days, 35c to 65c. **Other attractions:** Movietone news, comedy. **Gross:** $15,100. **Rating:** 134%.

"COMMON CLAY" (Fox)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Comedy, Metrotone and Movietone news, Fanchon and Marco "Gobs of Joy" Idea. **Gross:** $28,500. **Rating:** 103%.

"FOR THE DEFENSE" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Comedy, Paramount news, Oliver Wallace organ concert. **Gross:** $25,100. **Rating:** 100%.

"MOBY DICK" (Warners)

WARNER BROS. DOWNTOWN—(2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, news. **Gross:** $28,100. **Rating:** 180%.

"GRUMPY" (Para.)

UNITED ARTISTS—(2,100), 1st week, 7 days, 35c to 65c. **Other attractions:** Comedy, news, Gaylord Carter organ concert. **Gross:** $12,100. **Rating:** 112%.

"NIGHT WORK" (Pathe)

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, comedy, Pathe news. **Gross:** $16,200. **Rating:** 66%.

"DAWN PATROL" (F. N.)

ORPHEUM—(2,750), 1st week, 7 days, 35c to 65c. **Other attractions:** Comedy, Pathe news. **Gross:** $24,500. **Rating:** 155%.

Hollywood

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE—(2,023), 12th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman's prologue, news. **Gross:** $22,500. **Rating:** 138%.

"MAN FROM WYOMING" (Para.)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 30c to 50c. **Other attractions:** Comedy, news. **Gross:** $4,800. **Rating:** 70%.

"TOP SPEED" (F. N.)

WARNERS HOLLYWOOD—(3,000), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $25,400. **Rating:** 167%.

"ROMANCE" (M-G-M)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco's "Modes" Idea, comedy, news. **Gross:** $20,500. **Rating:** 125%.

$10,000 Weekly For New York's Newsreel House

Business at the Embassy, New York newsreel theatre, averaged $10,000 weekly in its first nine months of operation, M-G-M states. The theatre opened its newsreel policy Nov. 1, 1929, and in nine months grossed $380,000. Average daily attendance during the period was 5,715, although the theatre seats only 578. The best week brought admissions of 49,000.

London—Following the same policy as the Embassy, New York, the London Newsreel theatre has been opened as the second house playing an exclusive newsreel policy. There are reports that similar theatres will be opened in Paris and Berlin.

The Sacred Throne

Los Angeles—They are still looking for the guy out here who pulled the yarn about the second-hand dealer who bought the sacred ceremonial throne from the cult of the Royal Arm of the Great Eleven. Realizing that the deal was phoney, he became panicky, until he was advised to rent it to movie banquets given in honor of magnates returning from little trips with new crops of nephews.

150% for "Big House" in 4th Frisco Week

San Francisco—Business was okay all week due to the weather and several fraternal conventions. Mornings and evenings were foggy and cool, while afternoons were sunny. Among the national conventions here was the Eagles, of which over 20,000 attended.

Some very good business was done by several houses not only because of weather and conventions, but also because of the high calibre of pictures.

Loew's-Warfield showed "Big House" for a 4th week with a gross of $25,000, or 150%. Big business was done at the Fox with "Holiday." Here the gross was $37,000 and rating 145%.

California had "Manslaughter" with a gross of $16,200, rating 110%; "Journey's End" at the St. Francis reported $10,000 with 100%. Moran and Mack registered by drawing $12,500 gross and 105% rating at the Paramount. The Davies showed "All Quiet on the Western Front" for a second showing on request and hit $8,000, or 102%.

Estimated takings:

"RAIN OR SHINE" (Columbia)
ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** Pathe news, "Peep in the Deep," comedy; organ recital; Jack Sprigg and his RKOlians, RKO vaudeville. **Gross:** $8,500. **Rating:** 85%.

"NIGHT WORK" (Pathe)
GOLDEN GATE—(2,485), 30c-40c-50c, 7 days. **Other attractions:** Music, RKO vaude. **Gross:** $17,000. **Rating:** 100%.

"MORAN AND MACK" (Paramount)
PARAMOUNT—(2,698), 35c-50c-65c-$1, 7 days. **Other attractions:** Harry Gourfain's revue, "Varieties of 1930"; Fred Sanborn, comic; Paramount news; Eddie Magill, "crooning king of the megaphone." **Gross:** $12,500. **Rating:** 105%.

"MANSLAUGHTER" (Paramount)
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** California orchestra; Paramount news, Lulu McConnell in "Neighborly Neighbors." **Gross:** $16,200. **Rating:** 110%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** News, "Bully Beef," comedy. **Gross:** $8,000. **Rating:** 102%.

"HOLIDAY" (Pathe)
FOX—(5,000), 50c.-65c-90c, 7 days. **Other attractions:** Orchestra, Fox news, Fanchon & Marco in "Victor Herbert's Idea," Laurel and Hardy M-G-M comedy. **Gross:** $37,000. **Rating:** 145%.

"BIG HOUSE" (M-G-M)
LOEW'S WARFIELD—(2,672), 50c-65c-90c, 4th week. **Other attractions:** Fox and Hearst news; Vagabond Director in "Travel-Talk"; "Silly Symphony," cartoon; fashions. **Gross:** $25,000. **Rating:** 150%.

"JOURNEY'S END" (Paramount)
ST. FRANCIS—(1,375), 35c-50c-90c, 7 days. **Other attractions:** Larie De Prics' band; Paramount news; "Cockeyed News," comedy novelty. **Gross:** $10,000. **Rating:** 100%.

"SLIGHTLY DAMAGED" (Fox)
EMBASSY—(1,365), 50c-65c-90c, 7 days. **Other attractions:** Vaude., "Railroad Follies," one-act farce comedy; "Sti'l Alarm"; Laborious Hauptman and his "Melody Artists." **Gross:** $8,500. **Rating:** 95%.

"SON OF THE GODS" (First National)
CASINO—(2,500), 25c-50c, 7 days. **Other attractions:** Sennett comedy, "Aesop's Fables"; Vagabond, "Adventure Scenic"; Fox Movietone. **Gross:** $9,000. **Rating:** 90%.

Mpls. Moans When McCormack Falls To 60% on $6,200

Minneapolis—The Minnesota theatre romped away with the heavy take this week when "Romance" brought in $27,000 to give the house a rating of 80%. The Orpheum had one of its best weeks for a long time. This house garnered a take of $20,500 on "Hell's Island," this being an 80% rating for the house.

Century found that "Song o' My Heart" was a dreary dirge. The box office moaned at the end of the week. The figures showed a take of $6,200, or a rating of 60%. State showing, "Anybody's War," rang the bell at the 90% mark when they showed earnings of $18,000 for the week. The Lyric boosting "The Czar of Broadway," took in $2,700, a 90% rating. The Aster collected a 100% rating and $2,275 on "Sunny Skies."

Estimated takings:

"HELL'S ISLAND" (Columbia)
ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Blossom Seeley heading 4-act variety bill. **Gross:** $20,500. **Rating:** 80%.

"SONG O' MY HEART" (Fox)
CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $6,200. **Rating:** 60%.

"ANYBODY'S WAR" (Paramount)
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Short subjects, newsreel. **Gross:** $18,000. **Rating:** 90%.

"CZAR OF BROADWAY" (Universal)
LYRIC—(1,238), 15c-25c-40c, 7 days, 6 shows daily. **Gross:** $2,700. **Rating:** 90%.

"ROMANCE" (M-G-M)
MINNESOTA—(4,025), 35c-45c-75c, 7 days, 7 shows daily. **Other attractions:** Publix stage show "Dude Ranch," newsreel, fashion reel. **Gross:** $27,000. **Rating:** 80%.

"SUNNY SKIES" (Tiffany)
ASTER—(812), 15c-35c-30c, 7 days, 7 shows daily. **Gross:** $2,275. **Rating:** 100%.

Crawford Clips High Providence Spot with 120%

Providence—Passing of heat wave here gave picture houses a great break. Sensation of the week was Joan Crawford in "Our Blushing Brides" which grossed more than $25,000, or 120%.

Other good spots in town were "Holiday" at RKO Albee, which did about $11,300 and "For the Defense," at Paramount, which piled up close to $13,000. Weather, fair and cool.

Estimated takings:

"OUR BLUSHING BRIDES" (M-G-M)
LOEW'S STATE—(3,500), 15c-50c, 7 days. **Other attracticns:** "Fire Fighters," "Finlandia" "Audio Review," "Franz Listz Music Treat." **Gross:** $25,500. **Rating:** 120%.

"FOR THE DEFENSE" (Para.)
PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** Paramount news, "Resolutions," "Kandy Kabaret," Joe Alexander organlogue. **Gross:** $13,000. **Rating:** 110%.

"HOLIDAY" (Pathe)
RKO ALBEE—(2,500), 15c-50c, 7 days. **Other attractions:** "Hot Bridge," Audio Review, Pathe news. **Gross:** $11,300. **Rating:** 100%.

"BRIGHT LIGHTS" (F.N.)
MAJESTIC—(2,200), 15c-50c 7 days. **Other attractions:** "Cactus Kid," cartoon; "Taxi Talks," "Bitter Friends," Paramount news. **Gross:** $10,500. **Rating:** 95%.

"BEAU BANDIT" (Radio)
RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Head Hunters," "Snow Time," "Some Baby," Pathe news. **Gross:** $6,500. **Rating:** 90%.

A *Good Job*

Credit Russell Holman with a real job in preparing "The Blue Book of Shorts" to give exhibitors detailed and handy information concerning Paramount's short product. The book is in four colors and lists the company's program of 104 talking acts, 26 comedies, 18 screen songs, 18 talkartoons, 12 pictorials and the 104 scheduled issues of Paramount Sound News.

Reopening at Des Moines Hits 1st Runs Plenty

Des Moines—S.R.O. business at the Des Moines theatre, which had its opening this week, gave "Manslaughter" a 150% rating.

The Paramount next door which has been profiting by the fact that the DesMoines was out of competition during rebuilding naturally felt the results of the opening.

The Orpheum recorded business as good and not affected by the opening of the Des Moines. Two camps in session here helped business and the pleasant weather worked no handicap. "Cheer Up and Smile" recorded 100% for the Orpheum which has formerly recorded a higher average daily business than the Des Moines. "Shooting Straight" was rated at 110%. Dix goes big here and would be welcomed in better features. The comedies took well at the Strand.

Estimated takings:

"MAN TROUBLE" (Fox)
PARAMOUNT—(1,700), 4 days, 25c, 35c, 60c. **Other attractions:** Paramount news, stage band, vaud. **Gross:** $4,500. **Rating:** 100%.

"COMMON CLAY" (Fox)
PARAMOUNT—(1,700), 3 days, 25c, 35c, 60c. **Other attractions:** "U." news, Al Morey and stage band in original show ("Laughing Gas"). **Gross:** $4,500. **Rating:** 100%.

"MANSLAUGHTER" (Para.)
DES MOINES—(1,600), 7 days, 25c-35c-50c. **Other attractions:** Paramount news. **Gross:** $8,000. **Rating:** 150%.

"CHEER UP AND SMILE" (Fox)
ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** Pathe news, RKO vaud., RKO comedy ("Also Mabel"), Pathe revue. **Gross:** $4,652. **Rating:** 100%.

"SHOOTING STRAIGHT" (RKO)
ORPHEUM—(2,000), 3 days, 35c-50. **Other attractions:** Pathe news, RKO comedy ("Barnum was Wrong"). **Gross:** $4,700. **Rating:** 110%.

"THE SILENT ENEMY" (Para.)
STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Paramount news, Paramount act ("Jazz Preferred"), Paramount act ("Prisoner's Song"). **Gross:** $1,700. **Rating:** 90%.

"FURIES" (F.N.)
STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** "U." comedy ("Not So Quiet"); M-G-M colortone "Pirates"; Pathe news. **Gross:** $1,600. **Rating:** 90%.

Two Middle West Publix Districts Are Expanded

Omaha—Territorial expansion of the two districts in the division office of Paramount Publix headquartering here have been announced by Evert R. Cummings, division manager.

Charles Pincus, district manager, will take over Sioux City, Missouri Valley, Ia., and several other points in the northwestern part of the state. Lea Richmond, the other district manager, has added to his territory North Platte, Hastings, Kearney, Grand Island, Fairbury and Beatrice, all in Nebraska.

"Cock o' Walk" Replaced in Chi By "Hell's Isle"

Chicago—A week of cool, pleasant weather revived Loop box-offices and had them waiting on the street in front of most theatres daily.

RKO Palace, playing Paramount's "Grumpy," which was snubbed by local Publix bookers, went to $24,600 (105%), its best figure since inauguration of the vaude-film policy at the house. The draw belongs entirely to the picture, which was so well thought of that RKO upset precedent to give it a second Loop week at its other Loop vaude-film spot, the State-Lake.

Helen Kane, in person, sent receipts soaring at the Oriental, which did $43,800 (105%). The picture, which was not favored by critics, was "Way of All Men" (F. N.) The Chicago was high with "Manslaughter" (Paramount), getting $49,-300 (105%). Critics picked this one unanimously. "Holiday" (Pathe) showed strength at the United Artists, taking $27,-500 (125%), and opened its second week well. "Common Clay" (Fox), played to "adults only" at the Roosevelt.

"Little Accident" (Univ.) opened strong with $10,000 (190%) for its first three days at the Woods. RKO is giving this one some splendid advertising assistance in the dailies. "Dawn Patrol" (F. N.) finished three weeks at McVickers with $23,800 (85%) for the last seven days. The Castle jerked "Cock o' the Walk" (Sono Art-World Wide) when it managed only $1,800 (65%) from Friday to Monday. "Hell's Island" (Columbia), which replaced it, got $2,000 in three days of mid-week for a rating of 160%.

Estimated takings:

"COCK O' THE WALK" (Sono Art-World Wide)
CASTLE—(300), 60c. 4 days. **Other attractions:** Univ. newsreel. **Gross:** $1,800. **Rating:** 65%. Replaced by "Hell's Island" (Col.). First 3 days. **Gross:** $2,000. **Rating:** (based on midweek play dates) 100%.

"MANSLAUGHTER" (Paramount)
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. **Gross:** $49,300. **Rating:** 105%.

"WHAT MEN WANT" (Univ.)
GARRICK—(1,165), 50c-75c, 1st week. **Other attractions:** Newsreel, novelty short. (Playing "adults only.") **Gross:** $6,300. **Rating:** 90%.

"DAWN PATROL" (F. N.)
McVICKERS—(2,284), 35c-85c, 3d and final week. **Other attractions:** Comedy, newsreel, "Animal Crackers" (Para.) replaced. **Gross:** $23,800. **Rating:** 85%.

"WILD COMPANY" (Fox)
(2nd time in Loop)
MONROE—(962), 25c-40c. 7 days. **Other attractions:** 30 minutes of newsreel, comedy. **Gross:** $4,500. **Rating:** 75%.

"WAY OF ALL MEN" (F. N.)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, headed by Helen Kane, organ, comedy, newsreel, novelty short. **Gross:** $43,800. **Rating:** 105%. ("Boop-a-doop" girl credited with draw.)

"SONG OF THE FLAME" (W. B.)
ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** 3 Vitaphone acts, newsreel. **Gross:** $5,600. **Rating:** 73%.

"GRUMPY" (Paramount)
PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, newsreel. **Gross:** $24,600. **Rating:** 102%.

"COMMON CLAY" (Fox)
ROOSEVELT—(1,591), 35c-85c, 3d week. **Other attractions:** Cartoon, musical short, newsreel. Playing "adults only." **Gross:** $21,000. **Rating:** 102%.

"QUEEN HIGH" (Paramount)
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, newsreel. **Gross:** $23,500. **Rating:** 90%.

"HOLIDAY" (Pathe)
UNITED ARTISTS—(1,700), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel. **Gross:** $27,500 **Rating:** 125%. "Hell's Angels" (U. A.) set to follow

"RAIN OR SHINE" (Col.)
WOODS—(1,166), 35c-75c, last 7 of 12-day run. **Other attractions:** Cartoon, newsreel, novelty short. **Gross:** $14,700. **Rating:** 122%. "Little Accident" (Univ.) replaced in midweek. **Gross:** (first 3 days) $10,000. **Rating:** 190%. (Playing "adults only.")

My, What Long Legs!

"My father was even taller than Gary. I can see him now—he used to stand beside his horse, with one foot on the ground, and the other thrown over the saddle. And Gary does the same thing," he chuckled wickedly. "That's what gets the women."—*From Motion Picture Magazine.*

You mean that's what gets the horses. —*New Yorker.*

"Common Clay" Wows "Philly" Takes $34,000

Philadelphia — Local houses evaded the warm weather curse by hanging up some of the most remarkable figures of the generally quiet season. The highlight was the high gross scored by "Common Clay" at the Fox. Picture grabbed off $34,000, highest figure since "Hot for Paris" and enough to warrant its being held for a second week. In addition to good notices the picture received, gross was unmistakably aided by extensive radio campaign put on by local Fox organization under direction of Mrs. Ella Waters, Philadelphia clubwoman.

The Fox business helped to bolster the Stanton next door with overflow, giving "Big House" $12,000 or a 120% rating for its fourth week. Fifth week now is running with a sixth practically assured. "Raffles" cleaned up at the Boyd for $22,000, or 120% for its first full week. With Will Osborne and his band as stage headliners, Mastbaum grossed $40,000, or average business. "Bright Lights" was the picture.

Estimated takings:

"BRIGHT LIGHTS" (F. N.)
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Will Osborne and band to head stage show, "Sky High." Other entertainers included Maude Hilton, Connie Almy, Paul and Ferrell. Charlie Kaley remains as m.c. and Creatore is held over for second week as guest conductor of the orchestra; newsreel. **Gross:** $40,000. **Rating:** 100%.

"COMMON CLAY" (Fox)
FOX—(3,000), 40c-50c-75c, 6 days. **Other attractions:** Fanchon and Marco's idea "Trees" with Jack McBride, Flora Clark, Kathleen Goodwin and others; Movietone news. **Gross:** $34,000. **Rating:** 140%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
STANLEY—(3,700), 35c-50c-75c, 3 days. **Other attractions:** Paramount news, Vitaphone Variety. **Gross:** $12,000. **Rating:** 150%. **"Holiday"** played first three days of the week. **Gross:** $6,000. **Rating:** 66%.

"MAN FROM WYOMING" (Para.)
EARLE—(2,000), 25c-75c, 6 days. **Other attractions:** Jay Mill's stage revue, "Silver Revue," with George Dewey Washington, Wilton and Weber, Chotz Bemis, Roma Brothers, Littlefield Girls; Universal news. "Potters" comedy. **Gross:** $19,000. **Rating:** 105%.

"RAFFLES" (U. A.)
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** M-G-M news, Fitzpatrick Travelogue. **Gross:** $22,000. **Rating:** 120%.

"BIG HOUSE" (M-G-M)
STANTON—(1,700), 25c 65c, 6 days. **Other attractions:** Newsreel, Vitaphone Variety, Charlie Kerr's radio orchestra. Fourth week. **Gross:** $12,000. **Rating:** 120%.

"RECAPTURED LOVE" (Warners)
KARLTON—(1,000). 40c-50c. **Other attractions:** Newsreel, Charley Chase comedy. **Gross:** $4,000 **Rating:** 80%.

Powell, Haines Head Seattle's Big Money Bills

Seattle—Two of the screen's most popular male players divided first-run honors here this week at opposition chain houses. William Powell in "For the Defense" at the Paramount and William Haines in "Way Out West" at the Fox Fifth Ave., came within a couple of hundred dollars of each other in gross receipts, both being well over the 100% figure.

Hot weather kept many patrons at the beaches and in parks, but the presence of the Pacific fleet in local waters meant added revenue from the sailors on shore leave. "Bride of the Regiment" at the Metropolitan went the way of all filmusicals of late and hit a distinct low.

Estimated takings:

"HELL'S ANGELS" (U. A.) 3rd and final week
FOX—(2,450), 25c-35c-50c-75c-$1, 7 days. **Other attractions:** Fox Movietone news, Owen Sweeten and Fox band, James Hall in person. **Gross:** $11,750. **Rating:** 110%.

"WAY OUT WEST" (M-G-M)
FOX FIFTH AVE.—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fox Movietone news, Fanchon-Marco stage unit, Fashion news. **Gross:** $15,135. **Rating:** 112%.

"BRIDE OF THE REGIMENT" (F. N.)
METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount cartoon, Educational comedy, Paramount news. **Gross:** $3,500. **Rating:** 60%.

"FOR THE DEFENSE" (Paramount)
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount news, Clausen and band, Jess Felleman (sailor) in concert. **Gross:** $15,000. **Rating:** 125%.

Pop Features at Ottawa Pushes All Receipts Skyward

Ottawa—Popular features and unseasonably cool weather combined to give Ottawa theatres plenty business during the week with "Holiday" at the Regent and "Let's Go Native" at Keith's notching 100% for their respective runs. "Holiday" was top insofar as receipts were concerned with $6,-100 for the six days. "Let's Go Native" drew $4,900 for the three days at Keith's. No feature fell below 80% for the week and managers were happy.

Estimated takings:

"HOLIDAY" (Pathe)
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Movietone news, "Accidents Will Happen," (comedy); orchestra. **Gross:** $6,100. **Rating:** 100%.

"LET'S GO NATIVE" (Para.)
KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, "Two Fried Eggs," (comedy); "Vanity," (sketch). **Gross:** $4,900. **Rating:** 100%.

"BORN RECKLESS" (Fox)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news, "Barber Shop Chord," "Beauties." **Gross:** $2,700. **Rating:** 80%.

"SWEETHEARTS AND WIVES" (F. N.)
AVALON—(990), 25c35c, 3 days. **Other attractions:** Movietone news, "Radio Kisses," (comedy); Krazy Kat cartoon. **Gross:** $1,200. **Rating:** 90%.

"HOT CURVES" (Tiffany)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Voice of Hollywood, Carlena Diamond, harpist; technicolor "Parisian Nights." **Gross:** $3,200. **Rating:** 85%.

"THE SEA BAT" (M-G-M)
KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, "Fit to be Tied," (comedy); "Music Shop." **Gross:** $4,400. **Rating:** 95%.

"ROYAL ROMANCE" (Columbia)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Movietone news, "Real McCoy," (comedy); "Farewell Blues"; Phil Spitalny's band. **Gross:** $1,100. **Rating:** 85%.

125% Clicked by 'Sins of Children' In Kansas City

Kansas City—Opening this week under new management and with a return of vaudeville in the Fanchon and Marco units, the Pantages hit top with a 125% rating and a gross of $14,500. The picture was M-G-M's "Sins of the Children."

A rating of 115% was knocked off at the Uptown on Fox's "Not Damaged," which grossed $6,900. "All Quiet on the Western Front," playing its second week at popular prices, ran up 115% at the Royal with a gross of $5,200. First National's "Sweethearts and Wives" at the Mainstreet was reported as 110%, with a gross of $16,500. Average business was reported at the Midland, where Metro's "Way out West" brought in $13,000. At the Newman the business was also average on the week with Paramount's "Sap from Syracuse," which drew $9,500.

Estimated takings:

"SINS OF THE CHILDREN" (M-G-M)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, Pathe short, "Vagabond"; Fanchon and Marco "Rose Garden" idea. **Gross:** $14,500. **Rating:** 125%.

"NOT DAMAGED" (Fox)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Pathe comedy, "Mind Your Own Business"; Oswald cartoon; Universal news. **Gross:** $6,900. **Rating:** 115%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

ROYAL—(900), 25c-50c, 7 days. (Second week of picture in Kansas City.) **Other attractions:** Paramount news. **Gross:** $5,200. **Rating:** 115%.

"SWEETHEARTS AND WIVES" (F.N.)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news and five acts vaude headlining Lulu McConnell. **Gross:** $16,500. **Rating:** 110%.

"WAY OUT WEST" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** M-G-M short, Boy Friends in "Doctor's Orders"; Columbia screen snapshots; Columbia Silly Symphony, "Frolicking Fish." **Gross:** $13,000. **Rating:** 100%.

"SAP FROM SYRACUSE" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Johnny Perkins in "Lady, You Slay Me"; Mack Sennett's "Hello, Television"; fantasy, "A Flower Boat"; Paramount news. **Gross:** $9,500. **Rating:** 100%.

Bancroft's New Lead

Hollywood—Jessie Royce Landis, stage actress, has been signed by Paramount for the lead opposite George Bancroft in his next talker. Rowland V. Lee will direct this picture which is being made from an original story by William Slavens McNutt and Grover Jones.

Retakes on "Remote Control"

Hollywood—M-G-M has decided to shoot several new sequences and make numerous retakes on "Remote Control," William Haines' latest talker. Nick Grinde will direct the new scenes.

Wise Guy

The village blacksmith of Platt City, Neb., has closed his shop and is opening a motion picture palace.

Which prompts Jake Falstaff to pull this line: "For a man who doesn't want to waste his long experience with Nebraska mules, the show business is practically the only out."

Shootin' the Works

Sid Skolsky relates the Fred C. Cole yarn about the small time movie producer who sold his company in one of those many mergers and came into the big money for the first time in his life.

This producer decided that now he and his wife would live the way they had been dreaming about for years. He immediately purchased a town car, a few diamonds for the wife and started for Southampton to spend the summer. He stopped at the most expensive hotel there and rented a suite of rooms. He was making certain to let every one know that he had money.

The second day there his wife went in swimming and had to be carried out by the lifeguards. They had just managed to save her and were working over her furiously when the producer reached the scene.

"How is she?" he asked excitedly.

"Not so good," replied one of the guards. "I'm afraid we'll have to give her artificial respiration."

"No—no—" sputtered the producer. "No, you don't! You give her the real thing, I can afford it!"

All Hit Par in Cleveland; Top To "Romance"

Cleveland — Big pictures drew heavy business here. With "Romance," "Manslaughter," "Queen High" and "Man from Wyoming" showing for the first time, and Benny Rubin appearing in person at the Palace, all downtown houses were well satisfied with results. A break in the hot weather also helped considerably.

Estimated takings:

"ROMANCE" (M-G-M)

STILLMAN—(1,900), 7 days, 40c-75c. **Other attractions:** "Pups in Pups" (M-G-M); "Fiddlin' Around," (Columbia); Fox Movietone news. **Gross:** $22,500. **Rating:** 150%.

"MANSLAUGHTER" (Paramount)

ALLEN—(3,300), 7 days, 30c-60c. **Other attractions:** "College Hounds," (M-G-M); "Bombay, Gateway to India," (Standard Film); Hearst Metrotone news. **Gross:** $17,000. **Rating:** 120%.

"QUEEN HIGH" (Paramount)

STATE—(3,400), 7 days, 30c-60c. **Other attractions:** "Murder Case of Laurel and Hardy," (M-G-M); "Frogs Vases," (Felix cartoon, Fischer Film); Paramount news. **Gross:** $18,500. **Rating:** 108%.

"MAN FROM WYOMING" (Paramount)

RKO PALACE—(3,600), 7 days, 35c-75c. **Other attractions:** "Ham Berger and His Horse Radish," (Columbia); "Never Strike Your Mother," (Columbia); "Swell People," (Pathe); Pathe news. On the stage, Benny Rubin. **Gross:** $22,000. **Rating:** 110%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

RKO HIPPODROME—(4,500), 7 days, 35c-75c, 2nd week. **Other attractions:** Fox Movietone news. **Gross:** $15,000. **Rating:** 110%.

"SHADOW OF THE LAW" (Para.)

KEITH'S EAST 105TH—(2,200), 7 days, 25c-50c. **Other attractions:** Pathe news, Sportlight, (Pathe); "Big Hearted" (Pathe). **Gross:** $14,000. **Rating:** 116%.

Paramount Signs Two

Hollywood—Oliver H. P. Garrett, author, and Max Marcin, dramatist and director, have signed new term contracts with Paramount as writers. Garrett has been identified with the writing of the latest William Powell productions, while Marcin has written and produced numerous Broadway hits.

Garbo Warms the Criterion Till at Oklahoma City

Oklahoma City—Garbo fans forgot the hot weather and turned out en masse last week, bringing good money $7,000, on "Romance," or 115%, to the Criterion. "Dawn Patrol" which was scheduled for two weeks at the Midwest flopped and was withdrawn and Will Rogers in "So This Is London," substituted. The Fox picture held up well, to the tune of $7,000 and all patrons were pleased. "Anybody's War" was the Capitol draw with the stage as a very good filler. The final count, due to the excellent playing of Moran and Mack, hit $6,500, rating 115%. "Road to Paradise" clicked at $5,000 and 110% at the Liberty, "Wedding Rings" at the Empress was below par at 85%. "The Sap," with RKO vaudeville, earned $2,800 and 90% at the Orpheum for 4 days.

Estimated takings:

"ROMANCE" (M-G-M)

CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, Belvedere male quartete, Allman Timberg in "The Love Boat," preview "Romance Out West." **Gross:** $7,000. **Rating:** 115%.

"SO THIS IS LONDON" (Fox)

MIDWEST—(1,500), 25c-60c, 7 days. **Other attractions:** "Sinking in a Bath Tub," "Jazz Rehearsal." **Gross:** $7,000. **Rating:** 115%.

"ANYBODY'S WAR" (Para.)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Jimmie Barry in "Meek Mr. Meek," "Dizzy Dishes," Paramount screen song. **Gross:** $6,500. **Rating:** 115%.

"ROAD TO PARADISE" (F.N.)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox news. Ann Pennington in "Hello Baby." **Gross:** $5,000. **Rating:** 110%.

"WEDDING RINGS" (F.N.)

EMPRESS—(1,200), 25c-50c, 7 days. **Other attractions:** Universal news, comedy, "Play Boy." **Gross:** $4,000. **Rating:** 90%.

"THE SAP" (W.B.)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Kinograms, RKO vaudeville. **Gross:** $2,800. **Rating:** 90%.

"PARADISE ISLAND" (Tiffany)

ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Kinograms news, Fanchon & Marco's Manila Bound "Idea." **Gross:** $2,600. **Rating:** 95%.

Adopts New Policy

Terre Haute, Ind.—Vaudeville and sound pictures were inaugurated recently at the Liberty. The theatre will remain open a few days and then will close for minor changes incidental to the inauguration of the new policy. The vaudeville policy will consist of three acts together with a feature talking picture. The programs will be changed Sundays and Wednesdays and an attempt will be made to put the program over without any change in admission prices.

McWade's New Assignments

Hollywood—Robert McWade's most recent assignments include a part in "Luxury" for Fox and a role in "Cimarron" at R-K-O. He is working at Fox at the present time.

Big Shot

Hamilton, O.—It now looks as if John Schumacker, house manager of the Rialto, is to be the "big shot" figuratively and literally. Schumacker was nominated for sheriff by an overwhelming majority at recent primaries, and hopes to wear to coveted five-pointed star on his bosom after the regular election.

The Breaks

Hollywood—While on location at the Hollywood fire station filming scenes using nets, ladders, hose and other equipment, the Continental Talking Plays filming "The Fourth Alarm," was forced to suspend shooting when a real fourth alarm came in and the Hollywood firemen were called into downtown Los Angeles to help fight a huge warehouse blaze. The company figured they were going to lose a half day's shooting until a cameraman someone had sent to the real fire returned with shots that were far better than the company had planned getting.

As yet no settlement with the fire insurance company for use of "the hall" has been made.

F-P Reopening At Toronto Aids Powell Hit Top

Toronto—The feature of the week in Toronto was the reopening of the Uptown theatre, key house of Famous Players chain in the Dominion. The Uptown, with a stage presentation and William Powell in "For the Defense," crashed through with $17,500 for the week's takings, which meant 115%. A new cooling system helped.

"Song O' My Heart," held over at the Tivoli for a second week, dropped to 85% rating but it was fairly good at $11,000 for a house with 1,600 seats. The Imperial, largest in town, scored heavily with "Sap from Syracuse," receipts being $15,200 or 90%, which was a good start for Tom Daly as new manager. Weather was cool and mostly fair.

Estimated takings:

"FOR THE DEFENSE" (Para.)
UPTOWN—(3,200), 35c-80c, 6 days. **Other attractions:** Stage presentation, "Lines and Spaces"; orchestra, Andy Clyde comedy, "Hello Television"; Mickey Mouse, "Fiddling Around"; Movietone news. **Gross:** $17,500. **Rating:** 115%.

"SONG O' MY HEART" (Fox) 2nd week
TIVOLI—(1,600), 30c-60c, 6 days. **Other attractions:** "Fit to be Tied," (comedy); Mickey Mouse, "The Fire Fighter"; Movietone news. **Gross:** $11,000. **Rating:** 85%.

"SAP FROM SYRACUSE" (Para.)
IMPERIAL—(3,600), 30c-60c, 6 days. **Other attractions:** Lloyd Hamilton in "Prize Puppies"; five vaudevil e acts, Pathe "Old-Time" news, news special showing visit of R-100. **Gross:** $15,200. **Rating:** 90%.

"HE KNEW WOMEN" (RKO)
HIPPODROME—(2,600), 30c-60c, 6 days. **Other attractions:** Five RKO vaudeville acts, cartoon comedy, Universal news, Grantland Rice Sportlight. **Gross:** $13,500. **Rating:** 85%.

"LET US BE GAY" (M-G-M)
LOEW'S—(2,200), 35c-65c, 6 days. **Other attractions:** Five vaudeville acts, comedy, news. **Gross:** $12,000. **Rating:** 85%.

Yarbrough Goes to Cincy

Fort Wayne, Ind.—Edmond D. Yarbrough, manager of the Palace here, a division of R-K-O, has been transferred to Cincinnati. He has been here since the first of the year. The three R-K-O theatres will continue under the direction of Len S. Brown, general manager, who came here recently from Madison, Wis., where he was manager of the Capitol Theatre. Yarbrough will work under the supervision of J. L. McCurdy, division manager of R-K-O.

Big Time in Old Town Sends B. O. Figures Skyward

Portland—"Greater Talkie Season's" promises were more than carried out, and brought out thousands to see and hear the lavish outdoor carnival celebration and excellent screen fare. Merchants' windows vied with the four blocks of street decorations and enhanced by the veritable sea of neon and other lighting were a magnet for huge crowds.

Another really worth while screen offering at Fox Broadway, "Common Clay," with Constance Bennett, plus an unusually snappy Fanchon & Marco's Cadet Idea, and Don Wilkins and band boys in novelty musical numbers, was a well-rounded show which grossed $15,400, rating 151%.

Estimated takings:

"COMMON CLAY" (M-G-M)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Cadets" idea, including Milee Sisters, Rognan & Trigger and Sunkist Ensemb'e; Don Wilkins and Kenin's band; Fox Movietone news. **Gross:** $15,400. **Rating:** 151%. (Personal appearance of Leo the Lion.)

"JOURNEY'S END" (Tiffany)
HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Fox Movietone news, Vitaphone acts. **Gross:** $14,400. **Rating:** 140%.

"ANYBODY'S WAR" (Paramount)
PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days. **Other attractions:** Mme. Rubenstein beauty parlor in lobby. On stage: "Varieties of 1930," Phil Lampkin and band, Fred Sanbon, Elsie Rythm Girls, exploitation. **Gross:** $13,300. **Rating:** 135%.

"LET US BE GAY" (M-G-M) 2nd Week
FOX UNITED ARTIST—(945), 25c-50c, 7 days. **Other attractions:** Metro Acts, Hollywood Varieties, Fox news, personal appearance Leo-Lion. **Gross:** $12,000. **Rating:** 120%.

"GRUMPY" (Paramount)
RIALTO—(1,498), 35c-50c, 7 days, midnight show. **Other attractions:** Paramount news, comedy, "Resolutions," Fitzpatrick Travel Talk. **Gross:** $9,600. **Rating:** 105%.

"Quiet" Re-Play Breaks State's Record, Omaha

Omaha—Moved to the State for its second week, "All Quiet on the Western Front" set a pace for others to follow when it broke the house record at 200%. The take amounted to $8,700, with the scale boosted from 40 to 60 cents.

As usual here, Ronald Colman didn't fail to do business. His "Raffles" at the Paramount hit 110% for $8,800. "Dawn Patrol" at the Orpheum, aided by Baby Rose Marie and Lander Brothers on the stage, got $15,225, or 105%.

Estimated takings:

"ALL QUIET ON THE WESTERN FRONT" (U.)
STATE—(1,200), 35c-60c, 7 days. **Other attractions:** Universal news, comedy and novelty. **Gross:** $8,700. **Rating:** 200%.

"RAFFLES" (Para.)
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Universal news, organ, shorts. **Gross:** $8,800. **Rating:** 110%.

"DAWN PATROL" (F.N.)
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Baby Rose Marie, topping four act RKO bill, Pathe news, shorts. **Gross:** $15,225. **Rating:** 105%.

"A YOUNG MAN FROM WYOMING" (Para.)
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Bert Gordon on the stage with two Publix acts, house ballet, Billy Meyers and band, Paramount news, shorts. **Gross:** $9,500. **Rating:** 100%.

Windstorm a la Hollywood

Our ever-productive spy service in Hollywood reports that an author out there was reading to his producers the dialogue he had written for a picture. He came to a point where one of the characters was supposed to say "Chester, you are a buffoon." Here one of the executives held up his hand. "We got to change that," he said. "Nobody would know what a buffoon was; maybe sailors would, but not the average man." This confounded the author, but he gathered himself and asked "Why sailors?" "They're always running into them, ain't they?" explained the producer. "Whirlwinds, cyclones, buffoons..."

New Yorker.

Montreal 'Frogs' Get Behind All French Program

Montreal—One week of all-French pictures at the Capitol was plenty—but it was okay as a novelty and experiment combined. A French feature, "Un Trou de le Mur," sponsored by Paramount, and French shorts brought $12,000 to the box office, mostly from French-speaking residents, and this represented 85%.

"Song O' My Heart" was not considered good enough for a hold-over at the Palace, although it did register $14,500 (100%) including a midnight preview at 75c. The local surprise of the week was the decision to continue "One Embarrassing Night" at the Princess for a week after it had been ballyhooed as the best British film comedy of the year. It clicked at $9,300 at that, meaning 95%. "Around the Corner" was the strong point at the Imperial for $7,800 or 90%. Weather was cool and fair.

Estimated takings:

"UN TROU DE LE MUR" (French-Para.)
CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** "Amies de Pension," (comedy); "Clowneries," (comedy); "Clinque Musicale," (French novelty); orchestra directed by Cherniavsky. **Gross:** $12,000. **Rating:** 85%.

"SONG O' MY HEART" (Fox)
PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Movietone news, comedy, cartoon reel. **Gross:** $14,500 (extra midnight show). **Rating:** 100%.

"ONE EMBARRASSING NIGHT" (M-G-M)
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Chinatown Fantasy," (mus.cal reel); cartoon comedy, Metrotone news, Universal news. **Gross:** $9,300. **Rating:** 95%. (Held over.)

"PRINCE OF DIAMONDS" (Columbia)
LOEW'S—(3,000), 40c-99c, 7 days. **Other attractions:** Five vaudeville acts, Pathe news, cartoon comedy, Edmund Sanborn Symphonists. **Gross:** $12,500. **Rating:** 85%.

"AROUND THE CORNER" (Columbia)
IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Six RKO vaudeville acts, Paramount news. **Gross:** $7,800. **Rating:** 90%.

"MEDICINE MAN" (Tiffany)
STRAND—(750), 25c-44c, 7 days. **Other attractions:** "Second Floor Mystery," (Warners) double feature; Lloyd Hamilton comedy. **Gross:** $4,800. **Rating:** 80%.

Powell's Next "New Morals"

Hollywood—"New Morals," by Frederick Lonsdale, will serve as William Powell's next starring vehicle, Paramount officials have announced. Ludwig Berger will direct the talker upon completion of the French production, "La Petit Cafe," which stars Maurice Chevalier. Powell is expected back from his European trip within the next few weeks.

Battle of Red Tape Is Waged In Vancouver

Vancouver—While three Vancouver theatres have been "officially" closed by Joseph Walter, provincial censor, acting on the advice of the fire marshal that they were operating with men not properly licensed, these houses are still doing business.

Through the situation, which assumes proportions of a deadlock, runs a length of red tape which is rapidly tying itself into a firm official knot.

Fire Marshal Thomas, who issued the order, stated responsibility for further action rested with the chief of police. The chief had been notified in writing. It was more or less a test case, he said.

Hector Quagliotti-Romano, owner of the Colonial, which with the Royal and Columbia came under the closing order, closed his show in the forenoon, following receipt of the order. He reopened on legal advice and intends to continue operating, he said.

Refused to Sign Contract

John Dawson, president of the Independent Theatres Owners' Association, declared the suspension directed against the three theatres arose out of the action of the American Federation of Labor in ordering a walkout of projectionists from independent theatres when the owners refused demands that they sign a year's contract.

"About four months ago, a committee of our association sent to Victoria and gained the permission of the provincial government to use second-class projectionists as assistants to first-class operators in houses of 17½ amperage, and third-class men with second-class operators in houses under this amperage," Dawson explained.

"However, Thomas rescinded the permission and we have been operating according to his dictate until the emergency of the walkout forced the independent houses to fall back on the privilege granted earlier by the government, when the owners were unable to get in touch with Thomas.

Resent U. S. Interference

"We did not feel that we could sign the contracts demanded by the union as we have been paying the men their own scale of wages and most of them have been employed for the past 15 years without contracts. We think the suspension order does not show a fair spirit to the smaller theatre owners and we have wired the lieutenant-governor to intercede. We do not want to cut wages, but we want regulations to allow us to operate our own theatres without the American Federation of Labor dictating our policy from across the line," Dawson declared.

"I have no desire to cut wages of my operators, but I absolutely refuse to tie up with a year's contract when the trend of the picture business at the present time does not warrant such procedure. I have been paying $260 per week for four first-class operators when only two first-class men and two helpers are needed."

Here's the Makings

One of the country's best—and most respected—press agents described to a NEWS reporter the ideal press agent as one who, "regardless of salary, first becomes a loyal and faithful member of the newspaper fraternity before he strives to successfully serve his employer." If he doesn't measure up to a "faithful and loyal" standard in newspaper row, then his word on a yarn isn't worth the "powder to blow it across the street," said this p. a.

Double Run of Marx Film Takes Top Boston Kale

Boston—The Four Marx brothers in "Animal Crackers" pushed the Publix Uptown and Olympia theatres well above par with ratings of 115% and 120% for the week and a total gross from the two houses of $31,500.

The sudden change from hot to unseasonably cold weather had no great effect on box office receipts, town enjoying its second big week in succession at all theatres. Another week here with similar grosses will turn August from the customary category into one of the best months of the entire year.

"Little Accident" which threatened box office marks during its first week at Keith Memorial, was held over for a second week and did a business of $24,000 for 105%. This is only the second film which has been held for an extra week since this theatre opened two years ago.

"Dawn Patrol" which netted the day-and-date Olympia and Uptown theatre the previous week on the same sum as is credited to "Animal Crackers" this week, was shifted to the Scollay Square where it rated 100% for a $14,000 gross. Paramount's "Grumpy" hit 110% for $33,500.

Estimated takings:

"GRUMPY" (Para.)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, "Garden of Girls"; comedy, Paramount news, lounge dancing. **Gross:** $33,500. **Rating:** 110%.

"FALL GUY" (RKO)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKOlians, Sportlight, Pathe news. **Gross:** $21,000. **Rating:** 115%.

"LITTLE ACCIDENT" (Univ.)

KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $24,000. **Rating:** 105%. (Second week.)

"WAY OUT WEST" (M-G-M)

LOEW'S STATE—(3,700), 25c-50c, 7 days. **Other attractions:** Our Gang comedy, Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"OUR BLUSHING BRIDES" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $21,000. **Rating:** 105%.

"DAWN PATROL" (F. N.)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $14,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Para.)

(Playing day and date with Uptown)

OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $18,000. **Rating:** 120%.

"ANIMAL CRACKERS" (Para.)

(Playing day and date with Olympia)

UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $13,500. **Rating:** 115%

Draws Audience From 100 Mile Radius in West

Hollywood—Theatre managers whose heavy competition is generally only a few blocks away should envy some of the exhibitors in Arizona.

Out there 100 miles is just a nice evening's ride.

At Winslow, J. H. Pike operates the Rialto, a neat little Publix house.

His nearest competition to the west is Flagstaff, 60 miles away. The nearest on the east is Gallup, N. M., 140 miles away. There is no competition to the north, as the Utah line lies 200 miles distant with no towns between, and Phoenix on the south is across the mountains, which prohibit much travel.

Pike states that it is a daily occurrence to see a family from some trading post or village 100 miles away draw up at the theatre in time for the first show.

Speedy Patrons

"They merely eat their dinner an hour earlier, leap into the family flivver and scoot across the desert at 60 per. The kids sleep on the way home and every one has a great time," Pike stated.

Roy Drachman at Tucson has much the same sort of clientele. He has several regular customers to whom he mails weekly programs in Nogales, 60 miles away, Bisbee, 104 miles distant, and other mining centers equidistant. Drachman and Pike both stated that a portion of the audience was usually made up of cowpunchers who in their high-heeled boots and 12-gallon hats were the counterparts of those they saw on the screen.

They seemed to enjoy most the riding and thrills provided by the actors who mimic their own lives. The average life of a cowhand is pretty dull and the lads get a kick out of seeing their Hollywood "cousins" thwart the villains and rescue the fair damsels.

Hop for the Hopis

Drachman related that one of the biggest kicks he has had was when he showed "Way Out West" a few weeks ago. In one sequence two Hopi Indians are shown conversing rapidly. The Hopis in the audience rocked with laughter at what their tribesmen said. More Hopis came for the next showing and by the final run of the picture every Hopi in the vicinity had viewed the scene and laughed throughout the remainder of the film.

None of them would disclose to Drachman what it was that the screen Indians had said to each other, but from the reaction the manager figured it must be some crack about the silly white people and their picture making.

Former Showman a Suicide

St. Louis—Frank Calhoun, 73, former owner of the Robin, committed suicide here. Despondency due to business reverses was the cause attributed.

Distributor Draft of Proposed Contract

HERE is the final text of distributors' proposed standard licensing agreement, completed by them following the Atlantic City meetings of the "5-5-5" conference, held early in July, at which proposed changes in the agreement were drafted by distributors, the M. P. T. O. A. and Allied States Association. There still are a number of controversial points to be settled, it is understood.

There are two forms to the agreement, a "long" and "short." The former, appearing below, is immediately followed by the "short" agreement:

Agreement of license under copyright of the motion pictures distributed by the distributor for exhibition at the theatre of the exhibitor respectively named and specified in a Short Form License Agreement (hereinafter referred to as the Short Form) containing the Schedule hereinafter referred to, and in which Short Form by reference hereto there shall be deemed incorporated and made a part thereof all of the provisions of this Standard License Agreement as if therein fully set forth. This agreement of License and said Short Form shall be for all purposes deemed one complete and single instrument.

WARRANTY AS TO FORM

The distributor warrants that this license agreement contains all of the provisions of the twenty-six (26) numbered articles of the "Standard License Agreement" recommended by the Motion Picture Producers and Distributors of America, Inc.; the Motion Picture Theatre Owners of America and the Allied States Association of Motion Picture Exhibitors, an authenticated copy of which has been filed with each of said organizations. That any and all additional provisions are not inconsistent with or in contradiction of the provisions of said numbered articles and are printed or written in the Schedule of the Short Form under the caption "Added Articles"; and that any such added provision shall be deemed to have been so added after the date of the recommendation of this form of Standard License Agreement, to conform with the distributor's own business policy.

LICENSE AND TIME AND PLACE OF EXHIBITION

First: Subject to the terms and conditions hereinafter stated, and those specified in the Short Form in which by reference hereto all the provisions hereof shall be deemed incorporated therein, the distributor hereby grants to the exhibitor and the exhibitor accepts a limited license under the respective copyrights of the motion pictures designated and described in the Schedule of the said Short Form all the provisions of print shall be deemed to include the records, discs and any other device which by this reference thereto are made a part hereof as if herein fully set forth; and if in such Short Form it is provided that this license is for sound motion pictures, under any copyright of any matter included in any sound recorded therefor, to exhibit publicity said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of successive days and for the sums in the said Schedule specified and for no other use or purpose. Each such license so to reproduce such recorded sound is granted upon the exhibitor's express warranty and upon condition (a) that the sound reproducing equipment in the said theatre will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality whether recorded upon a print or upon records, discs or other similar devices; and (b) if copyrighted musical compositions are included in such recorded sound, the exhibitor now has or will have at the date or dates of the exhibition of each of such motion pictures and the reproduction of such recorded sound, an effective license from the copyright proprietor or from any licensee of the copyright proprietor to peform publicly the said copyrighted musical compositions. The distributor reserves the right to record the sound for reproduction in synchronism with the exhibition of said motion pictures or any of them on the print thereof or on records or discs as the distributor may from time to time determine, provided that if the sound reproducing equipment in said theatre will reproduce sound recorded only on prints or only on discs, as represented and specified by the exhibitor in the Short Form, then upon written notice to the exhibitor of the recording of such sound only by means other than that specified in the Short Form, the exhibitor shall have the right to cancel this license agreement as to all motion pictures affected by such other method of recording upon written notice to such effect given to the distributor not later than fourteen (14) days after the receipt by the exhibior of he said notice of the distributor and upon the giving of such notice by the exhibitor the license as to each such picture shall terminate and revert to the distrihutor. If, however, the sound reproducing equipment in said theatre is thereafter during the term hereof changed by the exhibitor and as then changed reproduces sound recorded by such other method of recording, the exhibitor's notice of cancellation shall be deemed revoked and the license of the said motion pictures affected thereby reinstated upon written notice to such effect by the distributor, provided that said motion pictures shall not have been in the meantime licensed to another exhibitor for the same run in the same locality as that granted to the exhibitor and specified in the Short Form.

If more than one theatre is designated no motion picture is licensed hereunder for exhibition at more than one of such theatres unless otherwise specifically agreed upon in the Short Form.

Provided this license is for sound motion pictures and the recorded sound is not recorded upon a print, all references hereinafter made to a upon which sound is recorded for reproduction in synchronism with the exhibition of a print.

PAYMENT UPON PERCENTAGE BASIS

SECOND: (a) If the license fee or any part thereof, of any of said motion pictures shall be computed upon the exhibitor's receipts, or any part thereof, the exhibitor shall deliver to the distributor at the end of each day's exhibition a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each motion picture for which payment is so required to be made, signed by the exhibitor or the exhibitor's manager and the exhibitor's cashier or treasurer, which statement shall include such additional facts and figures, if required in the Schedule, for the determination of the license fee. Should the distributor so require, such itemized statement shall be made upon forms furnished by the distributor. Upon the exhibition date or dates of each motion picture an authorized representative of the distrihutor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine all entries relating to such gross receipts and such facts and figures in all the exhihitor's books and records, and if hereunder it is provided that the exhibitor make certain expenditures and/or deductions, to examine all entries relating to such expenditures and/or deductions. The distributor, or its authorized representative, also shall have access for a period of four (4) months after the receipt by the distributor of each such statement, to all entries in all of the exhibitor's books and records relating to such gross receipts, expenditures and/or deductions and such facts and figures for the purpose of verifying such statement. The distributor agrees, unless such representative is an employee of the distributor or employed as a checker, not to employ as a representative for such purpose any person a resident of or employed in the place where the said theatre is located, other than a person engaged in business as an accountant. The distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

LIQUIDATED DAMAGES FOR BREACH IF LICENSED UPON PERCENTAGE BASIS

(h) If the license fee or any part thereof, of any of said motion pictures shall be computed either in whole or in part, upon a percentage of the admission receipts of said theatre or any part thereof or upon a percentage of such receipts and a fixed sum and if the exhibitor fails or refuses to exhibit any such motion picture as herein provided, the exhibitor shall pay to the distributor as liquidated damages for each day that the exhibitor fails or refuses to exhibit such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty (30) operating days immediately prior to the date or dates when said motion picture should have been so exhibited, hereunder or, as the case may be, equal to such percentage of said average daily gross receipts plus such fixed sum provided, however, that if the exhibitor shall exhibit such motion picture for less than the full number of days provided for in the Short Form, for each day less than the said full number of days, the sum equal to sixty-five per cent (65%) of the gross receipts of said theatre during the last day of the exhibition thereat of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the exhibitor to the distributor upon demand therefor.

TERM

THIRD: The term of this agreement shall begin with the date fixed or determined as hereinafter provided for the exhibition at the said theatre of the first motion picture deliverable heerunder and shall continue for a period of one year thereafter unless otherwise in the Short Form provided; or unless any of the motion pictures shall not be available for exhibition hereunder during said period of one year by reason of the provisions of Article Eighth hereof, then the said one year term shall be deemed to be extended to the date of the expiration of the period of protection, if any, granted in respect to the last of said motion pictures deliverable hereunder and if no period of protection shall have been granted then to the last date of exhibition hereunder of such last motion picture.

DELIVERY AND EXHIBITION OF PRINTS

FOURTH: (a) The distributor agrees during the term of the license and within a reasonable time after each of said motion pictures is generally released for public exhibition and become available for exhibition by the exhibitor hereunder to deliver to the exhibitor a print in physical condition for exhibition, and if the license is for sound motion pictures, which will clearly reproduce the recorded sound in synchronism therewith, and the exhibitor agrees to exhibit such print of each of said motion pictures upon the date or dates during said term as herein provided. Such date or dates so fixed or determined shall be for all purposes the exhibition date or dates of each such motion picture as though definitely specified in the Short Form before execution thereof by the exhibitor.

GENERAL AND PRE-RELEASE

(b) The public exhibition of any of said motion pictures for three (3) consecutive days at prices customarily and usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange out of which the exhibitor is served, excepting any "road show," "tryout," "preview," or "pre-release" exhibitions thereof, shall be deemed the general release for puhlic exhibition of such motion picture but only in such territory. A "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of general release as herein defined.

EXHIBITION IN ORDER OF GENERAL RELEASE

(c) The exhibitor agrees to exhibit each of the motion pictures licensed hereunder in the order of its general release by the distributor in the exchange territory in which the said theatre is located. The exhibitor shall have the right to select any of the motion pictures for exhibition out of the order of its general release, subject to prior runs and/or protections granted other exhibitors, on the date or dates determined as provided in Article Seventh hereof or otherwise agreed upon, but only upon the following conditions (a) that the exhibitor is not in default hereunder and shall have fully complied with all the provisions, if any, set forth in the Short Form for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the distributor and the exhibitor shall then agree upon the date or dates upon which all of the motion pictures generally released prior to the general release of such motion pictures and available for exhibition hereunder shall be exhibited by the exhibitor, which date or dates shall be within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative the exhibitor shall then pay to the distributor the license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be exhibited by the exhibitor within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release, the grant of the run and protection period in respect thereof shall be deemed waived by the exhibitor. Upon the failure or refusal of the exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder within said thirty days period or to pay the license fee thereof, the right of the exhibitor to thereafter select for exhibition any motion picture out of the order of its general release shall be forfeited. The provisions of this paragraph (c) shall not be deemed to limit or qualify the provisions of Article Seventh hereof excepting as in this paragraph (c) specifically provided.

DELIVERY BY DISTRIBUTOR

FIFTH: The Distributor shall make deliveries hereunder to the Exhibitor, or the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal Authorities. If deliveries

120 Day Limit Listed on Available Films

are made to a carrier they shall be made in accordance with the carrier's delivery schedule in time to reach the place where the said theatre is located in sufficient time for inspection and projection before the usual time for the opening of the said theatre.

ACCEPTANCE

SIXTH: Unless notice of acceptance of this application by the distributor is sent to the exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified (immediately following the name of the city wherein is situated the exchange of the distributor from which th exhibitor is served, or if such city is not hereinafter named then within the number of days specified immediately following the city hereinafter named nearest thereto) said application shall be deemed withdrawn and the distributor shall forthwith return any sums paid on account thereof by the exhibitor. Albany, 10; Atlanta, 20; Boston, 10; Buffalo, 10; Charleston, 15; Charlotte, 15; Chicago, 15; Cincinnati, 20; Cleveland, 15; Dallas, 30; Denver, 20; Des Moines, 15; Detroit, 15; Indianapolis, 15; Jacksonville, 15; Kansas City, 15; Los Angeles, 25 Little Rock, 15; Louisville, 15; Memphis, 20; Milwaukee, 15; Northern New Jersey, 7; Minneapolis, 20; Butte, 30; New Haven, 10; New Orleans, 15; New York City, 7; Oklahoma City, 20; Omaha, 20; Peoria, 15; Philadelphia, 10; Pittsburgh, 14; Portland, Ore., 30; St. Louis, 15; Salt Lake City, 30; San Francisco, 25; Seattle, 30; Washington, D. C., 14.

SELECTION OR DESIGNATION OF PLAYDATES

SEVENTH: The exhibition date or dates of each motion picture unless definitely specified or otherwise provided for in the Short Form or otherwise agreed upon shall be determined as follows:

NOTICE OF AVAILABILITY

1. Subject to prior runs and/or protection granted or hereafter granted to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the distributor out of which the exhibitor is served and any such motion picture then being available for exhibition by the exhibitor hereunder the distributor, provided the exhibitor is not in default hereunder, shall mail to the exhibitor a notice in writing of the date when such motion picture will be available for exhibition by the exhibitor, such date being hereinafter referred to as the "available date." Such notice shall be mailed to the exhibitor at least fifteen days before the "available date" therein specified.

SELECTION BY EXHIBITOR

2. The exhibitor shall within fourteen days after the mailing of such notice select the exhibition date or dates, within the period commencing with the available date and ending thirty days thereafter, by giving to the distributor written notice of the date or dates so selected. If the exhibition date or dates so selected by the exhibitor are not open for the exhibitor because such date or dates have been previously assigned to another or other exhibitors then the exhibition date or dates shall be determined as provided in the following paragraphs (a) and (b).

(a). If other dates within said thirty day period are open the exhibitor shall immediately select from such other open dates another date or other dates, failing to do so then the distributor shall have the right to designate such date or dates within the period beginning not earlier than two weeks and ending not later than six weeks from the date first selected by the exhibitor and written notice thereof shall be given or mailed the exhibitor fourteen (14) days before the date so designated by the distributor.

(b). If no other date or dates within the said thirty day period are open then the exhibitor shall designate the date or dates which shall be within the period beginning not earlier than two weeks and ending not later than six weeks from the last day of the said thirty day period and written notice thereof shall be immediately given or mailed to the distributor by the exhibitor. If the exhibitor fails to so designate such date or dates then the distributor shall have the right to make such designation within the same period and written notice thereof shall be mailed to the exhibitor fourteen days before the date so designated by the distributor.

FAILURE TO EXHIBIT

3. If the exhibition date or dates of any motion picture are not selected by the exhibitor as hereinbefore provided or otherwise agreed upon or the exhibitor fails or refuses to exhibit such motion picture on the date or dates designated by the distributor if designated as provided in paragraphs "a" and "b" hereof then the sum or sums payable hereunder for the license to exhibit such motion picture forthwith shall become due and payable and the grant, if any, of the run and/or protection period in respect to such motion picture shall be deemed revoked with the right to the exhibitor if such payment has been made to exhibit such motion picture hereunder upon written request mailed or delivered to the distributor within sixty days after the available date therefor upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors; failing to make such request within said period of time the license of such motion picture granted hereunder shall terminate and revert to the distributor. Nothing contained in this paragraph 3 shall deprive the exhibitor of the right to offer, upon the hearing or trial of any controversy arising hereunder, competent evidence in mitigation of damages.

FIRST RUN EXHIBITIONS

EIGHTH: (a) If in the Short Form the exhibitor is granted a first run of the said motion pictures, the exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Article within the period beginning with the date scheduled and announced by the distributor for the general release of each feature motion picture in the territory wherein is located the exchange of the distributor out of which the exhibitor is served and ending one hundred and twenty (120) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. If the first exhibition date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of such motion picture shall be reduced so as to expire one hundrd and twenty (120) days after said scheduled date of its general release. Upon the failure of the exhibitor to exhibit any feature motion picture within said period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the exhibitor and the license fee as to such feature motion picture shall thereupon forthwith becom due and payahle to the distributor, with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Article provided.

SECOND RUN EXHIBITIONS

(b) If in the Short Form the exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first run thereof immediately prior to such second run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Article within the said period of one hundred and twenty (120) days specified in Paragraph (a) of this Article, the exhibitor shall exhibit each such feature motion picture within the period beginning with the date of the expiration of the said one hundred and twenty (120) days period and ending fourteen (14) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. Upon the failure of the exhibitor to exhibit any such feature motion picture within said fourteen (14) days period the grant of such second run and the protection period if any in respect thereof shall be deemed waived by the exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the distributor with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Article provided.

SUBSEQUENT RUNS EXHIBITIONS

(c) If in the Short Form the exhibitor is granted a run subsequent to a second run of the said motion pictures and any other exhibitor having been granted the second run thereof immediately prior to such subsequcnt run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this Article within the said period of fourteen (14) days specified in Paragraph (b) of this Article the exhibitor shall exhibit each feature motion picture within the period heginning with the date of the expiration of the said fourteen day period and ending seven (7) days thereafter, notwithstanding any provision of Article Seventh hereof to the contrary. Upon the failure of the exhibitor to exhibit any such feature motion picture within said seven (7) day period, the grant of such subsequent run and the protection period if any in respect thereof shall be deemed waived by the exhibitor and the license fee as tc such feature motion picture shall thereupon forthwith become due and payable to the distributor with the right to the exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this Article provided.

EXTENDED RUNS

(d) Any of the motion pictures which shall have been exhibited at any theatre in the said territory for more than one show week prior to the run in the Short Form granted the exhibitor shall be excepted from the provisions of this Article and of Paragraph (h) of Article Fourth.

EXHIBITION AFTER REVOCATION OF RUN AND PROTECTION

(e) Upon the revocation of the grant of the run and/or the protection period of any feature motion picture as provided in Paragraphs (a), (b) or (c) of this Article, the exhibitor upon payment of the sum or sums payable hereunder as provided in this Article for the license to exhibit such feature motion picture, shall have the right to exhibit the same hereunder upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the exhibitor as provided in this Article. Failing to make such request within said period of sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the distributor.

ASSIGNMENT UPON SALE OF THEATRE

NINTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the exhibitor sells the said theatre or transfers any interest therein and is not in default hereunder, the exhibitor may assign this license to the purchaser of the theatre or of such interest without the written consent of the disiributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the exhibitor shall be delivered to the distributor. Any such assignment shall not release the exhibitor from any liability hereunder unless such release from liability is consented to by the distributor in writing.

VERBAL PROMISES; CHANGES IN WRITING

TENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein.

No change or modification hereof or changes in or modification of the Short Form shall be binding upon the distributor unless in writing signed by an officer of or any person duly authorized by the distributor at its main office in New York City, excepting in an emergency and only then a change or modification may be consented to in writing but only by the representative of the distributor managing the distributor's exchange out of which the exhibitor is served provided such change or modification does not change or modify the run, and/or protection period, or decrease any license fee specified in the Short Form.

RETURN OF PRINTS BY EXHIBITOR

ELEVENTH: The exhibitor shall promptly after the last exhibition on the last date of the license period of each motion picture return the print thereof, with the reels and containers furnished therewith, to the distributor's exchange or deliver the same to a carrier designated or used by the distributor for delivery to such exchange or as otherwise directed by written instructions of the distributor for delivery to another exhibitor in each case adequately valued or insured and the exhibitor shall pay all transportation charges but not exceeding a sum equal to the cost of transporting a print from the distrihutor's exchange to the exhibitor and returning it to the distributor's exchange and if insured all insurance charges therefor.

LOSS OF OR DAMAGE TO PRINTS

TWELFTH: The exhibitor shall immediately notify the distributor's exchange by telegram of the loss, theft, destruction of or damage to any print and the exhibitor shall pay to the distributor a sum equal to the cost of replacement at the distributor's exchange for each linear foot thereof and if this license is for sound motion pictures for each record and for each record case, lost, stolen, destroyed or damaged in any way in the interval between the delivery to and the return thereof by the exhibitor. The exhibitor shall not be liable for the damage to or destruction of any print provided such damage or destruction occurred while in transit from the exhibitor and provided that such print was adequately valued or insured by the exhibitor. Provided the exhibitor is not in default hereunder the distributor shall at the option of the exhibitor repay or credit to the exhibitor any sum so paid for a lost or sto'en print, excepting "news reels," upon the return thereof to the distributor within sixty days after the date when the same should have been returned hereunder. All claims by the exhibitor on account of the condition or the late or non-arrival of a print, or by the distributor because of damage thereto by the exhibitor shall be barred hereunder unless any such claim if made by the exhihitor, shall be mdae by a telegram setting forth fully the condition complained of sent by the exhibitor to the distributor prior to the second public exhibition thereof, or if delivery of a print has heen dclayed, within one hour of its arrival; if any such claim is made by the distributor unless a notice in writing by the distributor is sent to the exhibitor within forty-eight (48) hours, Sundays excepted, of the receipt by the distributor of a damaged print or of a notice by another exhibitor that a print was rceeived by such other exhibitor in a damaged condition.

DESCRIPTION

THIRTEENTH: The distributor shall have and hereby rcserves the right in

Cancellation for "Little Fellows" Granted

the sole discretion of the distributor to change the title of any of the motion pictures specified in the Schedule, to make changes in, alterations and adaptations of any story, book or play and to substitute for any thereof any other story, book or play excepting for those based upon a well known named book or play.

The distributor also shall have the right to change the director, the cast or any member thereof of any of said motion pictures but the exhibitor shall not be required to accept for any feature motion picture described in the Short Form as that of a named star or star combination or as the production of a named director or as that of a well known named book or play any feature motion picture of any other star or the production of any other director or of any other book or play as the case may be.

REISSUES

FOURTEENTH: The distributor warrants that none of the licensed feature motion pictures are reissues of old negatives, old negatives retitled, or foreign produced by a foreign producer, excepting those specifically set forth as such in the Short Form.

ADVERTISING

FIFTEENTH: The distributor warrants that the said motion pictures will not contain any advertising matter for which compensation is received by the distributor.

CUTTING OR ALTERATION OF PRINTS

SIXTEENTH: The exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, subrent or part with possession of any print. The exhibitor shall not cut or alter any print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the distributor. The exhibitor however may cut the print of a news reel. The exhibitor shall return each print in the same condition as received, reasonable wear only excepted.

ADVERTISING ACCESSORIES

SEVENTEENTH: The exhibitor shall not lease or sell any advertising accessories purchased from the distributor by the exhibitor for use in connection with the exhibition of any of said motion pictures.

PROTECTION AND RUN

EIGHTEENTH: The run and protection period, if any, granted the exhibitor shall be specified in the Short Form; and if a protection period granted shall affect alike two or more theatres a waiver of such protection period by the exhibitor as to any one of such theatres shall be deemed to be a waiver of such protection period as to all such theatres. The distributor shall not grant a license to exhibit any of said motion pictures for exhibition on a date prior to the "run" or prior to the expiration of the "protection period" if any in the Short Form specified at any theatre named in the Short Form or within the territorial limits therein specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a named theatre or theatres indicating that it is the intention of the distributor to grant such protection against all theatres in the immediate vicinity of the exhibitor's theatre then unless otherwise provided in the Short Form, such protection shall include any theatre in such vicinity thereafter erected or opened.

ADVERTISING PRIOR TO FIRST RUN

NINETEENTH: If the exhibitor is granted a second or subsequent "run" of the said motion pictures the exhibitor shall not advertise any thereof by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to the first or a prior run thereof and charging admission prices higher than the prices charged for admission to the exhibitor's theatre, excepting advertising inside the theatre not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen days from the last exhibition date of such first or prior run exhibition, in which case the exhibitor shall have the right to advertise the exhibition of such motion picture but shall not in any advertising thereof announce or state that the prices charged for admission are or will be less than the admission prices charged by the exhibitor having the first or prior run of such motion picture. Nothing in this Article contained shall be deemed to prohibit the exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided. For a breach of the provisions of this paragraph the distrihutor shall have in addition to all other rights the right to exclude and except from this license any motion picture advertised in violation of the provisions hereof hy written notice to such effect mailed to the exhibitor and upon the mailing of such notice the license of such motion picture shall terminate and revert to the distributor.

TAXES

TWENTIETH: The exhibitor shall pay to the distributor upon demand, any tax, feee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the exhibitor to the distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the distributor and the exact amount payable hereunder by the exhibitor is not therein definitely fixed or cannot be exactly determined, then the exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the distributor as shall be fixed in the manner determined by the then President of the American Arbitration Association.

ADMISSION CHARGE

TWENTY-FIRST: The exhibitor during the whole of the license period of each of the motion pictures shall charge each adult for admission to said theatre not less than the sum of ten cents unless a greater minimum admission charge is herein elsewhere specified. If during any such period less than said sum of ten cents or such greater minimum charge is charged for admission to said theatre, the distributor, in addition to all other rights, shall have the right at the option of the distributor to immediately terminate the license of the motion picture then being exhibited by written notice to such effect and upon the giving of such notice the license of such motion picture shall forthwith terminate and revert to the distributor.

PREVENTION OF PERFORMANCE

TWENTY-SECOND: If the exhibitor shall be prevented from exhibiting or the distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the distributor without liability on the part of either party provided reasonable written notice of such termination and the cause thereof is given.

PICTURES NOT GENERALLY RELEASED

TWENTY-THIRD: If any one or more of said motion pictures excepting the motion pictures which may be "roadshown," shall not be generally released by the distributor for distribution in the United States during the period specified in the Short Form each such motion picture shall be excluded from this license unless the exhibitor shall give written notice to the distributor not later than thirty days after the end of said period that the exhibitor elects to exhibit hereunder all such motion pictures. If written notice of such election be given as aforesaid, the distributor shall deliver and the exhibitor shall exhibit each such motion picture when available for exhibition hereunder excepting that any thereof not so "generally released" within two years after the end of said period shall be also excepted and excluded from this license. The distributor shall have the right to exhibit or license the exhibition of any motion picture so excepted and excluded when and where desired by the distributor and all claims of the exhibitor in respect thereof are hereby expressly waived by the exhibitor.

OPTION TO EXCLUDE IF GROUP LICENSED

TWENTY-FOURTH: Provided the exhibitor is not in default hereunder and shall have fully complied with all of the provisions, if any, set forth in the Short Form for the exhibition of one or more of the feature motion pictures licensed hereunder at specified intervals and not less than twenty feature motion pictures have been licensed hereunder at one time, the exhibitor shall have the right to exclude from this license not to exceed five (5%) per cent of the total number of the feature motion pictures so licensed but only upon the following conditions: (a) that the license fee of each feature motion picture licensed hereunder including the score charge, if any, averages less than $251.00 or if the license fee of each feature motion picture is to be computed upon a percentage of the receipts or any part thereof of the exhibitor's theatre, that the license fee of each of such feature motion pictures exhibited at said theatre during the term hereof shall have averaged less than the sum of $251.00; (b) that the exhibitor shall give to the distributor written notice of the exhibitor's election to exclude any of said feature motion pictures not later than fourteen days before the date or dates fixed for its exhibition hereunder and at the same time shall pay to the distributor the license fee therefor specified in the schedule, unless such license fee is to be computed upon a percentage of the receipts of the exhibitor's theatre in which case no license fee or score charge, if any, need be paid to the distributor as a condition for excluding such feature motion picture; excepting as hereinafter in this paragraph provided; and (c) that if the license fee computed upon a percentage of the receipts or any part thereof the exhibitor's theatre including the score charge of each of the feature motion pictures licensed and exhibited hereunder averages a sum in excess of $250.00 then the exhibitor shall within thirty days after the expiration of the term hereof exhibit hereunder as herein provided each of the feature motion pictures, the license fees of which are to be computed upon a percentage of the said receipts but excluded from this license by the exhibitor pursuant to the provisions of this article; and the exhibitor shall pay to the distributor the license fee therefor.

In computing the said five (5%) per cent of the total number of feature motion pictures licensed hereunder fractions of less than one-half shall be disregarded.

Upon the failure or refusal of the exhibitor to fully and completely comply with each and every condition hereinabove in this article specified and upon which the exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

Provided that before the expiration of the term of this license agreement the exhibitor shall have exhibited as in this license provided all of the feature motion pictures specified in the Schedule and generally released for public exhibition as defined in Paragraph (b) of Article Fourth hereof excepting those, if any, excluded as provided in this Article and shall have paid to the distributor at the times herein specified, the license fee of each thereof, the distributor within thirty days after the expiration of the term of this license agreement shall pay to the exhibitor a sum equal to the aggregate of the license fees of the feature motion pictures excluded by the exhibitor from this license as provided in this Article paid by the exhibitor to the distributor.

Upon the exclusion of each of the feature motion pictures permitted by the provisions of this Article the run and protection period, if any, granted the exhibitor in respect thereto shall be deemed waived by the exhibitor and the license thereof shall thereupon terminate and revert to the distributor.

RACIAL OR RELIGIOUS SUBJECT MATTER

TWENTY-FIFTH: If the exhibitor shall claim that the exhibition of any motion picture licensed hereunder at the said theatre will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the exhibitor shall give written notice to the distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder, such claim shall be immediately submitted to the Board of Arhitration herein specified. If such Board of Arbitration shall specifically determine that the exhibition of such motion picture at said theatre will be offensive to the said public because of racial or religious subject matter, then such motion picture shall be excepted from the license and the license thereof revert to the distributor. The distributor may exhibit or license the exhibition of any motion picture so excepted when and where desired by the distributor free from all claims of the exhibitor.

If the distributor shall be of the opinion that any motion picture licensed hereunder will be offensive to the puhlic in the place where the exhibitor's theatre is located, because of racial or religious subject matter, the distributor shall have the right to except and exclude such motion picture from this license, upon condition that such motion picture shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom during the term hereof in which case such motion picture shall again be deemed licensed hereunder.

ROAD SHOWS

TWENTY-SIXTH: The distributor shall have the right to exhibit and/or causé to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, N. Y., and if the exhibitor's theatre be situated in a territory then served by the distributor's exchange or exchanges located in said City, the distributor shall have the right to except and exclude from this license any such motion picture (not exceeding in the aggregate two of such motion pictures) so roadshown in said City upon sending

written notice to such effect to the exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such City, provided the distributor shall be like notice except and exclude such motion picture from all other license agreements containing this Artiele and licensing the exhibition of such motion pictures in such territory. Such exception and exclusion shall not be affected in case the distributor shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the exhibitor's theatre be situated in the territory then served by the distributor's exchange or exchanges located in said City, the distributor shall have the right to except and exclude from this license any such motion picture (not exceeding in the aggregate two of such motion pictures) so roadshown in said City, upon the same terms and conditions above provided for the exception and exclusion of motion pictures roadshown in the city of New York.

If and when any such roadshow exhibition (except any roadshow exhibition in New York and/or Los Angeles) shall be in the territory served by the distributor's exchange or exchanges serving the exhibitor's theatre, such motion picture so roadshown in such territory shall forthwith be excepted and excluded from this license. The distributor shall send written notice to that effect, to the exhibitor within fourteen (14) days after such roadshow exhibition commences.

The distributor may so exercise such right to except and exclude any such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder as and when available.

For each motion picture that the distributor shall except and exclude, as aforesaid, the exhibitor is hereby granted the option to except and exclude from this license one of the other motion pictures licensed hereunder, but only if the exhibitor shall give to the distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and exluded from this license by the distributor and/or the exhibitor, as aforesaid, when and where desired by the distributor, free from all claims of the exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the distributor.

Recommendations

The distrihutor and exhibitor organizations before named respectfully recommend to all distributors and exhibitors of motion pictures in the United States the use of the foregoing Standard License Agreement and recommend:

That a copy of every application signed by the exhibitor, be left with the exhibitor at the time of signing and in the event of acceptance as therein provided a duplicate copy signed by the distributor be forwarded to the exhibitor within a reasonable time thereafter.

That in a Short Form License Agreement there be specified (a) whether the license is for the exhibition of sound or silent motion pictures or both; (b) the license fee of each motion picture; (c) the number of days for which each is licensed; (d) the run and protection period, if any, agreed upon; (e) any provision in respect of the exhibition date or dates of the several motion pictures; (f) an identifying description of each motion picture, excepting in long term and/or franchise and/or service license agreements providing for more than one year's "releases," the motion pictures be generally identified as motion pictures released by the distributor or by any like general description, and in such long term and/or franchise and/or service license agreements the provisions of the Standard License Agreement be incorporated therein, excepting further that any "short subject" motion picture be identified or described by a brand or other similar description; and (g) all additional provisions permitted by the numbered articles of the Standard License Agreement as well as all additional clauses.

That "news reels" or "short subjects" be licensed without requiring the licensing of feature motion pictures or vice versa, excepting that the distributor may include in any long term, franchise and/or service license agreement feature motion pictures and/or "short subject" motion pictures and/or "news reels."

That the following clause he added to the Short Form License Agreement only in respect, of photoplays produced by a producer not controlled by the distributor, but only if the distributor's contract with such producer provides that such pictures shall be sold separately and apart from other pictures distributed by the distrihutor, and that it be of no effect unless specifically agreed to in writing by the exhibitor:

> "The distributor's right to approve or reject this application or any other application signed by the exhibitor at the same time, or any other time, is not dependent upon the approval or rejection by the distributor of such other application or this application."

Dated July 1, 1930.

Standard Short Form License Agreement

Agreement of license under copyright made in one or more counter-parts between ... .a corporation (hereinafter referred to as the distributor, party of the first part) and the exhibitor (hereinafter named and referred to as the exhibitor operating the theatre hereinafter designated at the end hereof, party of the second part.)

WITNESSETH:

The parties hereto agree:

FIRST: Subject to the terms and conditions hereinafter stated and those specified in the Standard License Agreement negotiated and agreed to on July 1, 1930, by Motion Picture Producers and Distributors of America, Inc., the Motion Picture Theatre Owners of America, and the Allied States Association of Motion Picture Exhibitors and which by this reference thereto shall be deemed incorporated in and made a part hereof as if herein fully set forth in one complete and single instrument, the distributor hereby grants to the exhibitor and the exhibitor accepts a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof.

PAYMENT

SECOND: The exhibitor agrees to pay to the distributor for such license as to each such motion picture the fixed sums specified in the Schedule hereof at least four (4) days in advance of the date of delivery of a print thereof at the distributor's exchange or of the date of shipment thereof to the exhibitor by another exhibitor, unless after the acceptance of this application by the distributor such payment is otherwise agreed to by the distributor in writing signed by an office of or any person duly authorized by the distributor at its main office in New York City. If the license fee or any part thereof of any of the said motion pictures shall be computed upon the exhibitor's receipts or any part thereof, the exhibitor agrees to pay such license fee to the distributor upon demand therefor at the end of each day's exhibition of each of such feature motion pictures and in the absence of such demand to pay to the distributor such license fee immediately after the last exhibition upon the last date of such exhibition thereof; or if the license period of any of such motion pictures is longer than one week then as to each such motion picture, to pay the license fee thereof to the distributor immediately after the last exhibition of each of such motion pictures at the end of each week.

RUN: ..... PROTECTION: .....
.....

THIRD: (strike out (a) or (b) as the case may be.)

(a) This license is not for sound pictures.

(b) This license is for sound pictures and the exhibitor represents that the sound reproducing equipment in said theatre will reproduce prints
sound recorded on and (unless equipment will reproduce sound on discs
prints and on discs strike out the words "and discs" or the words "prints and" as the case may be).

REPRESENTATIONS AS TO FIRST RUNS

FOURTH: All agreements or representations that the feature motion pictures specified in the Schedule will be exhibited and/or licensed for exhibition prior to their exhibition hereunder at one or more theatres shall be set forth in writing in the Schedule.

FIFTH: The releasing period for general distribution in the United States of the motion pictures specified herein begins.....
.....and ends.....

ACCEPTANCE OF APPLICATION

SIXTH: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an office of or any person duly authorized by the distributor and notice of acceptance sent to the exhihitor as provided in the Standard License Agreement. The deposit by the distrihutor of any check or other consideration given by the exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the motion pictures or the sale of any advertising accessories shall not be deemed an acceptance hereof by the distributor.

ONE APPLICATION

SEVENTH: This application and any application for other motion pictures of the distributor executed by the exhibitor at the same time shall he deemed, but only for the purpose of Article Sixth of the Standard License Agreement, one application unless an agreement to the contrary contained herein is specifically signed by the exhibitor.

ARBITRATION

If the exhibitor or the distributor shall not elect to arbitrate as provided in Article Eighth opposite hereto, said article shall be stricken from this License Agreement and here initialled before execution by the Exhibitor or by the Distributor before acceptance, as the case may be.

.....***(Initial Here)***

EIGHTH: The exhibitor and the distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceedings in any court by either of them to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration (hereby expressly waiving the oath of the arbitrators) pursuant to Rules of Arbitration, copies of which have been deposited with the American Arbitration Association, 521 Fifth Avenue, New York City, bearing date, July 1, 1930, and identified by hte signatures of the respective duly authorized officers of the Motion Picture Theatre Owners of America, the Allied States Association of Motion Picture Exhibitors and the Motion Picture Producers and Distributors of America, Inc., and by this reference made a part hereof as if herein fully set forth, a copy of which shall be furnished to the exhihitor and the distributor upon request therefor.

The hearing of any such controversy shall be had before the Arbitration Board in the city wherein is situated the exchange of the distrihutor from which the exhibitor is served, or if there be no such Arbitration Board in such city, then before the Arbitration Board in the city nearest thereto, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to submit to arbitration any such claim or controversy, the other party may apply to a United States District Court, or to any other court, including a court of a state in which such hearing would otherwise not he had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the court to which such application is made may lawfully direct; and if an order is made by any such court directing that such hearing be had in a place where there is no such Arhitration Board, the arbitrators appointed in accordance with the said Rules of Arbitration shall convene at the place ordered by such court. Upon the failure or refusal of such arbitrators to convene at the time and place directed by order of such court, and to hear and determine such claim or controversy, other arbitrators shall be appointed by such eourt in the manner provided by law.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto, the distrihutor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement hetween the parties hereto and/or terminate this and such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payahle by the exhibitor.

If the distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision of the award of an Arbitration Board in respect thereto within the number of days, specified in Article Sixth of the Standard License Agreement of which this Short Form License Agreement is a part following the name of the city in which such Arhitration Board is located, the exhihitor may at the option of the exhibitor terminate this and any other existing license agreement hetween the parties hereto by mailing a notice to such effect to the distributor within seven (7) days after such failure or refusal.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any hreach by the other party of this or any other existing agreement hetween the parties.

Each of the parties hereto, without notice to the other, may apply to any Court having jurisdiction to make this agreement to arbitrate a rule or order of such Court.

SCHEDULE
END OF SCHEDULE

In witness whereof.....
the exhibitor, operating the.....
Theatre, located at.....
in the .....has
(City and State)
on.....executed this
(Date)
application, which upon written acceptance thereof by the distrihutor shall be deemed to be the license of the said exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theatre in accordance with the terms and conditions hereof and all the provisions of the Standard License Agreement referred to and described in Article First of this Short Form the receipt of a copy of which the exhibitor hereby acknowledges, which by this reference thereto are deemed incorporated herein and made a part hereof as if herein fully set forth.

.....
(Exhibitor)

Accepted.....
Date.....
.....
(Distributor)

By.....



JEANETTE MacDONALD, JOE E. BROWN and ZASU PITTS place United Artists' new musical-romance, "THE LOTTERY BRIDE," with Technicolor sequences, among the current hits. Adapted from the play "Bride 66."

THE LOTTERY BRIDE
• • • • ONE OF UNITED ARTISTS' TECHNICOLOR SERIES

Again United Artists score with Technicolor. And again the fascinating Jeanette MacDonald brings her sparkling personality to the top . . . creates of her role a vital presence in the true image . . . *natural color!* Technicolor!

"The Lottery Bride" will wed millions more to the vast fan-following of Technicolor pictures. Joe E. Brown and Zasu Pitts take the laughs for a brand new glee-ride. While setting and theme hit the high spots of another B. O. natural, "The Lottery Bride" brings in the money.

Watch for it. Schedule it. It's another big special with elaborate Technicolor sequences.

Chicago (Ill.) Times . . . the show is in technicolor, and very good technicolor, too."

Tacoma (Wash.) News (Alice Simpson). "Filmed entirely in Technicolor, The Vagabond King is one of the most lavishly staged productions to reach the screen."

Boston (Mass.) Boston American (Nicholas Young). "The Vagabond King . . with Technicolor's match-less natural tints."

Seattle (Wash.) Post-Intelligencer. "Gold Diggers of Broadway . . . Technicolor adds to the quality of this production and throws over the entire picture."

Providence (R. I.) News-Tribune. "Puttin' on the Ritz . . . some of the numbers are in Technicolor, the 'Alice in Wonderland' scene, particularly, being tremendously effective in the way in which the camera catches it."

New York (N. Y.) Graphic. "Puttin' on the Ritz . . . the Technicolor display, 'Alice in Wonderland,' is a

TECHNICOLOR
IS A BOX-OFFICE NAME - *ADVERTISE IT!*

. . and Box-Office Performance Backs up the Critics' Verdict

Atlanta (Ga.) Georgian (Robert G. Nixon). "*Under a Texas Moon* . . . it is Warner Bros. first all-talking, singing outdoor picture in Technicolor. When we say Technicolor we mean color. Out in Texas, if you must know, they waggle some dazzling scenery."

Butte (Mont.) Standard. "*On with the Show* . . . a lavish spectacle for the eye. The colors by this new Technicolor process take on an enlarged variety extended to shades hitherto not obtained . . . brilliant without being garish."

•

Denver (Colo.) Post. "*Gold Diggers of Broadway* . . . the entire production is in natural color by the Technicolor process, blended in the most exquisite taste."

Detroit (Mich.) News. "*Sang of the West* . . . the Technicolor effects are superbly handled. One shot of the San Francisco waterfront in the early days stands out in particular as one of the most Rembrandtesque shats the screen has ever presented."

•

Houston (Texas) Chronicle. "*Under a Texas Maon* is a convincing argument for Technicolor. Costume drama of the colorful border country gains in realism as it is released from the black-and-white medium."

•

Indianapolis (Ind.) News. "*Under a Texas Maan* . . . the Technicolor process, by which the whole picture was photographed, gives the eye a magnificent treat, for western scenery is, after all, what westerners insist it is."

Long Beach (Calif.) Press-Telegram (Verne Wickham). "*Paramaunt an Parade*... you can expect even mare gorgeous scenic effects via Technicolor than you have ever seen."

Los Angeles (Calif.) Examiner. "*Hold Everything* . . . color photography adds the final touch of realism to the talking screen."

•

Newark (N. J.) Ledger (Jerome Kurtz). "*Paramaunt an Parade*... those marvelous Technicolor episodes . . . 'Dream Girl' and 'The Rainbow Revels' are two outstanding scenes enriched with smart colorings."

New York (N. Y.) Sun (John S. Cohen, Jr.). "*Bride af the Regiment* . . . another highly lighted, stunningly costumed Technicolor aperetta."

TECHNICOLOR



Technicolor, BERNICE CLAIRE, ALEXANDER GRAY and NOAH BEERY is a combination which makes "The Sang of the Flame" a real event.



"Song of the West," a Warner Bros. Technicolor triumph — in which JOHN BOLES, VIVIENNE SEGAL and JOE E. BROWN take leading roles.

Toledo (Ohio) Times. "The Vagaband King . . . a reeling riot of color, gorgeaus tints through
process af Technicolor."

New Bedford (Mass.) Mercury. "*Gold Diggers of Broadway* . . . gorgeous and amazing in the beauty and fidelity to nature, of its natural color. The many colors and tints were thrown upon the screen with absolutely realistic effect."

New York (N. Y.) News (Irene Thirer). "*Sally* . . . with Technicolor in its loveliest hues."

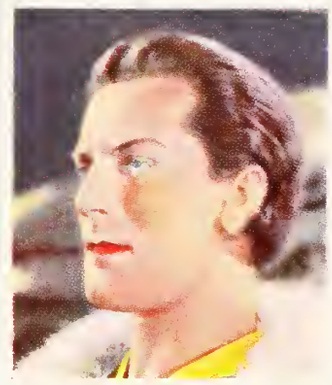
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New Orleans (La.) Tribune. "*The Vagaband King* . . . one of the most beautiful as well as one of the most spectacular of photoplays. Its beauty and graphic coloring are outstanding even in this day of film miracles."

Portland (Ore.) News. "*Glarifying the American Girl* . . . the overwhelming wealth of color."

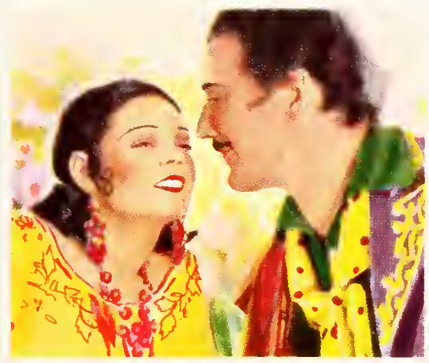
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New Orleans (La.) Times-Picayune. "*On With the Show* . . . is no more to be compared with the previous color film than the gaudy cover of a cheap magazine is to be compared with the fine coloring plates in the National Geographic Magazine."



DENNIS KING, in Paramount's all-Technicolor hit, "The Vagabond King." PAUL WHITEMAN scores heavily in the sensationol "King of Jazz."





"Under a Texas Moon," Warner Bros. outdoor all-Technicolor production. Packs them in.



WINNIE LIGHTNER in Warner Bros. Technicolor "Hold Everything."

HITS *are* BIG HITS

New York (N. Y) American (Regina Crewe). "*The Rogue Sang* . . . the Technicolor in which the picture has been filmed throughout is more nearly perfect from start to finish than any which occurs to memory."

New York (N. Y.) Herald Tribune (Marguerite Tazelaar). "*King of Jazz* . . . an eye-filling spectacle done in Technicolor . . . pastel shades . . . as lovely as reality and as June."

•

New York (N. Y.) American (Regina Crewe). "*The Vagaband King* . . . photographed entirely in Technicolor, its eye-filling wonders never cease. Its prismatic brilliance is a lyric in color. Each setting is an achievement."



"The Rogue Song," M-G-M. This sensational all-Technicolor musical drama has intensified the demond for color. LAWRENCE TIBBETT—CATHERINE DALE OWEN.

New Orleans (La.) Item "The Vagabond King . . . entirely in

. . . Everything . . . is and is a treat to the

bond King . . . so its gorgeous techni- he meagerness of mere

New York, (N. Y.) Variety. "Glorifying the American Girl . . . Its Technicolor scenes are not only lavish but beautiful, giving the picture the real Ziegfeld touch."

(Mass.) Traveler (Helen Eager). "The Rogue is done entirely in excellent Technicolor. The untings are impressive in their grandeur, ex- uisite in their soft beauty."

SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **DIXIANA,** with Bebe Daniels (Radio Pictures), **FIFTY MILLION FRENCHMEN,** all-star cast (Warner Bros.); **FOLLOW THRU,** with Charles "Buddy" Rogers and Nancy Carroll (Paramount); **GOOD NEWS,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HELL'S ANGELS,** with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.); **KING OF JAZZ,** starring Paul Whiteman (Universal); **LEATHERNECKING,** with Eddie Foy, Jr., Irene Dunne and Benny Rubin (Radio), Technicolor Sequences; **LOTTERY BRIDE,** with Jeanette MacDonald (United Artists), Technicolor Sequences; **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **PARAMOUNT ON PARADE,** all-star cast (Paramount), Technicolor Sequences; **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **SWEET KITTY BELLAIRS,** with Claudia Dell and Perry Askam (Warner Bros.); **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); **THE FLORODORA GIRL,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE SINGER OF SEVILLE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE TOAST OF THE LEGION,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.); **VIENNESE NIGHTS,** all-star cast (Warner Bros.); **WOMAN HUNGRY,** with Sydney Blackmer and Lila Lee (First National); **WHOOPEE,** starring Eddie Cantor (Samuel Goldwyn).



Beautiful DOROTHY MACKAILL, more charming than ever in Technicolor, scores one of her greatest triumphs in "BRIGHT LIGHTS," her latest First National and Vitaphone production.

mount on Ro . . . some of the big smash . . . neorly knock your eyes out"

"Hold . . . of some n . . .

New York (N. Y.) World (J. The Technicolor sequences board the bottleship ore

Portland (Me.) Express. "The Vagabond King . . . so bewilderingly beautiful, with its gorgeous technicolor treatments . . . that the meagerness of mere words cannot do justice"

Salt Lake (Utah) Tribune. "Sally, made ent natural color by the Technicolor process . . . and colorful to a degree which is said to be equalled in the history of the screen."

Hartford (Conn.) Times. "Sally . . . but in the present Technicolor production she is even more lovely"

New York (N. Y.) American (Regino Crewe) "Under Texas Moon . . . entirely in Technicolor which is

TECHNICOLOR IS A BOX-OFFICE NAME - *ADVERTISE IT!*

Boston (Mass.) Herald "Puttin on the . . . of the show is the Technicolor sequence

Louisville (Ky.) Courier Journal. "The Rogue . . . Technicolor enhances the the film considera

York (N. Y.) . . .

ngeles (C Crack al scenes

ford (Conn.) Time . . . en more

• Stop Us If We're Wrong •

JEAN HARLOW made a fine impression on newspaper and trade scribes at a reception, which also was attended by Ben Lyon. They are principals in "Hell's Angels," current at the Gaiety and Criterion. Another visitor in New York is Billie Dove.

* * *

Paramount claims records broken with "Anybody's Woman," which is being held over at the Paramount in New York.

* * *

What is regarded as an unusual overnight rise to stardom is that of Irene Dunne, Radio Pictures' contract player, who has been awarded the role of Sabra in "Cimarron," in support of Richard Dix.

* * *

Old timers will get a great kick out of the fact that Fox is to make a talker of "East Lynne." Ann Harding, the sophisticated heroine of "Holiday," is to have the lead with Conrad Nagel and Clive Brook in the cast.

* * *

One of the first results of the Warner-German tie-up will be production of "The Beggar's Opera" by Tobis in Germany.

* * *

As Dave (Manhattan Playhouses) Lustig says: "Don't let the make-up fool you, they're actors, not stockholders."

* * *

Tony Ryan and Booker Clark of the Oklahoma City Fox exchange are the latest additions to the Hall of Merit.

* * *

Eddie Quillan, Pathe's young comedian, declares that he won't mind if the girl he marries insists on having the last word, just so long as she doesn't go on repeating it.

* * *

Flo Ziegfeld and family with Will Rogers were at Bedford, Ore., where they spent some time fishing before Ziegfeld returned to New York and Rogers returned to Hollywood to start in "Lightnin'," production of which was held up until after the fishing trip.

* * *

Henry Clark, assistant booker at the Fox exchange, Washington, has resigned to enter the managerial school of Paramount Publix. He has been succeeded by R. W. Sparrow, who has been with the Loew theatres in Richmond and Norfolk and one time was checker at the Fox exchange.

* * *

Enthused over the settlement of the operator situation at Detroit, H. M. Richey, business manager of the Michigan exhibitor unit, arrived in New York on Wednesday.

* * *

Gerald K. (Gerry) Rudolph gets a great kick out of the record his chief, Syd Abel, general sales manager, is making with the RCA Photophone equipment. Syd's record is a phenomenal one in the reproducing equipment field.

Lotteries Banned

Ottawa—Country stores, gift nights and other lotteries have been placed under the ban of the Conservative government. Immediately after its victory, the new government ordered lotteries taboo. Neighborhood houses particularly are affected.

To Discuss Problems

St. Louis—Zoning schedules, proposed new contract, Tom Thumb competition and film rentals are expected to be chief topics of discussion when exhibitors of eastern Missouri and southern Illinois hold their convention here Sept. 15 and 16.



Fred Wehrenberg

Fred A. Wehrenberg is expected to be re-elected at the sessions. He has been president for a number of years and is active in the affairs of the M. P. T. O. A. The committee named to handle arrangement for the event comprises Louis K. Ansell, Harry Weiss, Oscar C. Lehr, treasurer, and Louis C. Hehl, secretary.

MOE LEVY and his go-getting gang of Minneapolis Fox boys surely are hitting the ball in their efforts to cop off Harley L. Clarke Week honors in this year's battle for business. Denver, under leadership of Jim Morrison, veteran drive winner, also is making a heavy assault on the leader position, which St. John has assumed. "Jimmy" Grainger is to name the winners early in October.

* * *

Incidentally, the San Francisco exchange is showing its heels to the rest of the gang in the accessory sales contest.

* * *

Barney (Paramount) Hutchison postcards from the Catskills that he is taking the lead in a vacation handicap.

* * *

Another who is getting the breaks is Gordon White, Educational's advertising and publicity ace, who is spending his holiday in Ohio.

* * *

Bert Wheeler has come out flatly for Henry Ford as a presidential candidate—says he must have the makings of another Lincoln. D. W. Griffith thought the same when he picked him for "Abe."

* * *

The prediction made last year by both D. W. Griffith and Douglas Fairbanks that young William Bakewell was potential starring timber has come true. Announcement from the executives of M-G-M reveals that Bakewell has signed to a five-year contract.

* * *

Frank Tuttle has been assigned to direct Clara Bow in "Her Wedding Night."

* * *

Meyer Fischer, president of the Fischer Film Exchange, Cleveland, and Mrs. Fischer are celebrating their 29th wedding anniversary by motoring through the East.

* * *

All the Skirbolls—W. N. Skirboll, distributor of "Ingagi," and H. R., manager of the Cleveland Educational branch, are vacationing in Wawasee, Ind.

* * *

Frederick Lonsdale, who wrote Ronald Colman's next starring vehicle, is in New York in connection with forthcoming production of several of his plays.

THE Motion Picture Club got a kick this week when in walked Moe Mark, familiar figure in the establishment, who has been confined to his home for many weeks, recovering from a stroke.

* * *

Maybe Sam Zierler isn't sold on the Tiffany franchise idea! He's tickled over the arrangement which will result in release of the James Cruze product through Tiffany.

* * *

One of the week's visitors was Arthur O. Bachechi, president of the Bachechi Amusement Co., which operates the Ki-Mo theatre at Albuquerque, N. M. Here on product deals.

* * *

Dave Bader, just in from Europe, is en route to the coast to become assistant to Carl Laemmle, pere. Bader has finished his research for the Laemmle biography which John Drinkwater is to write. Publication probably by the end of the year.

* * *

Sam Burger, who exchange-manages M-G-M in the New York territory, knocked off three pounds of surplus flesh at handball the other night, walked into the dining room at the Motion Picture Club and put two of them on again.

* * *

Dick Barthelmess and the missus are planning a European trip after completion of his next picture, which goes into production about Sept. 15.

* * *

William Boyd, "The Volga Boatman," becomes a modern skipper with purchase of a 60-foot cabin cruiser he now is sporting on the Coast.

* * *

Incidentally, there is going to have to be some kind of designation between Pathe Bill Boyd, and William Boyd, the former stage players. As both are capable performers they may be expected to attain new prominence in talkers.

* * *

Sophie Tucker is being entertained in lavish fashion in London. Last Sunday she was guest of honor at the home of the Duke of Manchester. She now is rehearsing "Follow a Star," soon to open in London.

* * *

Upon completion of "Best People" at the Paramount New York studio, Ilka Chase will have to choose between a screen and stage offer.

* * *

His role in "Social Errors" is the 341st for Guy Oliver. He joins a Paramount cast headed by Leon Errol, Richard Arlen and Mary Brian.

* * *

Fox's new romantic team, Charles Farrell and Maureen O'Sullivan, will be introduced in "The Princess and the Plumber," soon to go into production under direction of Hamilton MacFadden.

* * *

William Powell has returned from his European vacation and starts work soon at Hollywood on his next for Paramount.

Egotist

Hollywood — Director Niblo's son, Fred, Jr., is a member of M-G-M's writing staff, and his office is situated in the midst of the foreign scribblers employed at the studio. A sign on young Fred's door reads: "English spoken here."

Racine Theatres Playing in Red, Living in Hope

Racine, Wis.—Independent theatres in this city, like those in other towns in Wisconsin, are fighting to tide themselves over the warm summer months in the hope that business will pick up with the fall. Many houses in the state are playing in the red at the present time, but they are confident that with the advent of cooler weather, business will pick up.

A number of the Racine houses are offering special inducements to draw in business. The Uptown, operated by the Racine Amusement Co., is offering reduced prices between 6:15 and 7 p. m. and advertising "All Can Afford 'Movies' Now."

The Capitol, operated by the same concern, offers a free ticket in its newspaper advertising, which is good for one admission with one paid admission on Monday nights.

The Crown and Granada, independent houses, are making similar offers on other nights during the week besides Monday. In addition they are giving free glassware and free dishes on other nights during the week. The Douglas, another independent house, has been offering similar concessions.

Milwaukee Showmen Wait Standard Time Return

Milwaukee—RKO's Palace-Orpheum has dropped its prices affecting all performances. Prices have been reduced 10 to 25 cents, with a bottom price of 25 and a top of 50 cents. RKO's Riverside here has the same top and bottom prices.

L. K. Brin's Garden and Majestic are the two other houses in downtown Milwaukee to cut their prices several months ago. About 15 neighborhood theatres of the smaller class are now charging 10 cents for all performances, with some asking 15 or 20 cents on special pictures.

According to Henry A. Staab, executive secretary of the Wisconsin association, Milwaukee theatres are waiting for the return to standard time, which will take place Sept. 1. Daylight saving time in Milwaukee has affected the box-office receipts, Staab stated, and four neighborhood houses have closed because receipts were too low to warrant continuing, but these theatres will reopen in September.

Hones' Vigilance Wins Delay on New Fire Laws

Seattle—Vigilance of James M. Hone, executive secretary of Allied Amusement of the Northwest, saved local theatre operators from added "grief" last week. Hone's close interest in activities at the Seattle city hall brought to light some sections in a proposed amendment to the city fire code that would have been extremely detrimental to local theatre interests. Through Hone's speedy action, passage of the new code was delayed for the present, and the theatre men are to have a hearing before the city council prior to that body's final vote on the matter.

Australia Increases Duty

Sydney, Australia—The government grab on overseas remittances has long been in the air and was expected. The increased duty and primage came as an unpleasant shock more especially to independents who are affected not only by the added cost the industry has been called upon to bear, but also because new wage taxes will necessarily limit the spending power of the public. There is this point to be considered as well. Although there are almost 850 silent houses running in Australia, distributors have long maintained that it doesn't pay to import silent prints owing to heavy duty, overhead and small returns. The latest political poultice or footage will obviously curtail the supply of silent versions leading the smaller showmen who haven't yet wired to believe that their existence is seriously threatened.

Encouragement of Scenarists Needed?

Hollywood—Sponsors of good literature and admirers of real artistic endeavor offer worth while prize inducements for the purpose of promoting better drama, and the same steps should be taken to give scenario writers incentive for greater things in the field of screen writing. This opinion was voiced by Wallace Smith, author and scenarist, who believes that "the author who independently tries to write high-class screen stories needs encouragement similar to that extended to playwrights if the plane of screen writing is to be elevated to a better standard.

"One might say that the emolument he receives from the producer should suffice, but there is a tremendous amount of incentive for him in the opportunity to earn wide recognition which comes with the special and honorary selection of his work by these awards. The cinema is now developing standards by which scenarios can be judged as to their artistic and technical merit and this development would be greatly accelerated by the establishment of some fund for a special award each year," concluded Smith.

Indiana Warner Firm

Indianapolis—Articles of incorporation have been filed with the secretary of state by the Warner Brothers Theatres, having a principal place of business in this city. The corporation has an initial capital stock of 200 shares having no declared par value and is formed to do a general theatrical management business. The first board of directors is composed of J. S. White, Edward J. Boleman and Eileen M. Scanlon.

Seeking "Daddy Long Legs"

Hollywood—Phil Goldstone is trying to obtain the rights to "Daddy Long Legs," which he will make in talker form with Anita Louise, 15-year-old miss signed recently by Tiffany, in the featured spot. The youthful played is said to look very much like Mary Pickford.

Capital Fighting Union Demands; Contracts Expire

Washington—Musicless picture theatres in the capital will be more the rule than the exception after midnight of Aug. 31. At that time the agreement between the theatres and the unions will expire and, aside from Loew's Palace and the Fox theatres, no effort will be made to provide for the present employment of orchestras.

The present agreement has been in effect for three years and contains a number of provisions distasteful to the exhibitors in view of the present condition of business. The Fox orchestra numbers about 35 members and that of the Palace about 20.

Union Refuses Contract

The union officials have refused to negotiate a new contract with the managers' association, as such, unless it is stated by the latter who are to handle the matter and who will employ orchestras. The managers thus far have demanded the abrogation of this rule and of that which sets forth the minimum number of men that may be employed in any house. The flat scale is $75 per week with additional payments for all sorts of extras. These rates the musicians want retained.

Two weeks' notice of the abrogation of an existing contract with the stage hands also has been served on that union by some of the theatres. That will necessitate the making of a new trade pact which will be conditioned on a new set of terms.

Houses dispensing with music will employ orchestras, with such numbers of members as they deem desirable, and stage hands in similar manner whenever putting on stage shows.

Censorship Farce Is Continued by Anzacs

Sydney—The censorship farce continues. After banning "Lummox" last week and overriding the commonwealth, authorities by so doing the N. S. W. censorship body, consisting of a police officer and another public servant, has called in 17 productions for review. Most likely film to go by the board is "Ship from Shanghai," which has already been released in about 70 city and suburban shows.

Acting Minister for Customs Frank Forde, in conference with the exhibitors' secretary and member of the state censorship advisory committee, W. J. Howe, heard strong recommendations for alterations to the existing system of censorship, in particular the appointment of an appeal board, with both distributor and exhibitor representatives.

"Lummox" was given strong praise by the commonwealth appeal board in defending its action.

Australian "Labs" Boom

Sydney—Action of the government in raising the duty on foreign films has brought about unprecedented activity in Australian studios. Several expect to expand considerably.

Before the "Mike" In N. Y. Studios

A BIT of chatter about the who and why at the Paramount New York studio:

Norman Taurog, directing "Manhattan Mary," introducing a new kind of handshake among his cohorts . . . Ed Wynn injecting a bit of ad lib between scenes which keeps the folks amused . . . Lou Holtz always finding a seat among the pretty little chorus gals . . . "Ma" Rogers asking her little girl Ginger what she would like for dinner . . . the li'l chorus gal in the corner sleeping . . . Earnest Zatorsky emitting a catcall from the sound recording cage . . . Larry Williams peeking through the lens of each camera. . . . Bill Miller and his sidekick Bill Cassell asking "When do we eat?"

* * *

Fred Newmeyer directing "The Best People" down on the lower stage. Charlie Birner, Fred's right hand man, trying to catch the bells for recording . . . Freddie Spencer on his first job after an illness . . . Frank Morgan running his hand over his blond hair . . . George Folsey conferring with Newmeyer on a difficult angle shot.

* * *

Victor Schertzinger at the studio while noospapers have him still en route . . . Nedick's and United Cigar get a great break with perfect reproduction of each set-up for "Manhattan Mary" picture . . . James R. Cowan getting a kick out of the clowning antics of Lou Holtz and Ed Wynn . . . Peggy Quis, script girl, asking for a copy of the issue with her name in it . . . and getting it . . . Howard Bretherton wearing specs while directing June McCloy in a one-reeler called "Laugh It Off" . . . John W. Green playing the piano in the orchestra which Jay Gorney directs . . . The song, "Foolish Baby," which June sings, was written by Johnny Green and E. Y. Harburg . . . Walton Butterfield, writer of "Laugh It Off," strolls in to see his brain child in the making.

* * *

Arthur Cozine chuckling over the story we wrote about his doings at his Rhinebeck estate . . . The doorman asking "how come we haven't yet gone and the time already eight-thirty?" . . . Al Wilkie telling us that Norman Taurog may be dropped from the "Board of Trustees" for delinquency . . . Is Norman's face red? . . . Your sleuth telling Bill Laidlaw, Jr. that we once pitched a baseball game against his former alma mater, N. Y. Military Academy.

* * *

And at the Warner eastern Vitaphone studio: Sam Sax looking through Empeenews for the reviews . . . Murray Roth conferring with Stanley Rauh on the treatment of a story . . . Ed Du Par with his cigarette holder in his mouth . . . minus the cigarette . . . Sam Marino listening to his master's (Ray Foster) voice . . . Dick Willis, makeup man, getting up on a chair to daub and powder the visage of Oscar Ragland who stands about six feet four.

* * *

Alf Goulding, new director, is a relative of Edmund . . . Wallace Sullivan, newspaperman, wrote a newspaper story for Walter Winchell, another newspaperman . . . Harold Levey telling us about his new Buick . . . Sanford Abrahams announcing that "Purely an Accident," a story of the squared circle, written by Sam Hellman, Satevepost writer, has been purchased and will shortly be filmed . . . That young fellow with the full-back shoulders is Monroe Shaff, assistant to Sam Sax . . . Burnet Hershey, recently married, already crying the "my wife wants a fur coat blues" . . . Jay Rescher operating the smaller blimp . . . Stuart Stewart with a pretty applicant in his office and about thirty more waiting.

THE STUDIO SLEUTH

Out of Game, but Still Kicking!

Chicago—Hal Young is sponsoring the Port of Missing Exhibitors, designed to furnish information concerning the whereabouts and activities of exhibitors who have disappeared from the local scene. Here's some help:

John Bobeng, former manager of the Armitage, now selling Fords for a West Side agency, Clyde Elliott, former manager of the Evanston, now managing novelty acts. (His most recent was the Hunter Bros., endurance flyers.) Joe Friedman, manager of the celebrated Players' Exchange here at one time, now selling securities on La Salle St. A. F. Gregory, formerly of Gregory and Bernasek Theatre Corp. building apartments in the west suburbs. Frank Evans, former manager of the La Grange, selling lobby acts on the West Coast.

Taylor Presides at "U" District Meet

Chicago—A district sales meeting of Universal branch managers was held here Saturday. Representatives from St. Louis, Milwaukee, St. Paul, Des Moines, Kansas City, Denver, Detroit, Indianapolis and Chicago were in attendance at the meeting, which was presided over by Harry Taylor, western sales director. Sales policies affecting the company's new product were discussed.

Morris Stein Appointed To Toronto District Post

Toronto—First shakeup of managers of the Famous Canadian Corp. chain since its absorption by Paramount Publix, affect the Tivoli and Imperial here. Morris Stein of the latter has been named supervisor of theatres in the Toronto district and is succeeded by Thomas Daley, for years in charge of the Tivoli. James Lynch, manager of the Runnymede and formerly of Regina, is new manager of the Tivoli, while W. G. Griffiths has succeeded him at the Runnymede.

Postpone Productions

Hollywood—Since the introduction of talkers, there has been a great increase in the number of pictures abandoned while still in script form. M-G-M has laid aside plans to re-make "Never the Twain Shall Meet" until satisfactory script can be secured, and Director Lionel Barrymore will be given another assignment. A few months ago, this company also shelved the story on "Oliver Twist." First National has discontinued preparations for the re-make of "Captain Blood."

Walton Butterfield
Writing and Directing
SHORT SUBJECTS FOR PARAMOUNT

High and Low On Music Row

THE predictions of the boys who were left behind when most of their co-writers were signed to go to the Coast have proved to be more than merely a case of "sour grapes." The songsters who have returned to what is left of tin pan alley include Al Bryan, M. K. Jerome, Ed G. Nelson, J. Russel Robinson, Pete Wendling, the Washington, Magidson & Cleary trio, Con Conrad, Max Rich and Abner Silver. And with Warners having bought out several contracts, it looks like there will be another grand homecoming of the prodigal songsters.

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According to Sam Serwer, energetic impresario for Warner music subsidiaries, there is a Mardi Gras spirit prevailing among the Witmark fold due to the fact that Witmark will publish the songs from the new Al Jolson picture, "Big Boy." The songs are: "Tomorrow Is Another Day," "Liza Lee," "Little Sunshine" and "Hooray for Baby and Me," written by the two teams of Mitchell, Gottler & Meyer and Green & Stept. "Dancing With Tears in My Eyes," no doubt, is another cause for gaiety for the Witmark disciples.

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A merger of two famous "tin alleys" has been consummated in the establishing of the new music publishing firm of Green & Green (John and Mac), who incidentally are brothers of Buddy Green. Johnny Green, who was formerly a strong contender for the bantamweight championship of the world, has forsaken "tin ear alley" for "tin pan alley" and already has a hit song in his firm's initial venture, "Oh, How I Cried the Morning After," written by Will Gould, newspaper cartoonist.

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Ager, Yellen & Bornstein have just started a campaign on "Loving You," by Jack Yellen and Ted Shapiro, writers of "If I Had You" and "I Like a Little Girl Like That," by Milton Ager and Jack Yellen. Meanwhile "Song of the Dawn," from Paul Whiteman's "King of Jazz," still ranks high in sales.

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She may not be one of the big buyers of sheet music, but Nancy Carroll sure does love the song, "Exactly Like You," written by Dorothy Fields and Jimmy McHugh and published by Shapiro-Bernstein. How do we know? Well, during the filming of Miss Carroll's latest picture at the Paramount New York studio she was heard to sing nothin' else but.

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Jean Herbert, popular song writer and for the past year special material writer for all DeSylva, Brown & Henderson songs, has terminated his contract and may join the staff of a new low-priced music concern headed by Arthur Carter. Jean's writings have filled three volumes.

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Louis Bernstein, president of Shapiro-Bernstein, has just come back from a two-week vacation at Lake Placid where he acquired a healthy coat of tan.

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After many years at 231 W. 40th Street, the business executive offices of Leo Feist, Inc., have moved to the twelfth floor of the Carl Fischer building at 56 Cooper Square.

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With an enviable record, the result of a series of successive hits including "Singin' in the Rain," "The Pagan Love Song," "Should I," "Chant of the Jungle," "Moon Is Low" and "Anchors Aweigh," Robbins Music Corp. has another sure-fire tune in "Just a Little Closer," theme song of the M-G-M production, "Remote Control." Howard Johnson and Joe Meyer are the writers.

PINCUS.

They say Quaint



WITH interviews, lecture engagements and luncheons, the Russian movie director, Sergei Eisenstein, is being welcomed to the country. Mr. Eisenstein has been loaned by the Soviet Government to that old radical group, Paramount, and he had hardly set foot on our Republican soil before he was spanned for banquets and speeches and toured around the town in Rolls-Royces by the local proletariat. The Amtorg Trading Company, the Amkino Movie Company and even their government may be suffering under the delusion that this sudden dancing in the street over Russian art is merely a prelude to a local revolution, but if they have followed our enthusiasm during the post-war period they may discover that we have passed rapidly from Mah Jong and the promotion of Negro art into a Soviet trance without danger to the Republican party, and Mr. Eisenstein would do well to sell short while the market is high.

While I do not share the local opinion that Eisenstein is the messiah of the infant industry, his work has been so little distributed over the country it deserves praise. His latest production, "Old and New," is by far the best thing he has done. It is admittedly propaganda, a lecture to the slow-witted habitats of the steppes on the blessings of co-operative farming. Eisenstein makes it palatable as possible by grouping faces and figures against setting suns, decayed hovels; and it is this knack of design and photography that has brought him deserving fame. His method is simple—his characters are used as dummies, pigments in his color scheme. However, Murnau used practically the same method in "Sunrise"; and Chaplin, with old-fashioned equipment, was seeking this effect in "A Woman of Paris." If the best directors in Hollywood were given *carte blanche*, allowed to pick their cast from the population of the entire country as the Soviet allows its number one director, there is little doubt that Lubitsch, Vidor, and a half dozen men could give the Russians real competition at their own game.

While Eisenstein does not possess a startling new technique, the present Russian hysteria has so affected the producers they will let him work unhindered on the Gold Coast, and whatever he does will be worth seeing. To me the sight of hundreds of International Harvesters turned over to millions of farmers producing crops co-operatively was more significant than the beautiful designs of Eisenstein, and if you want a good tip on the next war to end competition, try to see "Old and New."—*Judge.*

* * *

The average motion picture star, in this day of quality film production, makes about three pictures a year and five marriages.—*N. Y. Post.*

* * *

If Clara Bow is Brooklyn's bonfire, there's a new girl out in Hollywood who is Brooklyn's bubbling blaze.

Laura Lee is a laughing Lorelei, a slim and pepful little blonde with enthusiasm that bubbles inexhaustibly without getting on one's nerves.

Nothing so far has daunted her galloping spirits, and she tackles work and long hours with as little reluctance as a starving chorus girl attacking a filet mignon.—*Baltimore Sun.*

* * *

Obey That Impulse

How should a gallant ex-husband feel when his ex-wife announces to the world at large that she would not be averse to a re-marriage?

That is the problem confronting Alexander Korda at present. His beautiful divorced wife, Maria Corda, who is in London, has told representatives of the press that she would remarry Alexander if he is willing.

Now, Mrs. Post, what should he do?

—Screen Play Secrets.

Shhh, Not So Loud

A young couple, entertaining a prim and slightly absent-minded maiden aunt from Nebraska, were astonished and aghast the other night when, some one mentioning speakeasies, the dear old lady brightened and was suddenly all interest. "Oh! Speakeasies, yes. I've always wanted to see one. Do you suppose we could go to one while I'm on here? I understand," she continued, and allowed her hearers to relax, "they're so much better than the old silent movies."—*New Yorker.*

ONE of the things that the producer and agents should work out is some of the existing contracts between actors and agents which are causing certain artists to lose work because their agents are not in the "In Good" class with the studios.

Some artists have been out of work for almost a year, and have asked for their release from their agents, and have been refused. This, we feel, is a restraint of trade, and should be stopped if there is to be a more mutual understanding between all concerned.

Chiseling agents who have too many artists on their lists, should free themselves of some of these contracts, before they hit back at them and drag them down into the category of "in-bad agents," with both studios and artists.

Actors are entitled to make a living, and if an agent or representative finds him or herself in-bad, and they can't help their artists, they ought to be big enough to pass them along to some one else, or at least split the commissions with the agents who can put over the deals.—*Filmograph, Hollywood.*

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Lots of changes in movieland, but we still have with us the Sprocket brothers, Feed and Intermittent.—Scott's, Tampa, Fla.

* * *

Constance Bennett wields more power and authority at the studios than any unstarred player who ever hit Hollywood. The beautiful Ex of Phil Plant is having her O. K. and O. Nay on stories, directors, and even her supporting cast.

She is under contract to Pathe, but her authority holds equally good on other lots.—*Motion Picture Classic.*

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Maybe the world lost a good critic when Lillian Roth became an actress. She says that her only objection to the picture, "With Byrd at the South Pole," is that there is no heavy in it, outside of the underwear.

On the other hand, maybe it is just as well that Lillian became an actress.—*Los Angeles Herald.*

HOLLYWOOD is fast becoming the literati center of the world if the number of writers gathered there means anything. The end of the rainbow, with the big pot of gold at the end, is here and authors and playwrights are not bashful in dipping in. These days of talkies and the culture which picture producers are endeavoring to inject into them are bringing more and more writers to the Coast.

Under the nose of every playwright and author who has made a reputation for himself, a contract is being held. Not for long, because they are snapped up sooner than that.

Their motto is that it is better to be riding down Hollywood Boulevard in a Rolls Royce, thinking up dialogue and scripts, than writing the great American novel elsewhere. Famous names cover the doors of all scenario departments and best sellers and second edition authors simply litter the lots.—*Syracuse (N Y.) Herald.*

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Greta Garbo seems to be anything but a favorite out West, where she holds herself coolly aloof from everybody and everything, and indulges in absolutely nothing.—*Baltimore Sun.*

* * *

Eddie Cantor. His name isn't Eddie and it isn't Cantor. It's Izzy Iskowitch. . . .

In five minutes he plans more things to do than could be executed in five years. . . .

Is fussy about food. Eats with an eye to calories and vitamins. Is especially fond of salami and frankfurters, but isn't allowed to eat them.

When working before a microphone or making a record he feels depressed because an audience can't see his eyes.

Has a passion for purple striped underwear and hats. . . .

Rehearses all his new songs and comedy before a mirror. When he makes himself laugh, he believes he's funny. . . .

He hates bad wine, bad women and bad songs. Especially bad songs. . . .

He would love to be a strong man. Is always running to a doctor for something or other.—*Skolsky in N. Y. News.*

* * *

The love of money is also the root of all industry.—Publishers' Syndicate.

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With the talkie at 25 cents low, why a novel at $2.50?

So the talkies get the patronage.

Paying two dollars and a half for a novel to be read once and given away or thrown away seems to the average reader an excessive cost and deters many from buying.—*Commercial & Financial Chronicle, N. Y.*

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According to a cinema proprietor, warm weather makes people disinclined to go to the talkies. Another thing that makes people disinclined to go to the talkies is going to certain talkies.—The Humorist, London.

that — Quips Lifted and Sifted



F. J. Rembusch has broken into the limelight again by charging that Calvin Coolidge, while President, was responsible, "that the country is divided into two classes, of millionaire and billionaire lords and poverty-stricken paupers." He also takes a shot at the Hays organization, charging that it has become in a sense a bandit monopoly and that it has driven the independent producer from the field.

Rembush has been more or less notorious in the industry for a score of years. He has been on every side of every question that has arisen and he has the proud distinction of never having stayed put on any. He has never shown any of the qualities of leadership, rather those of the common scold, the fellow that can always suggest a way of pulling down, but never building up. . . .

The men of vision in this industry are realizing now as never before that tyranny and oppression can not permanently prevail and that the exhibitor upon whose back the industry rests must get a square deal or all will go down in ruin together.—*M. P. Record, Seattle.*

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The wise picture star saves his money against the day when there is a slump in his career.—*Baltimore News.*

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The biggest laugh Ike St. Johns, now assistant producer under the Laemmle banner, got this twelve-month was when he read in Odd McIntyre's column that he'd been on the wagon for five years.—*N. Y. News.*

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The latest movie about the Broadway barons is called "The Czar of Broadway." The dialogue sounds as though it had been written by a Hearst newsboy on a heroin jag.—Judge.

* * *

After some 18 years, I am still wondering why some exhibitors and their divisional superiors fail to differentiate between a picture deserving of exploitation and increased advertising and those which are not.

Repeatedly, in the past and in the present, I have seen high-pressure tactics employed to put over a picture which was below average. Stunts and tie-ups which should have been saved for a superior product have been wasted upon weak programs; true, they may have netted newspaper space, and brought a few hundred people to the box office. But, if you ask me, they were merely a few hundred more to be disappointed.

Chain executives, seeking the reason for red entries, mighty study the appropriations for newspaper advertising. To splurge on weak sisters is as suicidal as to use uniform space for good, bad and indifferent pictures. The fixed advertising appropriation is a curse.—*Bahn in Syracuse Herald.*

* * *

A new popular song is called "That's All." But the trouble is that it isn't; there are bound to be lots more.—*Humorist, London.*

"Sho, Sho, Mr. Chaplin"

Charlie Chaplin's favorite amusement is playing tennis. He has been known to let production go hang for an indefinite period while shooting a picture just to get in some extra hours on the courts. But he thoroughly despises losing. In tennis as in the making of comedies he can not bear to have another name before his own.

The fact is that Charlie doesn't play a bangup game, hence his opponents have to be hand-picked. There are three Hollywood Japanese who are his favorite antagonists. He trims them with satisfying regularity. In fact, they don't dare beat the great comedian because if they do they will lose their jobs.—*N. Y. News.*

IN adapting the play, "Let Us Be Gay," to the screen, the producers followed the law of the movies and sacrificed subtlety in an earnest effort to produce a box-office hit for theatre owners in the great open spaces where men are men and comedy is a kick in the pants. We often wonder how producers arrive at conclusions about just what should be done to a particularly clever bit of dialog or business to make it suitable for the movies. Probably they try it out on one of the executives and then simplify it until he can get it.—*Life.*

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Now that night baseball has arrived, we can't expect any further innovation in the way of night novelties except sleep.—Chatham (Ont.) News.

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This (Polly) Moran lady seems to tickle the fat ladies, but she is the most clumsy and untalented woman I have seen in years and she is no more in a class with war-horse (Marie) Dressler than Joe E. Brown can compare with W. C. Fields.—*Lorentz in Judge.*

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Being out of a job is an endurance test which brings no offers from the newspapers and motion picture people.—*Shoe & Leather Reporter, Boston.*

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"Things are terrible in Hollywood now," observes Al Klein. "Jobs are so scarce out there that it's nothing but the survival of the ittest." . . .

That's nothing to what is happening in the Broadway night clubs, Mr. Klein. Things are so tough in most of the clubs that even the ginger ale is being cut.—*N. Y. News.*

* * *

Mr. Charles Chaplin will be delighted that, in spite of the infrequency of his films, it is evident that people still remember him.—London Opinion.

DO you remember the good old days, years and years and years ago, it seems, when Broadway was lined with picture houses that played the old-fashioned silent "movies"; when theatre orchestras were orchestras and not tinny, honking machines, and when the silent captions expressed gentle platitudes which no up-to-date "talkies" actor would dare murmur to a sound-recording machine? The days of Mary Pickford and of Charlie Chaplin and of Valentino; the days when the horsemen rode across the plains limned against a Western sky too perfect for life and much too remote for any sound accompaniment? Sure, we all remember them, and David Belasco says the good old days are coming back.

Mr. Belasco, in fact, says that the talking pictures are going out. We doubt that. The "talkies" are still in their infancy, and it is a little early to predict what they may be when they grow up. All we are sure of is that some of us welcome the occasional opportunities to see the old silent films and that the producers may well discover that their sudden, hysterical decision to cut out all the "mutes" and devote themselves exclusively to talking pictures was a mistake. "If I were younger and had plenty of money," says Mr. Belasco, "I would go into the production of silent pictures. That is the great field for the right man today. . . . The silent picture was one of the most interesting developments in the field of entertainment. It has deteriorated from an art to a nuisance with the introduction of the 'squawker'." There seem still to be some thousands who rush nightly to listen to the "nuisances"; but Mr. Belasco is surely right that the novelty of sound has worn off and that there is a public for good, straight "movies." Within a year or two, we have little doubt, some of the Hollywood producers will believe it, too, and try it out. And the public which will respond will not be merely the public which always responds to the call of curious, oldtime stuff—it will include also a vast public that was awakening to a new film art.

The most curious thing about it is that those good old days before the "talkies," the days of the early American era on the screen, were still with us less than two years ago.—*N. Y. Herald-Tribune.*

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A large golf ball isn't the answer to our game. What we need is larger cups.—Phila. Inquirer.

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Unless we mistake the motion picture weather indications, the industry is in for some rough and stormy traveling the coming year at the hands of reformers and those eager to dip in the finances of the industry on tax matters, etc.

The past few months large and influential conventions have gone on record throughout the entire United States, in one or more ways, condemning certain elements of our every-day life, but always a stab at the motion pictures.—*Pacific Coast Exhibitor, 'Frisco.*

* * *

Nowadays silent pictures are only a memory. And the talkie producers seem to be drawing on the memory.—*Judge.*

Blase Hollywood (?)

Miss America!

Florida is in the throes of a frightful panic because it has been discovered that the young lady whose legs won the first prize as "Miss America" wasn't a "miss" at all; but was a divorcee from Texas.

In Hollywood we are much less fussy about such things. We do not attempt to follow them through the varied convolutions of their divorces and marriages. We call them "miss" to the bitter end.—*Los Angeles Times.*

THE

Projectionists' Round Table

By John F. Rider

A.C. Current and Voltage—According to the representation of D.C. current and voltage, any value, whatever it may be remains constant. Hence, if some device is arranged whereby the magnitude of current of voltage may be measured, it will indicate a steady reading. If it is a device which employs a needle or pointer which deflects according to the intensity of the voltage or the value of the current that deflection will remain steady because the voltage is steady.

A comparison between the voltage and current curves, if we may call them by that name, of the D.C. and the A.C. system is very apt to raise the issue relating to A.C. current. According to the wave form, the current or voltage, whichever is being considered, is steady but for an instant. It is continually varying between zero and maximum. The fact that the direction of flow reverses can be classed as secondary at this time. We can appreciate that a steady amount of current will do a certain amount of work, cause a certain amount of heat in a wire. But what about a varying current; a current which remains constant at one value but for a moment? If we so choose we can also include the possible effect of a current which is continually changing its direction of flow. Hence two questions arise. First, the means of determining the work done and second, the effect of the current reversal.

We know that A.C. does work. We see that every day in various forms. This is accomplished despite the fact that during each cycle of current starting at zero, we have two points of maximum potential and three points of zero potential. There must be some value of voltage or current which would be the *effective* value or the value recognized as representing that which causes work to be done or does work. The method of arriving at a definite numerical basis for a certain value of current or voltage is to consider the heat generated by the current flowing through a resistance. The reason for this is the same which allows the designation of the potential values and which allows a comparison between D.C. and A.C. In words it is:

The heat produced in a resistance is independent of the direction of the current flow. This is known in Joule's law. It clears up the question caused by the reversal of the current. According to the above, the heat generated in a resistance is not influenced by the direction of the flow of the current through that resistance. This, of course, means that it is not influenced by the way the potential is applied to that resistance, whether one end is positive or negative. No matter what the direction of the current, the heat generated remains the same assuming that a definite value of current is being considered.

Now, one need not be an engineer to appreciate that if a source which is causing heat varies in a definite manner in a definite period of time, the heat generated will likewise vary. If a source of alternating current causing current such as that shown in figure 43 is connected to a resistance and, if we grant that heat is generated, the degree of heat will naturally vary. If any one amount of current will cause a certain amount of heat, variation in current will cause variation in heat or temperature. If this temperature is interpreted to signify illumination of a lamp filament, variation in current will cause variation and heat and concurrent will cause variation in heat and consequents variation in temperature of the fila-relatively simple to comprehend that two other items must be considered in this phenomenon.

First, the device or structure being heated, and second, the periodicity of the variation. If the structure being heated is such that once heated it retains its heat for a long time, instantaneous variations in temperature will have very little effect. This is so because once heated the structure retains its heat during the period that the current is decreasing. Such is evident in the normal electric iron operated from the A.C. mains.

As to lamps, there is an instantaneous variation in temperature, but because of the very short period between the increase and decrease of current upon 60 cycle lines the eye does not

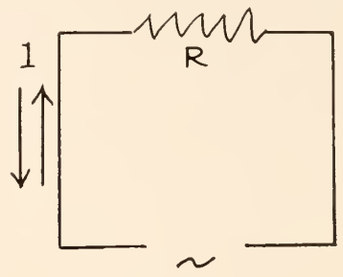


FIG. 44 A

discern a fluctuation. Such fluctuation, however, is evident when lights are operated upon 25 cycle lines. Operation of lights upon such lines results in a definite and annoying flicker.

Based upon the relation between heat generated and current flow it is possible to compare A.C. with D.C. In other words, a constant value D.C. current will produce a certain definite amount of heat in a specified resistance. If alternating current of a certain peak or maximum value will cause the same amount of heat in a certain resistance, it is possible to decide upon the *effective* value of that current by comparing it with the magnitude of D.C. The value of alternating current will naturally lie between zero and maximum. It cannot be the latter because the current is at that value for but an instant. Since the A.C. current produces the same heat as a definite amount of D.C., the magnitude of the D.C. current in question can be applied as being the *effective* value of the alternating current. Thus,

An alternating current is said to have an effective value of 1 *ampere if it produces the same heating effect as* 1 *ampere of direct current.*

Now, we can make several statements based upon the above law of comparison. First, that the *effective* value represents work. Second, that there is a definite relation between the peak and the effective values, since one represents the moment of maximum current and heat and the other represents a value which includes all the moments. This value is *not the average* value of current.

The aforementioned law is also related to another, that,

The heat generated in a resistance is proportional to the square of the current. From this we can solve for the effective value of current and also show the relation between the peak and the effective value. While these two quantities are allied, the peak value is of little consequence when working with current, for reasons which will be stated, but the relation between peak and effective values of voltage is of greater consequence. The peak value of voltage has great destructive powers.

Let us now combine the law relative to heat and direction of current flow and the relation between heat and current. We show in Figure 44 a cycle of alternating current. Im is the maximum, or peak value of current. If this current is caused to flow through a resistance R as in Figure 44A, the power in R at the point Im will be

$$Im^2R$$

At some other instance, say I', the power will be

$$I'^2R$$

If we select another point, say I'', then the power in R will be

$$I''^2R$$

This power is, of course, converted into heat, and by virtue of the law previously stated we can draw a curve to show the power in the circuit or for that matter the heat in R during the complete cycle. This is shown in Figure 45 as the heavy line always above the zero line. The reason for this is that the power or the heat in R is not influenced by the direction of the current. Suppose that we now subdivide an alternation into say 60 divisions of 3 degrees each, there being 180 degrees in each alternation. If we call these values i_1, i_2, i_3, i_4..... etc., the average rate at which power is converted into heat would then be the average or i_1^2R, i_2^2R, i_3^2R, i_4^2R, etc. . This is the same as the average of $(i_1^2+i_2^2+i_3^2+i_4^2) \times R$. Then

$$I^2R = \text{average } (i_1^2+i_2^2+i_3^2+i_4^2) \times R \quad (40)$$

and

$$I = \sqrt{\text{average } (i_1^2+i_2^2+i_3^2+i_4^2)} \quad (41)$$

This value of I is the effective value of current; or the effective value of current is equal to the square root of the mean of the squares of the instantaneous values of current. Let us see just what this means. With a definite maximum value for I, the value of i is

$$i = I_m \sin \phi \quad (42)$$

and if we mark off five values for ϕ, say 15°, 30°, 45°, 60° and 75° and know the value of I_m we can determine the effective value of current. As is evident in equation (42) the instantaneous values of current vary with respect to I_m as the sin of the angle. Let us say that the maximum current I_m is 1 ampere. (This is not the equivalent of 1 ampere D.C. as far as heating effect is concerned). According to a table of sines and cosines (contained in all mathematical and engineering handbooks) sin 15° = .2588, sin 30° = .50, sin 45° = .707, sin 60° = .866 and sin 75° = .9659 and since

$$i = I_m \sin \phi$$

the instantaneous value of current for i at ϕ = 15° is

(Continued on next page)

This Is Lesson 13 in The Rider Series on Sound Projection

THE

Projectionists' Round Table

By John F. Rider

(Continued from preceding page)

$i_1 = 1 \times .2588$
$= .2588$

and, according to the same method of calculation and substituting the sin of the various angles into equation 42, the instantaneous values of current for the degrees stated, with a maximum of 1 ampere are

$i_2 = .50$
$i_3 = .707$
$i_4 = .855$
$i_5 = .9659$

To solve for the effective value we must determine the mean of the squares of the instantaneous values of current. Hence, we must square the values of i_1, i_2, i_3,....etc. We do this and the following are the quantities

$i_1^2 = .067$
$i_2^2 = .25$
$i_3^2 = .499$
$i_4^2 = .75$
$i_5^2 = .94$

and the sum of the squares is 2.506, which we may say is 2.50. It now is necessary to determine the arithmetical mean or simple average of the sum of the squares. We selected five points along the curve in one alternation. Hence, we divide the total by 5 or

$2.50 / 5 = .5$

The effective value of current is equal to the square root of the mean of the squares of the instantaneous values, or

$I \text{ eff} = \sqrt{.5}$
$= .707$ ampere.

(If one attempts to check the above computations he will find a slight discrepancy in the values selected as the squares of the instantaneous values. In order to arrive at the exact value it is necessary to compute the instantaneous values of current for very minute variations or fractions of a degree. The above, however, is sufficient for our purpose.)

Accordingly, it is possible to state that

$$I \text{ eff} = I_m \times .707 \qquad (43)$$

The solution completed in equation 43 is the most important consideration, that is the .707 relation. Hence, alternating current with a maximum or peak value of 1 ampere will produce the same heat in a resistance as .707 amperes D.C. or the effective value of that current is .707 ampere. The above relation may be expressed in another manner without solving for the squares of the instantaneous values or

$$I \text{ eff} = I_m / \sqrt{2} \qquad (44)$$
$$= 0.707\ I_m$$

Whatever the expression, the multiplying factor .707 applies only to a sin wave, and, by virtue of the design of modern indicating instruments, is the value shown upon the meter. In

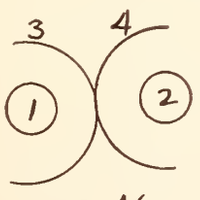


FIG. 46

other words, an alternating current meter indicates effective values of current. If a meter indicates .5 ampere, that value is the effective value of current. The maximum or peak value would be higher, but of no consequence. While the multiplying factor .707 applies only to a sine wave, the meter indicates the effective value no matter what the shape of the wave. This matter of complex waveform will be dealt with later in the course.

Knowing the effective value of current, as indicated upon a meter it is a simple matter to compute the peak or maximum value. It is

$$I_m = I \text{ eff} \times \sqrt{2} = I \text{ eff} \times 1.414 \qquad (45)$$

Thus, an effective value of 1 ampere means a peak or maximum value of

$1 \times 1.414 = 1.414$ ampere.

The relation between peak and effective values of alternating current exists when voltage is involved, and

$$E_{eff} = E_m / \sqrt{2} = E_m \times .707 \qquad (46a)$$

and

$$E_m = E_{eff} \times \sqrt{2} = E \text{ eff} \times 1.414 \qquad (47)$$

Thus, a maximum voltage of 1,000 volts A.C. means an effective voltage of 707 volts, the value which would be indicated upon an A.C. voltmeter.

While current heats a conductor, the effective value is the important item. In voltage

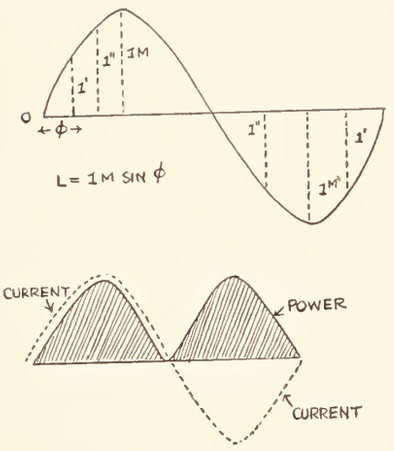


FIG. 45

considerations, however, we are obliged to consider both the peak and the effective values. To distinguish between the two we can say that the effective value is the quantity representative of the work being accomplished, but the peak value can do harm unless recognized. Potential has the power of breaking down insulation, arcing across an open space, etc., and one must recognize the fact that the peak or maximum value of potential can rupture insulation just as easily as the effective value. It is, therefore, imperative to remember when working with devices subject to injury by potential that the maximum potential in the circuit is greater than that indicated upon the voltmeter. Thus devices subject to potential must be selected to withstand *the peak potential and not the effective value.* Such devices are vacuum tubes, condensers, insulation, etc.

It might be well at this time to elaborate a bit upon the relation between peak and effective values of potential and potential operated devices. One can readily realize that every device which carries current is at the same time subjected to potential strains. But if the operation of the device depends upon the heating property of the peak, value of voltage is of little consequence. This is true because the peak value of voltage applied to that device causes the flow of a peak value of current, but it is the effective value of current which does the work, hence the peak value of voltage is automatically discounted.

If, however, the effective value of voltage is so great that it causes an excessive effective value of current to flow through the conductor, damage due to excessive heating because of the high current will result. As an example we can consider an ordinary amplifying tube filament operated at 2.25 volts and 1.75 amperes. These are the effective or root mean square (r.m.s) values. The term root mean square is another expression for effective value based upon the method of deriving at the effective value; viz, the square root of the mean of the squares of the instantaneous values.

Referring again to the filament mentioned, the current rating of 1.75 amperes is based upon the selection of the filament that its current carrying capacity and the correct temperature at this value of current flow. The voltage is, of course, due to the resistance of the filament and the pressure required to cause the correct value of current flow through the filament. The peak value of current in this circuit is

$I_m = 1.75 \times 1.414$
$= 2.474$ amperes

and the peak or maximum value of potential is according to equation 47

$E_m = 2.25 \times 1.414$
$= 3.18$ volts

If the effective value of voltage is increased to say 5 volts, the current through the filament will be increased to such an extent that the excessive heat will burn out the filament. The high voltage causes the high current flow, but the damage is due to the excessive heat generated in the filament and not to the disruptive powers of the voltage.

On the other hand, let us consider a voltage applied between two points which are separated by means of a later or rubber or linen paper, the insulation between two wires in a cable, as shown in Figures 46 and 46A. The latter figure shows a cross-section view of the paper surrounding the two wires. As was stated in one of the early lessons devoted to matter, the insulation property of a material is due to the electronic affinity of the atom. The electron in the atom is moved or displaced but the affinity is so great that the electron cannot move from atom to atom. That is, unless the potential is so great as to break down that structure.

The potential found across the wires 1 and 2 separated by the insulation 3 and 4 causes a displacement of the electrons in that insulator. This value of potential is, of course, the limit allowed by the design of the wire cable. Not so much the current carrying capacity of the wires themselves but the insulating properties or dielectric properties of the separating mediums 3 and 4. Suppose that the voltage rating is 600 volts r.m.s. This means that the peak value of voltage in the circuit according to equation 47 will be 848.8 volts.

Rating the cable at 600 volts r.m.s. automatically includes the peak voltage of 848.8 volts. If we now increase the effective value to say, 850 volts, the peak or maximum voltage increases to approximately 1,200 volts. The fact that the voltage has been increased does not necessarily mean that the current will likewise be increased. Some device may be connected



FIG 46A

to that cable which consumes less current than the original device operated at 600 volts r.m.s., but the fact that the potential has been increased to 850 volts r.m.s. and the peak value is 1,200 volts would rupture the insulation.

The cable, because of the 600 volt r.m.s. specification, can withstand 850 volts peak, but the new peak of 1,200 volts is in excess of the rating and damage is probable. Hence the rupturing influence of the peak voltage. Other examples of the above in connection with vacuum tubes will be quoted later.

Raymon at Omaha

Omaha—M. A. Raymon, formerly manager of the Warner Exchange at Dallas, has assumed a similar position here. His predecessor, Mike Comer, has gone to Des Moines.

Sapiro in Milk Business

Aaron Sapiro, head of the erstwhile New York booking combine, now is doing organization work among independent milk dealers of New York.

Paramount Buys Building

Paramount Publix has increased its Times Square holdings through acquisition of the big building at 153 West 44th St.

Opinions on Pictures

Abraham Lincoln

(*United Artists*)

A Real Document

(*Reviewed by Charles F. Hynes*)

D. W. GRIFFITH has made a real picture out of the life of Abe Lincoln. He gauged it on the basis of the anecdotes and the human interest of "Lincoln, the Man." A great story it is, ably acted by Walter Huston, who chalks up a personal triumph.

Una Merkel, new screen player, deserves worlds of credit for her fine work in this picture. Her role of Ann Rutledge is a classic. She rates plenty of praise and the part should make her as a player of the Lillian Gish type.

But to get back to Huston. He gives the role all the Lincoln resolution, all of the humor of the part. He is a human Lincoln, who will appeal to all classes. There are many of the old Lincoln anecdotes and a number of thrilling incidents.

The story details the career of Lincoln from his birth to Civil War days. All of the pathos and humor are brought in with a typical Griffith touch, and the result is a picture of pathos and sweep, which gives it a highly favorable comparison with other Griffith pictures.

This one's success depends upon its presentation. With class audiences, it should be 100 per cent. It's a $2 picture and, presented that way, it will prove a big hit.

With regular picture-goers the appeal is doubtful, for they probably will be mislead by the title and theme. However, once in they should be big boosters for the picture, for few red-blooded Americans can resist its appeal.

The picture is episodic, but it carries along the story of the rail splitter who became president when the country was going through its worst crisis. A feminine slant is injected by the playing up of Mary Todd as an ambitious woman who helped Lincoln in his march to the presidency.

There is strong appeal to the south in the characterization of the war time president whose conciliatory attitude toward the "rebels" presaged a satisfactory settlement of the slavery issue. His insistence that Gen. Robert E. Lee and Jefferson Davis should escape execution undoubtedly will find a welcoming echo in the South. So, too, the fine portrayal of Lee by Hobart Bosworth should meet with strong southern response.

A fine perception of symbolic incidentals, which help carry along the action, and a real Griffith finish, which will bring tears to even the most-hardened film-goers, give this a great send-off. Because of this, it should build in its various runs throughout the country. Accordingly, exhibitors should give unusual thought and attention to the film's opening. Dispel the thought that it is an educational or a straight biography and sell it on the basis of entertainment. Some of the direction touches injected by Griffith are breath-taking.

A musical short will round out a fine bill.

Produced by Joseph M. Schenck. Distributed by United Artists. Directed by D. W. Griffith. Adapted by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Continuity and dialogue by Stephen Vincent Benet. Edited by James Smith and Hal C. Kern. Associate dialogue director, Harry Stubbs. Sound recorder, Harold Witt. Production manager, O. O. Dull. Photographed by Karl Struss. Length 8,704 ft. Release date, Nov. 16. Running time, 105 minutes.

THE CAST

Mid-Wife.....Lucille La Verne
Tom Lincoln.....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut.....Otto Hoffman
Abraham Lincoln.....Walter Huston
Armstrong.....Edgar Deering
Ann Rutledge.....Una Merkel
Lincoln's Employer.....Russell Simpson
Sheriff.....Charles Crockett
Mary Todd Lincoln.....Kay Hammond
Mrs. Edwards.....Helen Ware
Stephen A. Douglas.....E. Alyn Warren
Herndon.....Jason Robards
Tad Lincoln.....Gordon Thorpe
John Wilkes Booth.....Ian Keith
John Hay.....Cameron Prudhomme
General Scott.....James Bradbury, Sr.
Young Soldier.....Jimmie Eagle
General Grant.....Fred Warren
Secretary of War Stanton.....Oscar Apfel
General Sheridan.....Frank Campeau
General Lee.....Hobart Bosworth
Colonel Marshall.....Henry B. Walthall

Service!

Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.

Theatre owners keeping a close touch on new product, particularly New York premieres, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:

PRODUCTION	REVIEW DATE
Abraham Lincoln	This issue
Anybody's Woman	August 16
Common Clay	June 21
Dancing Sweeties	June 14
Eyes of the World	This issue
Hell's Angels	June 7
Matrimonial Bed	August 9
Moby Dick	August 16
Monte Carlo	August 9
Raffles	August 2
Romance	August 2
Rain or Shine	July 26
The Storm	This issue
Way Out West	August 9

The Storm

(*Universal*)

Disappointing

(*Reviewed by Red Kann*)

PRESUMABLY a yarn of the great open spaces and primitive passions, "The Storm" peters out into pretty mild stuff before the inevitable and expected fade-out. Describing it as of program calibre is the best this reviewer can give it.

Pictorially beautiful and often noteworthy in the effectiveness of its sound storm effects, dramatically what might have easily proven to be a forceful yarn of conflict in emotions isn't there. Perhaps William Wyler caught the essentials in his direction. Maybe the cutting room floor is the place to turn for the real yarn of how this went wrong. The screen hasn't got it.

The central situation finds Lupe Velez, French-Canadian and primitive, snowed in for the Northwoods winter with Paul Cavanagh and William Boyd. It's the old stuff about the man—in this case, men—and the woman. You know at every turn what's going to happen.

It does. Both chaps, good friends, fall for the girl. Cavanagh is English and city bred and wants the girl as a plaything. Boyd, the strong silent type of fellow, is willing to marry her. The girl is attracted to both, but really loves Boyd. But when on one stormy night Cavanagh crosses the deadline chalked across Lupe Velez's door by Boyd the trouble begins. Because Lupe loves Boyd and is afraid he will kill Cavanagh she yields to the latter only to be discovered by Boyd who proceeds to leave at the height of the storm. Cavanagh lies his way through, is made to realize by Lupe what a rotter he is and starts out after his friend. He does something or other out where the snowflakes fly and brings Boyd back. Presumably he has rescued him but how and from what the spectator has one tough time trying to dope out. The director piled the snow stuff on so heavily that keeping the action of the two figures apart proves impossible.

There are occasional flashes of nice comedy relief, but the vital situation wherein the conflict assumes form in the minds of the two men is handled only sketchily and without conviction. It's exactly there that the director lost out.

Miss Velez does her usual work and that isn't throwing any surplus laurel wreaths in her direction. Cavanagh gives the best performance of the troupe, while Boyd does only moderately well in a part that called for fine delineations in character blending. The storm effects are excellent and the camera work exquisite.

Needs plenty and strong short subject support. Fast-moving comedy will help appreciably.

Produced and distributed by Universal. Directed by William Wyler. From play of same name by Langdon McCormick. Dialogue by Wells Root. Adaptation by Charles Logue. Photographed by Alvin Wyckoff. Length, 7,203 feet. Running time, 80 mins. Release date, June 22.

THE CAST

Manette Fachard.....Lupe Velez
Dave Stewart.....Paul Cavanagh
Burr Winton.....William Boyd
Jacques Fachard.....Alphonz Ethier
Johnny.....Ernie S. Adams

Bar L Ranch

(*Big Four*)

Good Western

(*Reviewed by Robert Hage*)

GIVE a big hand to the producers of this independent western talker. It's the most human "cow opera" we've seen in many months, the conventional story has been developed with so many new twists that it seems almost logical, the director has eliminated any semblance of padding and imparted an air of naturalness to every sequence, real humor has been injected into it, the cast at no time overacts and the recording is exceptionally good.

This picture should prove a welcome relief to the addicts of western pictures who have grown weary of seeing the same old plot dished out in the same old way week after week. The customary chases across the mesa which eat up most of the footage in the ordinary outdoor opus are held down to a minimum here, but the picture's chief characteristic is its casual tempo. Director Harry Webb has not attempted to set a frantic pace to justify any blurbs about "packed with action." He achieves the same end by fading out sequences quickly and the story moves along without jerkiness.

The recording imparts a further touch of realism. No cocoanut-shell effects are dubbed in when horsemen appear on the horizon. The beat of the hoofs is not heard until the riders are actually within earshot. It's a western without theatrics.

The story itself is of the cattle-rustling type, and Buffalo Bill, Jr., and Wally Wales carry their roles without posing. Yakima Canutt nets a number of real laughs and Betty Baker fills the feminine lead acceptably. She is easy to look at, although in need of more experience before the camera.

The picture's appeal should be wider than that of the run-of-the-mine western.

Balance with musical shorts.

Presented by F. E. Douglas. Distributed by Big Four. Directed by Harry Webb. Story by Bennett R. Cohen. Adapted by Carl Krusada. Edited by Fred Bain. Photographed by William Nobles. Sound engineer, George Lowerry. Length, 5,400 feet. Running time, 57 minutes. Release date, July 28.

THE CAST

Bob Tyler.....Buffalo Bill, Jr.
Gene Polk.....Betty Baker
Frank Kellog.....Wally Wales
Barney McCool.....Ben Corbett
Steve.....Yakima Canutt

Opinions On Pictures

Outside the Law

(*Universal*)

Sluggish

(*Reviewed by Bill Crouch*)

THIS talker, a remake of a silent picture by the same name, starts out slowly and continues at a sluggish rate throughout. The silent version, as the talker, was directed by Tod Browning, who for some reason or other fails to get the piece moving at a tempo fast enough to make the picture entertaining. Perhaps the fault lies in the dialogue, which is so profuse that it holds up action in almost every scene.

The story is laid in a coast city where Owen Moore and Mary Nolan, a couple of crooks, are making plans to pull a bank robbery. Moore has a job at the bank playing the part of a dummy which operates in the window as an advertising gag. Mary is employed in a cheap honky tonk.

Edward G. Robinson, the gang leader, sees Moore in the bank and asks him to call and see him. He tells Moore he is wise to the game and that Moore will have to split with him or he will squeal. Moore refuses. Robinson has also been making a play for Miss Nolan, but she gives him the air.

One night Moore by "mistake" is locked in the bank. He robs the safe of $500,000 and escapes with Mary's help. How in this day of time-locks and alarms a huge bank vault is robbed without tools is a mystery the audience alone must solve.

Moore and Miss Nolan hide in an apartment until time for a getaway is ripe. Robinson, searching for their hiding place, finally discovers it and makes a call. As he tries to enter the place he is discovered by one of the persons who lives in the apartment, a police captain. Robinson shoots the officer and is wounded. He breaks into the place and tries to find the money. Moore, in the meantime, has discovered the policeman is the father of a youngster to whom he has become attached. Moore, to avenge the kid's day, beats up Robinson and then, disregarding a possible escape, calls a doctor and awaits the arrival of police.

Miss Nolan, softened by her interest in the child, stays with Moore and when the police come they surrender. When brought to trial they are given a light sentence because they stood by the wounded policeman, and the fade-out finds them in each other's arms ready to go straight when they are freed from prison.

Moore and Robinson give the best portrayals. Miss Nolan's work is spotty. At times she is very good and other times she over-acts greatly. The child, Delmar Watson, is outstanding and steals every scene he is in. Several very absurd bits of acting are to be found in the picture, but they may be cut out before final release. Cutting may also speed up the action in spots, which is most necessary. DeWitt Jennings and Rockcliffe Fellowes do good work in the cast. Okay for pop price runs and split week spots, but needs heavy plugging.

Use good comedies and cartoons here.

Produced and distributed by Universal. Directed by Tod Browning. Story and dialogue by Tod Browning and Garrett Fort. Photographed by Roy Overbaugh. Edited by Milton Carruth. Length 7,116 feet. Running time 79 minutes. Release date, Sept. 18.

THE CAST

Connie ..... Mary Nolan
Cobra ..... Edward G. Robinson
Fingers O'Dell ..... Owen Moore
Jake ..... Edwin Sturgis
Humpy ..... John George
The Kid ..... Delmar Watson
Police Captain ..... De Witt Jennings
Officer O'Reilly ..... Rockcliffe Fellowes
District Attorney ..... Frank Burke
Assistant ..... Sydney Bracey

It's a Pleasure

British and Dominion Film comes through with a clever farce in "One Embarassing Night," the film adaptation of "Rookery Nook." The picture is a good example of what British producers can do, and should find a ready reception with American exhibitors. There are some good comedy twists and a fine cast to put this over.

HYNES

Captain Applejack

(*Warners*)

Amusing

(*Reviewed by Don Ashbaugh*)

THIS former stage play and silent picture has been made into a talker that rates as average fare. It has a goodly number of laughs and humorous situations as well as some moments that are dramatic. Except for one sequence, filmed aboard a pirate ship, the picture is a photographed stage play. This sequence aboard the vessel is, by the way, the most amusing part of the talker.

Will stack up about average in the seven-day runs and is good for split-week bookings. Having been made before as a picture and taken from a stage play, the piece will undoubtedly have some drawing power aside from the cast, which has only Mary Brian and John Halliday with name appeal.

Halliday takes the part of a wealthy man whose life has been entirely devoid of romance and excitement. Various circumstances cause him to realize this and he decides to embark upon a romantic career. He tells his lawyer, Claude Allister, to sell the ancestral home and prepares to leave on his quest for romance and adventure. Allister, in order to get buyers for the mansion which is old and out of style, plants some spurious documents telling of pirate treasure about the place. He then advertises, saying that a fortune is thought to have been hidden in the house.

Several people who are more interested in finding a possible fortune than in buying the house call to look it over. One of them, Kay Strozzi, a crook, arranges to spend the night there. While she is there the other members of her gang appear and also another band of crooks. They decide to divide the spoils rather than be exposed by one another. Halliday, in the meantime, falls asleep and dreams that he is the pirate, Captain Applejack. This dream is acted out in a separate sequence and forms a clever bit of entertainment. Halliday is awakened when his ward, Mary Brian, hears the crooks. Upon investigating the noise, Halliday is held up and told that if he does not tell where the money is hidden in ten minutes he will be killed. As the thugs leave, Allister appears and tells what he has done to get buyers. However, upon examining one of the fake documents, they discover directions for finding a treasure in the house. Upon searching, a secret room filled with treasure is found. Halliday sends Allister for aid and faces the crooks as they return for his answer. By a clever ruse he outwits them and they leave thinking help has arrived. Halliday, after all this excitement, gives up the idea of being an adventurer and decides to go on living in the same old way.

A light love story is woven into the picture by Miss Brian and Halliday, with pleasing effect. The comedy touches are capably put over by Halliday, who carries the piece by his fine work. Kay Strozzi, Arthur Edmund Carew, Alec B. Francis, Claude Allister and Louise Glosser Hale are well cast and enact their roles ably. Mary Brian is most appealing and, in the pirate sequence, shows a decided flair for comedy.

The production moves at a fast tempo, but is very ragged in spots. At times it is very episodic and the line between serious drama and comedy is not always differentiated. The story is weak in some places and, as a result, many highly improbable situations arise. Hobart Henley, the director, was handicapped by the story material apparently.

Use musical shorts and cartoons here.

Produced and distributed by Warners. Directed by Hobart Henley. Adaptation and dialogue by Maude Fulton. Photographed by Ira Morgan. Edited by Joe McLernon. Length, 5,940 feet. Running time, 66 minutes. Release date not set by distributor.

THE CAST

Ambrose ..... John Halliday
Poppy ..... Mary Brian
Anna Laveska ..... Kay Strozzi
Aunt Agatha ..... Louise Glosser Hale
Ivan Borolsky ..... Arthur Edmund Carew
Horace Pengard ..... Otto Hoffman
Lush ..... Alec B. Francis
Johnny Jason ..... Claude Allister
Mrs. Pengard ..... Julia Swayne Gordon
Dennett ..... William Davidson

Thoroughbred

(*Tiffany*)

Just Another Picture

(*Reviewed by J. P. Cunningham*)

INTENDED to fill the needs of neighborhood second and third runs as a program attraction, "Thoroughbred" would have reached a higher plane as a hokum purveyor if some one other than Wesley Barry had been selected for the feature spot. Wesley, once a juvenile ace, is only beginning his career in the adult class, a field entirely different from kid parts, and a fact which the casting director apparently lost sight of. Like Coogan and a few other very popular youngsters, Barry's past successes are far in the background, but, nevertheless, he has something to live up to—and it isn't easy. Sloppy overacting in the first part of his new vehicle and a spineless performance in the concluding sequences give conclusive proof that a thorough grooming for Wes is needed before he can be depended upon to give sufficient strength to a yarn of light hokum in order to carry it above the depths of mediocrity.

To Robert Homans and Walter Perry go what little honors there are for effectively injecting light comedy into the drab story. Others in the cast had plenty to do, but their support was weak and they helped Barry but little.

Horses and jockeys, the framed boy who must either throw the race or go to jail for gambling with money which he didn't own, a little love interest, the big race, an incidental colored quartet, the final clinch and a life-long feud between competitive trainers are all brought into play. These ingredients, while not convincingly mixed, should spell box-office for the average neighborhood audience, but we suggest that you take a look at this one before giving it a play. With strong short subject support it may get by.

Sound and camera work are excellent, and direction only fair.

Use a cartoon, a short musical revue and your usual newsreel.

Produced and distributed by Tiffany. Screen play by John Francis Natteford. Directed by Richard Thorpe. Photographed by Max DuPont. Edited by Clarence Kolster. Release date, Aug. 10. Running time, 50 minutes. Length, 5,425 feet.

THE CAST

Tod Taylor ..... Wesley Barry
Colleen Riley ..... Nancy Dover
Margie ..... Pauline Garon
Drake ..... Larry Steers
Riley ..... Robert Homans
Donovan ..... Walter Perry
Ham ..... Onest Conly
Purple ..... Mildred Washington
Sacharine ..... Mme. Sul Te Wan

Opinions On Pictures

Eyes of the World

(United Artists)

Well Acted; Interesting

(Reviewed by Sherwin A. Kane)

"EYES OF THE WORLD" is a well acted edition of Harold Bell Wright's preachment against hypocrisy. The story is melodramatic in conception, crystallizing, on occasions, into tense situations which are effective enough to pack something of a wallop. Ample action serves to sustain interest, although the introduction is somewhat involved, which results in plenty of footage being unreeled before the audience is sure of what it's all about. Once the background for the story is laid, however, it moves at a fairly good pace.

This marks the screen debut of Una Merkel, a capable and attractive stage player, with a pleasing southern drawl. She should win quite a following by her work in this.

Harold Bell Wright's name should give this strong box office pull, for the novel is reputed to have been read by some 15,000,000 persons.

Lagrange, a novelist, at work on a serial concerning an acquaintance of his, is employed as the instrument for detailing the background of the picture. He is writing of a woman who is confronted by her husband's legal wife shortly after a baby has been born to the second union. In a fit of rage, the legal wife dashes acid at the baby lying in its crib. The mother, protecting it, is seared about the face, while the infant girl is marked by the acid about the shoulders. The mother leaves the child and father and seeks seclusion in the West, where she becomes acquainted with Lagrange, the novelist, who learns her story. It is this story he is writing—thirty years later. This much is told in the picture through the medium of Lagrange's writing.

When the story opens the daughter who had been acid burned in infancy is the wife of a wealthy, elderly man. She is engaged in a flirtation with Aaron King, an artist whom she has engaged to do her portrait. King accompanies the family when it leaves for a camping interlude in the West; the site chosen for it being one in the vicinity of the disfigured mother's hideout.

On an early morning fishing jaunt, King meets the daughter of the novelist (played by Una Merkel), an unsophisticated girl, and is struck by her innocence and charm. Noting the attachment which develops, the woman invites the girl to her home for an evening, believing that King's attentions to her will divert the suspicions of her husband from her own flirtation with King. The girl deceives her father and accepts the invitation. At her hostess' home, however, she hears King accused of an intrigue by the woman's husband, and, outraged, leaves for her own home, escorted by the hostess' half-brother. They are followed by King.

In the meantime, Lagrange has been appraised of her daughter's deception and leaves to bring her back. When the girl arrives at her home, the place is deserted. Availing himself of this opportunity, her escort follows her into the house and forces his attentions on her. He is confronted by the recluse mother of his half-sister who is about to shoot him when King arrives. Apprised of the man's guilt, King, enraged, beats him. At this juncture, the flirtatious wife arrives. She is confronted by her recluse mother, who reveals her identity, and, shocked and shamed, she undergoes a change of heart. She confesses to Una Merkel that her flirtation with King had been innocent, thus affecting a reconciliation between the two.

The unquestionable ability of the cast saves this one from being cheap melodrama. Each turns in a good performance. Una Merkel, splendidly cast in the innocent young girl's part, is outstanding. Her unprofessional performance is replete with the charm and simplicity required to make the part plausible.

Direction has been well handled, but in fairness to a capable cast it must be said that, let alone, their combined ability would be sufficient to put across any picture. Photography and sound are splendid; numerous outdoor sequences offering opportunities to achieve interesting effects in both.

Good cartoons and musical shorts will do with this.

Produced by Inspiration Pictures. Released through United Artists. Based on the novel of the same name by Harold Bell Wright. Directed by Henry King. Adapted by Clarke Silvernail and Brewster Morse. Photographed by Ray June. Length, 7,272 feet. Running time, 88 minutes. Release date, August 30.

THE CAST

Una Merkel, Fern Andra, John Holland, Frederic Burt, Brandon Hurst, Nance O'Neill, Florence Roberts, Eulalie Jensen, William Jeffery, Hugh Huntley.

Night Work

(Pathe)

Good Programmer

(Reviewed by Bill Crouch)

THERE'S not a great deal to this talker, but it stacks up as being good program stuff and will go well in the smaller cities and towns. The kids will enjoy this one as it has a lot of good clean gags and some slap-stick comedy that helps put it over.

Eddie Quillan is the outstanding member of the cast while Sally Starr is attractive as his girl friend. Eddie is the assistant window trimmer in a department store and invests his money in oil stock expecting big returns. He visits a home for orphans where he meets Sally who talks him into supporting an orphan, thinking him to be rich. Eddie agrees to support the child, Douglas Scott, and in order to do so gets another job working in a night club. This leaves him only three hours of sleep and his endeavors to take a nap in between jobs forms plenty of amusement.

When Eddie and Sally are on the verge of matrimony and about to adopt the child, Charles Clary, a rich man finds out that the baby is apparently his son's child by a divorced wife. The son, George Duryea, does not know he is a father until an anonymous leter is sent him. Then he investigates. Clary then plans to adopt the boy. Eddie and Sally are about to break up over the matter when the real identity of Duryea's son is discovered and he and Clary drop the matter. Eddie then finds that he has been promoted to head window dresser and that he is making enough to get married and adopt the child.

This story is rather flimsy, but serves to get over a considerable amount of humorous touches and some pathos, especially where Sally and Eddie are about to lose the child. This is well played and packs a punch. There are many characters in the story who appear for a few scenes and then are seen no more. Just what they are there for and what they are supposed to do is not explained.

Among those who are notable in the cast beside Quillan and Sally Starr, are George Duryea, Ben Bard, Francis Upton, Douglas Scott, Ruth Allenby, Babe Kane, Martha Mattox and Tempe Pigott.

Produced and distributed by Pathe. Directed by Russell Mack. From the story by Walter DeLeon. Dialogue by Walter DeLeon. Edited by Joseph Kane. Photographed by John Mescall. Running time, 1 hour and 35 minutes. Length, 8,394 ft. Release date, August 3.

THE CAST

Willie..... Eddie Quillan
Mary..... Sally Starr
Aggie..... Frances Upton
Harvey Vanderman.....George Duryea
Pinkie..... Ben Bard
Phil Reisman.....Robert McWade
Oscar..... .Douglas Scott
Mr. Vanderman..... Charles Clary
Mrs. McEvoy..... Martha Mattox
Johnny Harris..... Tom Dugan

Going Wild

(First National)

Aerial Farce

(Reviewed by Bill Crouch)

THIS talker, under the disguise of another cast, slight story changes and with some musical numbers interspersed in the action, is almost identical with "The Aviator," a talker which Warners made not very long ago, with Edward Everett Horton in the starring role.

This time Joe E. Brown takes the lead and does his best to help keep the piece moving at the fast tempo required. Despite Brown's valiant efforts, the talker lacks the pep and snap that featured "Top Speed" and only at times does "Going Wild" go wild. It is satisfactory for the week run houses and split-week bookings. Where Brown is a draw the business will probably go above average.

As in "Top Speed," a case of mistaken identity causes Brown to assume the role he carries through the picture. This time he is mistaken for a novelist whose book on exploits in the flying service during the world war make him popular.

Brown and Lawrence Gray, his "manager," are welcomed to the town where the real author had planned to spend his vacation. Arthur Hoyt, the real author, decided not to stop off when he saw the crowd awaiting him, as he wanted a quiet rest and from appearances would get anything but that if he stopped. Brown, however, upon stepping from the train is thought to be the writer and takes it all big.

The boys enjoy the hospitality offered and everything goes fine until Brown is asked to fly in a contest against a former war ace, Walter Pidgeon. He tries to evade the challenge, but Laura Lee, his girl friend, persuades him to take the challenge. Gray's fiancee, Ona Munson, is also instrumental in getting Brown to fly in the contest.

The day of the contest arrives and Brown, who has never been up before, plans to take along a "passenger"—a real flyer, who will handle the controls when they are off the ground.

The planes take off and Brown discovers his passenger is none other than Laura Lee, who has tricked the pilot out of going. As neither she nor Brown can operate the plane it goes through all sorts of antics and forces Pidgeon down. Brown, having won a $25,000 wager cannot land the plane and as a last resort takes to the parachute with Miss Lee in his arms. They float gently to earth for the final fadeout.

Highspots in the talker are Brown's frantic endeavor to learn how to operate a plane by sitting on top of a folding bed, with an electric carpet sweeper in his hands and an electric fan blowing him in the face, and the wild flight, which runs the gamut of possible and trick flying stunts.

Director William A. Seiter could have speeded up the action more by leaving out the song numbers, which are superfluous. A stronger story was also needed to carry the production. Those who liked "The Aviator" will, no doubt, enjoy this talker despite the marked similarity.

Use musicals and good dramatic shorts here.

Produced and distributed by First National. Directed by William A. Seiter. Screen play by Humphrey Pearson and Henry McCarty. Edited by Pete Fritch. Photographed by Sol Polito. Length 6,486 feet. Running time, 72 minutes. Release date not set by distributor.

THE CAST

Rusty Smith .....Joe E. Brown
Peggy Freeman .....Laura Lee
Ace Benton .....Walter Pidgeon
Ricky Freeman .....Frank McHugh
Ruth Howard .....Ona Munson
Jack Lane .....Lawrence Gray
May Bunch .....May Boley
Simpkins .....Johnny Arthur
Edward Howard .....Anders Randolf
Robert Story .....Arthur Hoyt
Conductor .....Fred Kelsey
Sammy .....Sam Cantor
Herndon Reamer .....Harvey Clark
Matt Gore .....Larry Banthin

Leather Pushers

(*Universal*)

Chapter I, "Kid Roberts"

Plenty Fast

UNIVERSAL gave its new featured player, Kane Richmond, an ideal vehicle in which to make his screen debut. Richmond, following the footsteps of Reginald Denny in the "Leather Pushers," is an admirable physical type with a polished poise so necessary for Witwer's well known character. He has personality, an easy manner, is fairly good looking and gives a convincing performance.

Made many times before, the "Leather Pushers" now appears in talking form. Needless to say, the material is just the thing for sound. Universal apparently realized this and gave considerable thought to the "mike."

Albert Kelley is to be commended for his directorial job. He has turned out a fast-moving short nicely balanced with thrills, comedy and love interest. Running time, each about 19 minutes.

Snappy action to offset a slow-moving feature.

The Hot Air Merchant

(*Paramount*)

Good Short

CHARLES RUGGLES in the skit he used in vaudeville. He is the soap-box orator, intent upon saving men from matrimonially-crazed women. It has a running story, punctuated by Ruggles' sarcastic remarks. A young man is shown falling for a designing blonde and Ruggles carries it through to the pacing-the-floor-with-the-baby era. Running time, 15 minutes.

Good with musical or feature lacking comedy.

The Cactus Kid

(*Mickey Mouse—Columbia*)

Good Cartoon

MICKEY is a cowboy in this and rides to a saloon to make love to a rodent senorita. The villain enters and there is considerable fun. It averages well with others of this popular series, and has a sufficient number of laughs to please most audiences. Running time, 9 minutes.

Use where musical-comedy balance is needed.

Satan's Fury

(*Pathe—Vagabond Adventure*)

Good

THE "Vagabond Director," Tom Terriss, invades volcanic peaks in New Zealand for this issue of the Vagabond Adventure series, and he is not only the star and director, but delivers a synchronized lecture. The latter is more thrilling than the actual scenes, for his voice takes on a ludicrous touch of excitement as he is shown darting about the steaming ground, eluding geysers of steam and boiling pools, and as he stresses the tremendous dangers in which he found himself one wonders how the cameraman managed to keep on grinding. However, the setting is unusual and it will be enjoyed by the average audience. Running time, 10 minutes.

Good as balance for a light bill.

Hello, Television

(*Educational—Comedy*)

Clicks

ANDY CLYDE'S spontaneous humor is always good for a laugh. In this one he's at his best, which is saying plenty for any two-reeler. His droll patter and funny capers, helped a lot by a well executed plot and intelligent direction, go hand in hand to make a well rounded comedy reel. A marriage by television which upsets the plans of the girl's father is a new wrinkle. Running time, about 18 minutes.

Nice stuff to balance a dramatic feature. Use a newsreel, too.

Short Subjects

The Imperial City

(*FitzPatrick—Traveltalk*)

Very Interesting

JAMES FITZPATRICK, who started the travelogue lecture cycle, takes the audience to Peiping, China, in this entertaining subject. Peiping is the imperial city of China, formerly called Pekin, and in this FitzPatrick includes many points of interest. It's well done, as are all of this producer's shorts. Running time, 8 minutes.

Good on comedy bill.

The Story Book Paradise

(*Paramount*)

Very Good

THIS SHOWS up a number of the kid shorts which have been made, for it boasts a troupe of kids of real ability. It's a dream affair, the kids dreaming they are in Mother Goose land. There are a number of novel turns and some excellent kid chorus work. Running time, 10 minutes.

Stress this for kid trade.

Girl Shock

(*M-G-M*)

Silly

THIS is a wild comedy in which Charley Chase is cast as a girl-shy youth who gets goofy every time he touches a girl's hand. It's silly stuff, but has the redeeming feature of action and some low comedy gags which get laugh. Chase rates better vehicles than this. Running time, 20 minutes.

Needs strong feature support.

Average Husband

(*Educational—Comedy*)

Pretty Good

THE story, as the Educational dialogue writer would say it, "came over in the boat before the Mayflower." The antiquated plot, however, is redeemed by able handling and a few modern twists and settings which bring it right up to date. There are enough laughs to warrant a fair spot on your bill. Running time, about 17 minutes.

Best with an ace-high dramatic feature.

Thank You, Doctor

(*Vitaphone Varieties No.* 1026)

Clever and Funny

AN ingenious woman crook furnishes the theme of this clever short. She goes to a jeweler and asks that a pearl necklace be sent on approval to her uncle, a brain specialist who conducts a "nut" house. Then she asks the doctor to examine her brother whose delusion she says is that he has lost a string of pearls. So when the jewel salesman arrives, he is taken for a lunatic, with some interesting and funny complications. Running time, 9 minutes.

Good for any bill.

All for Mabel

(*Pathe*)

Feeble

THE less said about this "comedy" the better. If your audiences have any intelligence at all they'll groan in agony at the dialogue. It's probably the worst we've ever heard; the creator of the many bad puns in it should be exiled to Siberia. The story is almost as bad. It centers about the attempts of a freshman to get the athletic hero's girl. Don't show this in college towns. Directed by Harry Delmar. Running time, 18 minutes.

Surround it with an exceptionally strong bill.

Monkey Meat

(*Educational—Cartoon*)

Makes a Nice Dish

THE usual plot, that of animal antics set to music, but done this time in a most pleasing manner. Chiefly because of the originality in gags used, this is a welcome relief from the cut-and-dried cartoon material predominating in majority of current-day cartoons. Orchestral work is above the average, sending entertainment value skyward. Running time, about 6 minutes. Produced by Audio-Cinema for Paul Terry-Toon series.

There's plenty of snap in this one; spot it where a feature is in need of light cartoon-comedy relief.

Railroad Follies

(*Vitaphone Varieties No.* 4209)

Novel Short

THE railroad companies might well capitalize the novel suggestion which forms the basis of this entertaining short. The gag is to entertain the customers on trains by means of a master of ceremonies presenting a varied program. This has a couple of dance acts, chorus, spieler and a turn by an alleged Houdini, who can't get out of a strait-jacket and keeps asking the m. c. to "Stall, pal." It's a good subject which will get some laughs. Running time, 8 minutes.

Will fit any bill.

The Indians Are Coming

(*Universal*)

Serial, 15 Episodes, 2 Reels Each

Great for Youngsters

COWBOYS and Indians done in the modern style, running leaps and bounds ahead of outdoor serials of the earlier days, and greatly enhanced by clever sound work, able direction and thrilly action. Photography is splendid.

In houses where this type of material is liked, the audience will give it warm reception. The twists injected by Director Henry MacRea are not the usual sloppy affairs, but bear indication of having been well planned. The cast is commendable. Running time, each about 19 minutes.

Feature comedy will go with this.

Laundry Blues

(*Pathe—Aesop Sound Fable*)

Dandy

THE creators of this cartoon used plenty of imagination and as a result they've turned out a short that's packed with laughs and a decided relief from the current similarity of cartoons. The setting is a Chinese laundry, with a quartette of Celestial manglers putting on a song act. A Jewish customer, with almond eyes, tries to retrieve his shirt with a kosher ticket, but the "no tickee, no washee" rule holds. Then one of the laundrymen, using a caricature of Rudy Vallee for his inspiration, commits murder on a saxophone. Lots of fresh gags in it. Running time, 10 minutes.

Will bolster up a weak bill.

Audio Review, No. 34

(*Pathe*)

Passable

TERRY RAMSAYE apparently dug deeply into the library to get out this issue of his weekly. Most of it consists of shots of various parts of the globe, under the heading, "Around the World in Eighty Looks," and while the selected shots are interesting they are too brief. The tour starts at New York and ends at San Francisco, and takes in many of the romantic spots of the earth. The issue is rounded out with views of three bear cubs being fed from a bottle. Their antics are decidedly amusing. Running time, 8 minutes.

Okay to round out a diversified program.



Neighborhoods in Chicago Hurt by Booking Circuits

Chicago—Lack of variety in bookings is hurting neighborhood business, many Chicago exhibitors contend. Double featuring and the growth of booking circuits in the city get the blame.

This new complaint is substantiated by a study of neighborhood programs in any section of the city. In one neighborhood last week the same feature picture was playing simultaneously in seven theatres within a radius of one mile. In three of the houses the feature was part of a double bill. Four of the theatres were subscribers to booking circuits.

In a west side neighborhood, one feature was playing simultaneously in three neighboring houses. The situation is duplicated week after week, according to exhibitors who have suffered from this situation more than once. Patrons of the neighborhoods, confronted with this situation, are acquiring the habit of either going to the Loop houses or to distant neighborhoods for their film fare, rather than chance being disappointed by identical programs which they have viewed before, playing in a succession of three or more neighborhood spots.

Wabash Ave.—South

WARNERS, faced with the prospect of a new B. & K. house opening across the street from the Stratford in the next few months, closed theirs to pretty it up. Reopening set for early in September.

* * *

The Forest (Simansky & Miller) was nicked for $75 recently by a team of gunmen.

* * *

Jack Miller back from a motor tour of northern Wisconsin with his family.

* * *

Irving Mandel back from a month's vacation. It was a real one. He saw to that by refusing to tell his office where he was going.

* * *

The Ogden is being renovated for an early September opening.

* * *

G. and G. Amusement Co. putting twenty grand in improvements into the South State St. Gem prior to reopening.

* * *

Lloyd Lewis spending his vacation working on a biography of General Sherman that the publishers want by October.

* * *

Henry Herbel, completely recovered from his recent illness, is expected back at the Universal exchange any day now.

* * *

Edna Phister, Film Board secretary, taking her first vacation in three years, will lakeboat it to Mackinac and Detroit. Thence to Canton, Ohio, to visit her parents. Catherine Rohmer, assistant, finished a successful vacation recently, during which she took 12 strokes off her usual golf game.

* * *

Chris Paschen Bros., in charge of construction on B. & K.'s North Town at Devon and Western, broke ground for the big house last week. The interior design will feature a marine motif which will make it distinct from other houses of the circuit.

* * *

Harry Taylor, western sales director for Universal, has switched his office from New York to Chi. He is now getting his mail at the local U exchange.

KANE

Use Corner Store To Sell Theatre, Says Hollander

Chicago—"Let the corner store sell your theatre to patrons," is the suggestion made by W. K. Hollander to stimulate interest in houses of the Publix circuit here. Hollander's plan is favorably regarded by home office executives, who have recommended it to Publix theatre managers throughout the country.

"Visit the individual merchants in your community or neighborhood regularly," Hollander advises theatre managers. "Gain their confidence and friendship; impress them with the importance to the community of your theatre, and they will talk about it to their customers. This cannot help but develop plenty of community interest in your theatre."

Hollander pointed out that the managers must also show a sincere interest in the merchants' business and problems in order to make the plan effective.

"I feel that if the average housewife were to go into any neighborhood store and there hear the community theatre spoken of favorably she could not help but be impressed," he said. "She herself would be inclined to spread this discussion among her friends and neighbors. This cumulative advertising is bound to serve an excellent purpose."

Going Up!

Chicago—This, children, is the gentleman who has been responsible for the rise and fall of more Chicago film personalities than any home office factor. He has watched—nay, has been responsible—for the ascendancy of most of them. Moreover, he has taken them down, once they were firmly at the top. They get on Art's bandwagon as office boys and branch managers, office workers and salesmen; and they get off the same way. This, kiddies, is Art Reaum, elevator conductor in the Universal exchange building.



Art Reaum

Women Prefer "Common Clay"

Chicago—"Anybody's War" (Paramount) is set to follow "Common Clay" (Fox) into the Roosevelt. The latter picture, according to a B. & K. statistician, has broken all Chicago records for female attendance with the picture's closing still a week off.

The "Kelly" Smile

Chicago—Mrs. Madelon Anderson, "Kelly" to nine-tenths of Film Row, has a history in the trade that is in direct contradiction to her youthfulness. Cashier for M-G-M here for the past five years, her film business associations date back four additional years. Through it all, she has maintained a disposition that would be the envy of those nationally famous climate experts who comprise the Los Angeles Chamber of Commerce. That smile has wrung checks from exhibitors who haven't been able to afford a highball for twelve days.



Madelon Anderson

Schoenstadt to Solve Europe's Film Problems

Chicago—Europe is about to get a "break."

Herman Schoenstadt, 75-year-old chain theatre operator of this city, back from a sojourn on the continent, where he viewed with utmost distaste the antiquated film houses of foreign capitals, announces that he will go back to Europe presently to inaugurate a theatre chain of American type, de luxe houses in Germany, Austria and France. Schoenstadt films, he plans, will play the Schoenstadt houses in Europe, though production of the foreign lingo talkies would be slated for Hollywood, he said.

"The European film business is ten years behind us, and I'm going back and show those foreign producers how we do it," declared Schoenstadt as he stepped from the Century one morning this week. Waiting near the end of the station ramp were six large floral arches, held aloft by twelve regally uniformed ushers—one from the staff of each of Schoenstadt's Chicago theatres. Under the canopy of roses walked Mr. Schoenstadt into the arms of waiting relatives and friends.

"On the continent I saw only one good movie theatre, and that was the Paramount in Paris," he said. "Very few European theatres are equipped for sound. They are just beginning to catch onto the idea. Their theatres are wretched, unventilated, with old seats, poor screens, no good service and altogether uninviting. What they need is some palatial, comfortable houses like ours.

To Produce Also

"What I want to do," continued, "is produce my own German talking pictures in Hollywood and then show them in the cities and resort places of Germany and Austria where I intend to build theatres. The truth is that the talkie business in Europe is still an open field, with everyone starting almost at scratch in the race to get control. America has an excellent chance to retain the major hold won in the silent movie days.

"In London they are crazy about our American talkies. They understand them and like them better than the English productions," he said. "American pictures are still far and away predominant. I think our producers will be able successfully to make German and French talkies in this country and ship them abroad and outbid the European talkie men. They are beginning to make some talkies in Europe, mostly in Germany and England, but on a small scale."

Remorse

Chicago—What exchange man (Independent) who got the breaks from the censor board through a drag with the now defunct police administration, is wishing he hadn't bought a certain picture because the censors have held up the permit and he can't do anything about it with a new commissioner and police secretary in?

Neil Rewarded

Chicago—Harry Neil went to his reward this week. It awaited him at the Warner home office from which he returned recently with word of his appointment as branch manager of the Warner Indianapolis office. Harry, in addition to directing Warner city sales here, was also instrumental in organizing the Chicago Warner Club this spring and was named its first president. Tom Gilham, vice-president, will administer club affairs for the balance of the season.



Harry Neil

Competition? It's Nothing But for Chicago Showmen

Chicago—Miniature golf is only a minor worry to exhibitors here. More serious competition is found among the following summer choices of Chicagoans:

The beaches, that draw a good 500,000 normally. Plenty of them at night, and when they get there they stay there.

Ravinia summer opera. "Chi's opera under the stars" has been adding to its draw annually. Plays to capacity even on the hottest nights.

Roadhouses. Good times or bad, Chicago's multitudinous night birds will crowd the highways getting out to the gyp joints any night of the week. They're on every highway and easy to find.

The circus. Only a two-week stand in Grant Park, but how they go for it here. With the film fare what it is as far as the kids are concerned, parents are only too happy to get them under the canvas for an afternoon or night.

Wisconsin beer. Plenty of it and most of it good. The lakeside dance pavillions where it's sold look like bargain counters after the holidays.

Lake excursions. Anywhere you want to go and plenty of them do, whether they sail their own or buy a ticket.

Civic offerings. The Navy (Municipal) Pier gets plenty throughout the week. Adler Planetarium and Shedd Aquarium (both new) count them by the thousands. Parks, playgrounds and pools are jammed.

Racetracks. Draw anywhere from 20,000 to 100,000 daily, depending on the track and the day's feature.

Automobiles. One to every four persons in the county, but on the torrid nights the odd three borrow one and everybody goes out together.

Probe Eller's Check

Chicago—Emmanuel Eller, attorney for the Illinois Independent Theatre Owners, has been called on to explain how a check bearing his name happened to be among the possessions found in the safety-deposit box of Jack Zuta, slain business manager for the Moran-Aiello mob. Eller, a former Municipal and Superior court judge, was but one of several prominent politicians thus embarrassed.

Secret Changes Evolved in Chi Protection Plan

Chicago—Chicago distributors evolved changes in the present protection system here after two weeks of secret sessions at the Film Board offices. The meetings resulted from the failure of local distributor and exhibitor groups to agree on re-zoning after two months of conferences, and were accomplished without representation of exhibitors.

The nature of the changes in the old protection system was not revealed, but, it is understood, they are minor in scope and will be appended to a draft which will incorporate major features of the familiar protection schedule in effect here.

The draft of the Chicago protection plan, together with the new recommendations of the distributors' committee, has been forwarded to the Hays office for scrutiny where, it is expected, C. C. Pettijohn will pass on its legality. If this confirmation is accorded it, the draft will then be submitted to home office executives of those circuits whose properties are represented here.

Chicago exhibitors may find a new protection system on the books without previous knowledge of it in the near future. In the event home office approval is given it in New York, some circuit representatives here will be obliged to "go along" whether it meets with their approval or not. What attitude the independents may take in such an eventuality is not difficult to assume, but how effective it may prove is open to question.

Warners Lease Theatre At Cost of $533,333

Chicago—Terms of the lease by which Warners acquired the Symphony theatre here were made public this week. Warners will pay an aggregate rental of $533,333 during a term of twenty years. The house, which has a seating capacity of 1,700, will be occupied rent free for the first four months of the period beginning August 1. Rental for the next twenty months will total $33,000, with the annual rental for the following eight years set at $25,000, and at $30,000 for the next ten years.

One clause of the lease stipulates that admission for adults shall not be less than 20 cents, and for children not less than 10 cents.

Revive Exchange Project

Chicago—Attempts are being made to refinance the organization which backed the proposed film exchange building at 13th St. and Wabash Ave.

Windy

Chicago—A pleased film exchange office manager met a couple of stenos at the office door arriving on time for once.

"Hah," he greeted them, "Early birds this morning, heh?"

"Yeah," they freshed him, "an' now we meet the worm."

Stampede to L. A. Due When O'Hara "Spills the Beans"

Thousands of New York's six million souls are expected to start the trek westward almost any day now. Studios in Hollywood will soon post armed guards about the lot to handle the army of new actors and actresses who will storm the gates in search of work.

The rumpus was started a few days ago, when Near O'Hara, *New York World* columnist, "believing that the movie producers are clamoring for talent," published "full instructions" on "How to Break Into the Movies."

And here's how, according to O'Hara:

If one is to be a successful film star, it is essential to know that the talkies are made in New York and Hollywood. Owing to three hours' difference in time between these cities, the work is much harder in Hollywood. For when the talkie actors are finishing the day in New York, they are just getting started on the afternoon's work in Hollywood. They get no overtime for this, either.

Accordingly, the beginner should bear this in mind: that when it is night time in Italy it is only Tuesday in Hollywood. Your watch should be set back one hour at Toledo, O.; Dodge City, Kan., and Flagstaff, Ariz.

Once you have mastered these facts, you are on your way to screen fame. Now let us have a brief resume of what we have learned thus far. First of all, talking pictures are made in New York and Hollywood. Of course, they are also made in Lima, O., when there is an Elks' parade there, or in Wichita, Kan., when the annual apple carnival is held. But the news weeklies pay practically nothing for their talent, if they pay that much. You could appear in fifty-two consecutive releases of the Pathe Weekly and still starve to death.

No, it is New York or Hollywood if you are to gain fame. So let us examine the best way to get a start.

First of all, it is presumed you have taken part in school plays, church socials, or the like, and scores of friends have told you you ought to be in the movies. The chances are that they are right. It is easy enough to hoodwink enemies and strangers, but you cannot fool your friends. Accordingly, you have now surmounted the first obstacle when you feel, in common with your acquaintances, that you should be in the movies.

The next move is to write a letter to Mr. Zukor, President of Paramount Pictures. Also send a duplicate to Mr. Lasky, the Vice President, so his feelings won't be hurt in case Mr. Zukor brings up your letter in his presence.

Another big man to write to is Mr. Metro, the senior partner of Metro-Goldwyn-Mayer. Tell both Mr. Zukor and Mr. Metro what your friends have told you. State that you are willing to start in at the bottom and work up unless you are a stunt expert, such as a parachute jumper, in which case you will start at the top and work down. Thus you have made your first big impression on the film magnates.

Now if your name is Hormidas McGuirk or something like that, it would be well to select a professional name under which you will act. Don't let this matter give you any trouble, however, as practically any name you pick out will be better than Hormidas McGuirk.

Having posted your letter to the film magnates, you have now got a foothold in the movies. The best, if not the only thing you can do then, is to wait and keep on waiting. By the time a reply is received to your letter, you will be ready to play old character parts without using a white wig.

Trick Stuff?

Columbus, O.—A picture originally passed by the censor board under the two titles, "The Battle of Chateau Thiery," and "All Quiet on the Battle Front," is confusing local theatre patrons. It is reported that it was shown at suburban theatres at the same time that "All Quiet on the Western Front" played its downtown first-run engagement. The similarity of titles was sufficient to confuse the public and this confusion was augmented by the advertising, which, it is stated, carried the word "Battle" in very small print, with the rest of the title in heavy large print.

Child Labor Law As Proposed Said To Show Progress

Washington—The Children's Bureau, Department of Labor, after a study of the proposed uniform child labor law adopted by the National Conference of Commissioners on Uniform State Laws, finds the instrument embodies a number of advances made in progressive states during the past 15 years, but does not set as high standards as are already found in some states.

The draft of the uniform act, which was under consideration for more than four years, prohibits employment of minors under 14 years of age in any gainful employment, regulates their employment between 14 and 18, and prescribes certain occupations in which persons of 21 and under may not be engaged.

Exhibitors in many sections of the country have ridden into jams with municipal authorities over appearances of minors in stage shows and at juvenile performances, while authorities at Hollywood and New York keep an eagle eye on studios using children in production.

Reciprocal Deal Between Canada, England Sought

Toronto—A sidelight on the British agitation to have their films shown in Canada is provided in the presence in England of G. E. Patten, director of the Ontario Government Bureau, one of the largest non-commercial distributors.

For years Patten has been trying to get English scenic shorts, silent. There was a big demand for them. Finally, the premier told him he would find steamship tickets waiting to take his own cameramen across the Atlantic and shoot what he wanted himself. This he is now doing; also trying to arrange an exchange system on non-commercials between England and his territory.



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FACTORY TO YOU—CUT OUT THE MIDDLEMAN—BRAND NEW MERCHANDISE

Sound-on-Film Heads, $198.50; Photocells, $14.95; GE Exciter Lamp, 98c; Optical Systems, $29.50; Head Amplifiers, $29.60; ¼ h.p. Synchronous Motors, $29.50; Rochester Built Turntables, $69.50; Samson 250 push-pull amplifier, $54.45; Audak Tuned Pickups, $33.95; Standard Audak, $17.95; Speedometers, $9.95; Wright-DeCoster Horns, $17.64; Speakers, $29.40; R.C.A. Speakers, $29.40; Jensen Speakers, $17.80; Exponential Horns, $48.80; Giant Exponential Units, $46.35; Junior Units, $21.95; Constant Faders, $13.90; Sound Mixers, $19.50; W. E. Approved Sound Screens, $49.00; R.C.A. Licensed Tubes, 50% off; Acoustical Felt, 29½c sq. yd.; Theatre Carpet, $1.19 per yd.; **Bargains, Demonstrators, Rebuilt Booth Equipment. Write us your needs.**

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Actual Size 2½"x3¼" and 11x14"

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One-Fourth Deposit on C. O. D. Orders.

M. E. MOSS (B) PUB. CO., Hartford, Conn.

CLASSIFIED ADS.

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Two Powers 6-B Latest Type, $175.00 each. One Phototone Non-Sync, complete with record cabinet and fifty records, $100.00. Posters Lobby Display this year's Paramount and Fox, good as new, one-fourth price. Lyric, Clearfield, Penna.

Motion Picture Equipment For Sale

Ten Power and DeLuxe Motiograph machines, $85.00 each. Portable Road Show Machines, 300 reels film. Bargain Lists. National Equipment Company, Duluth, Minn.

Theatre Frames

THEATRE LOBBY FRAMES—Manufacturer to you. Low Cost. Address Gem Frame Company, 2805 Brighton, Kansas City, Missouri.

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CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Team Work Counts

THE value of real team work has been brought to the fore, particularly by reason of chain theatre growth, and despite the many unkind things that may be said about working for chain theatre circuits; it has been demonstrated beyond all possible argument that team work pays.

Now what I'm wondering is, have you showmen, as individual theatre managers, realized the tremendous value of this team work and tried to instil it into every man on your staff?

If it is a subject which you have passed up as being unimportant, why not credit the idea with containing enough sense to risk a trial? After all, what are you risking? Certainly nothing sufficient to overrule the suggestion. So again we say, why not try it?

Start a regular weekly meeting idea with every one on the payroll in attendance. While such attendance need not be compulsory, you can immediately get an idea what certain people on your staff think of you and your theatre should they pass up coming to these meetings.

Which constitutes advantage number one.

Make the meetings a friendly open discussion. Tell them of your desire to keep YOUR house among the leaders, both from operation efficiency and profits. Show them, in a nice, friendly way, just how important each and everyone of them is to the proper and profitable operation of the theatre. Point out how friction hurts both the operation as well as the profits.

These topics can all be brought out with enough tact and good judgment so that the effect should be a staff, all anxious and ready to help each other and help you in particular.

And there you certainly have advantage number two.

Does it not stand to reason, that when the staff begins to recognize the fact that the manager is placing plenty of responsibility on them, they will work all the harder; not only because they want to show that hey can function properly, but also in order to receive recognition at the weekly staff meetings?

They begin to feel that it is worth thinking up new and original ideas for their theatre and their manager. They get away from that humdrum feeling that they are just an usher, or doorman, or projectionist. They are a part of the theatre and the way it is being operated. Praise from the "higher-ups" or the bosses in the home office is as much theirs and anyone else's.

Are we right? Is the logic good? You pass judgment on it yourself.

"Chick"

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MANAGERS' ROUND TABLE CLUB

A Couple Of These Ideas Used By Sid May Help You Too

If Sid Lawrence, manager of Schine's Ohio Theatre in Lima, Ohio, keeps his gags in scrap books he must need a couple of storehouses to tuck them away in; for, it seems to us that all he does is spring one stunt after another on the natives of Lima, and he springs them so fast that he keeps them coming steadily to the theatre.

One of his latest was the mailing of a post card upon the back of which was imprinted: "I. O. U. 70 Minutes of thrilling entertainment payable upon demand. Call at Schine's Ohio Theatre (Playdate) (signed) Czar of Broadway." The back of the card resembled an I. O. U. The novelty of this gag alone was enough to command attention from the readers and they payed plenty of attention to it.

Through another of his tie-ups with the local Postal Telegraph blanks he framed a bunch of telegrams which carried copy addressed to Mr. and Mrs. Lima, reading "Lon Chaney Talks! This information comes to you after his repeated denial that he would not talk in pictures. Stop. He comes Sunday to the (theatre) in 'The Unholy Three,' one of the year's most outstanding talking pictures." The telegrams were signed by Sid and delivered by uniformed Postal messengers to nearly every one in Lima.

He, too, was confronted with the problem of a Tom Thumb golf course in his town and he hurdled the obstacle by tying up with the operators. They got together and distributed a herald to the kids, since they were the best means of reaching the adults for direct contact and good-will, which entitled them to play on the course for 15 cents, after which they would be presented with a guest ticket to the matinee at the theatre. The stunt went over very well, and, as we said, was a means of showing the adults that the theatre was thinking about the kids. Besides getting in a plug for the shows. But then—that's what Sid is always doing in one way or another and if you'll keep your eye on this showman's future work we know that he'll have some more interesting stunts to pass along.

Bob Soffer Tells Us How He Brings In Kid Business

Catering to what might well be termed a small army of kids, Bob Soffer, manager of the Hollywood Theatre in New York City, has to be always on the alert to make sure that interest is maintained in the various kid pictures and special matinees he presents. With this fact before him, he has kindly prepared a little story for use in the Club pages in which he sets forth in detail a few of the methods he had adopted.

In the article he says:

"During the past ten weeks I ran a kiddie show every Saturday afternoon. I gave out coupons to the children as they entered the theatre and those holding numbers corresponding with the one that I called off from the stage were presented with toys.

"At the conclusion of the toy distribution, I called for volunteers to come up on the stage to entertain. Each week I would get about 10 children who would sing, dance or recite. I would then give three gifts to the best talent of the afternoon. The winner was eligible to enter into a show to determine the best artist among the juvenile. After ten weeks ten entrants were on hand for the finals and the winner was awarded a silver loving cup. I personally played the piano for the children, and amidst the applause of friends and relatives the kids put on a great show. This stunt helped me to keep business up to par during the summer months.

"Starting September 1, I will give each child a text-book with the name of my theatre on it. This will always help remind them of the movies. I'm in the East Side of New York City and there isn't a single theatre in this vicinity which uses slides with an organ. So for the season my organ will be put into playing condition, and, being a former organist, I will play the instrument and get the children to sing along. From past experience I know that they just love to sing out loud."

As he is now working out this new slant we are sure that at its completion he is going to give us the dope on it.

It Costs You Nothing to Belong to the

MANAGERS' ROUND TABLE CLUB

And see what marvellous benefits you derive from this organization!

●

A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.

We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.

The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (if you want to) join and get the benefits that such association with fellow showmen is bound to bring.

IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Evans B. Davis Of Rialto, Rochester N. Y. Joins Club

Another manager from New York enrolls in the Club. Evans B. Davis handles the affairs of the Rialto Theatre in East Rochester, N. Y. Located in a town of 6,000 population, his house is one of the objects of interest. The reason we make the foregoing statement is because Davis was kind enough to send us in a photo of his theatre, and when they put a house on the post cards it must be beautiful. While we are not very well acquainted with his situation, and thus do not know how many prohibitive ordinances are in force in the town, we are sure that he manages to display some fine showmanship—since he informs us that most of his work and in fact some of his ideas are exactly the same or modifications of the slants presented on the Club pages.



In order that you might meet this showman face to face we are presenting his photo. We are glad to welcome him into our ranks and we know that when he pulls any stunts of especial interest and value to his fellow members he will observe our famous slogan "All for One and One for All," and send them in to us, so that we can pass them along. Keep up your good work, Evans, and remember we'd like to be kept posted from time to time on what you are doing to sell them.

IT WON'T BE LONG BEFORE SCHOOL OPENS AGAIN!
HAVE YOU PLANNED ANY SPECIAL STUNTS?
WHY NOT PASS THEM ALONG!

Comic Lion Aided Brown Parkes On Selling Of Show

Not so long ago we showed you how A. Brown Parkes, manager of the Strand Theatre, in Shreveport, La., merchandises shows in his city, and we know that you will agree with us when we remark that he certainly knows his stuff; but for those of you who have not yet come in contact with his work we are passing along a stunt he pulled for "The Social Lions."

He hired one of those trick lion costumes that are so familiar to movie-goers, dressed a man up in it and sent him out on the streets to plug the film. In order to make the stunt more effective, he tied up with a local dealer and secured the use of an automobile. An usher was dressed up in immaculate afternoon outfit and driven about town by another of the theatre's staff who was garbed as a chauffeur.



When traveling through the streets the fake lion would be placed in the rumble seat and when the car stopped at the busiest sections he would jump out and commence to clown and do tricks. While the lion performed the young man in the car sat drinking tea and chatting with passersby. In the photo we are showing you can see how well the stunt shaped up.

No matter what part of the town the strange procession went, crowds would gather to watch and in this manner the picture received plenty of publicity. As a matter of fact, it was one of the best gags that he had pulled in some time. And that's going some, isn't it, Parkes?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

AUGUST

Aug. 31st	Birthday of Queen Wilhelmina (D. E. I.).

Are your campaigns for the new season going to be "bigger and better than ever"?

SEPTEMBER

Sept. 1st	Labor Day
Sept. 4th	Hendrick Hudson Sails up Hudson.
Sept. 6th	Pres. McKinley Assassinated—1901—Lafayette Day.
Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland)—Pershing begins successful drive on St. Mihiel salient—1918.
Sept. 13th	U. S. Troops take St. Mihiel—1918.
Sept. 20th	Regatta Day (Hawaii).
Sept. 22nd	Nathan Hale Executed
Sept. 23rd	Jewish New Year
	First Day of Autumn
Sept. 30th	Unconditional Surrender of Bulgaria.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

SEZ LEW!

Gate crashers . . . pass pests . . . free ducats . . . pass snorers . . . this goes for relations and dear friends . . . oh, how I hate those words . . . how about a pass? . . . Do I get anything for nothing? . . . You bet your bottom dollar I don't . . . The candy man wants his money for the soda I get . . . This goes for all your devoted friends, the merchants . . . who park their business in the vicinity of your theatre . . . You pay for everything you get . . . eliminate passes . . . abolish them . . . your business will pick up . . . you will gain more friends . . . A habitual pass-getter will ruin you . . . they are the biggest knockers . . . if you don't believe me . . . try this out: . . . take away a season pass . . . any kind of a pass . . . from your dearest friend or relation . . . and count how many times they will patronize your box-office . . . I'll wager you that you will rarely see their faces . . . it will be so long that you saw them last that you will fail to recognize them . . . Isn't this the truth? . . . my motto . . . make then all pay! . . .

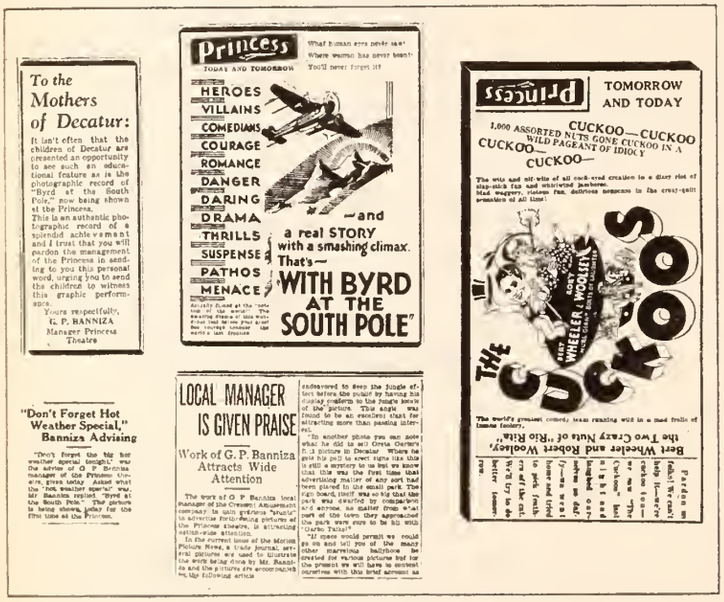
Lew Levey,
Dyckman Theatre,
New York City.

Some More Reasons Why G. P. Banniza Has Good Business

If G. P. Banniza should inscribe on his personal cards the words: "One of Alabama's representative showmen," he would certainly have a right to the title, especially since he has proven to be one of our most active members and a showman whose tips have long been a help to his fellow members. Of course he declares that he too gets a great many helpful hints from the work of his brother showmen, which grace the pages of the Round Table, and with a true "All For One and One For All" spirit he gives credit where credit is due.

His latest activities at the Princess Theatre in Decatur, Alabama, were productive of considerable publicity and business for him and we are sure, after reading this little account, that you will agree with us that he knows how to sell the city.

Not so long ago we featured a special exploitation hints department in conjunction with new releases and just to show you that Banniza thought that our suggestions were of value



he used a couple in the ads we are reproducing. In addition to this nut ad he also effected a nut herald in the form of a pay envelope, lettered with copy headed: "Cuckoo Food." Upon inspection the envelope was found to contain bird seed. As a street ballyhoo for "The Cuckoos," he dug up an old Ford relic, that had seen better days, but at present was enjoying days of "daze."

Two men were hired to pilot the antique about the streets of Decatur, and when we say "pilot it about" the streets we mean "about," because it about hit everything but the streets. There was danger once of calling out the rescue squad to aid in extricating the flivver, which in some unknown manner wrapped itself about one of the prettiest poles in the town. The men driving, or rather hanging on to the Henry, were supposed to act cuckoo, in keeping with the tone of the picture. They acted so well that someone sent them a sign "Don't Feed the Animals." Realism? Yep!

As a result of the crazy escapade all of Decatur's residents who had watched the progress of the ballyhoo were forced to play "Hearts and Flowers" on their phonographs in order to see how it felt to get back to their normal states instead of the abnormal condition caused by a too hearty indulgence in laughter at Banniza's stunt. He tells us that it was the biggest laugh getter he had ever seen in Decatur.

Another gag that created a lot of comment was the machine gun Banniza placed in front of the house as a plug for "Officer O'Brien." Copy read: "Direct from Chicago! Captured by Officer O'Brien. One of the Playthings Used by Underworld Gangs." The novelty of the copy and display made it an object of considerable interest and aided business considerably.

Along with this story we are also showing, in the ad layouts, a special notice inserted by Banniza in the local paper addressed to "The Mothers of Decatur." The notice acted as a personal endorsement of the Byrd film and we are sure proved very effective. It would pay you to keep this angle in mind as it will perhaps come in very handy for you on a future picture. The little notice headed "Don't Forget Hot Weather Special" was a break for Banniza. It appeared on the front page of the paper, a few columns away from a heat story and is certainly a tribute to Banniza's alertness.

In the past, we have seen a good many accounts of the way newspaper editors, sensing the local news value of our write-ups of showmen's work, have reprinted them in their pages and the article we are showing in part appeared in "The Decatur Daily" and served as a free publicity plug for Banniza's house.

We could go on for a couple of pages more and tell you of the many little angles that this showman injects into his work but since he is very active we are sure that he will be represented again in the near future with a couple of new ones. We want to thank him for passing these along to us and we are sure he is going to continue his live-wire work.

C. S. McLellan Of Texas Joins; He Is Going To Be Active

In order to make amends for the many "steals" he has made from our columns, C. S. McLellan, manager of the Rialto and Queens Theatres in Kingsville, Texas, sends us in his application and promises to become as active a member as possible.

As his first contribution he gives us the low-down on a few recent endeavors that went over very well for him. Having a town of 10,000 population to draw from, he must of necessity use good judgment on his exploitation expenditures. For "Hold Everything," he promoted a co-operative page in the local newspaper, besides running his regular space. A stunt that had them talking was a special card made in the shape of a regulation street stop sign, which was placed at every intersection where there was an official stop sign. The cards carried the title, "Hold Everything," and the playdates.

On "The Cuckoos," he advertised a street parade using kids of all sizes and ages in the most cuckoo costumes possible. He offered awards for the most grotesque outfits. The kids, with donkeys dressed as "cuckoo birds," along with the old comedy gags used for parades, were taken to all of the outlying towns on the Saturday afternoon a few hours before the opening of the picture, and as Saturday is a big day in all the towns, the success of the stunt was sensational—it being necessary to stop selling tickets a short time after the opening.

When results of this sort can be obtained, we know that McLellan is certainly up on his showmanship. Another angle that he uses is in an effort to combat the Tom Thumb courses. He supplies all of the local courses with two tickets daily, for which they pay a reduced rate. The course operators offer the tickets as prizes for the best card turned in. They also permit the posting of theatre signs on their course. A state college located in Kingsville is also pressed into service to publicize the house and their bulletin boards, publications, and busses are used.

And now that he has passed these along to us, we know that McLellan is going to continue being just as active and we hope to hear from him again in the very near future, and relate some of the ways and means of box-office getting he uses.

MANAGERS' ROUND TABLE CLUB

Singapore Is Represented By Mgr. Julius S. Fisher

Here's another foreign member, added to our roll. Julius S. Fisher is the manager and publicity director of the Capitol Theatre in Singapore, Straits Settlements.

He has been in the show game since 1910 when he was secretary of "Fisher's Bioscopes, Ltd." who at that time had the South African franchise on Edison, Kalem, Essanay and Biograph products. In 1918, the business was acquired by African Theatres, Ltd. and Julius with his brother Joe, managing director of the Capitol, proceeded to Singapore to start the Middle East Film, Ltd. He remained as assistant manager of that organization for six years, leaving in 1926 to take the position of Java Manager for First National Pictures which job he held until Warners took hold of the company. Shortly after he resigned to become associated with the Capitol Theatres, Ltd. of Singapore, where he now operates.

The Capitol is the latest and largest house in the Far East having been built at a cost exceeding a million dollars. The house seats close to two thousand people and features a sound and talking policy. Many of the latest innovations, which include a parking space, call service, etc., are also featured. We would like to tell you now that we expect to present more about Julius and his show-selling in a future issue of the Managers' Round Table Club, so if you'll keep your eyes on this section we can promise you some interesting and helpful suggestions trom Singapore.

We want to extend Julius a cordial welcome into the Club and we are sure that he is going to continue his active interest.

Osborne Goes Lima To Massilon; Here's Some Of His Work

As his final contribution to the Club pages before leaving Lima, Ohio, to take up his new position as manager of the Lincoln Theatre in Massilon, Ohio, Carl M. Osborne, gives us the low-down on his recent activities, a number of which you will no doubt recognize as having appeared on the Club pages and credit for which Carl gives to Hal Kopplin and C. J. Latta.

We would like to call your attention to the telephone hanger card that C. J. Latta passed along to us and which we ran in the Club pages not so long ago. Osborne has taken this stunt and added a couple of new angles to it, and we believe that perhaps you'd like to look them over. On the coupon that the card contained, he printed two questions, "One reason why I like the Sigma?"—"Suggestions for betterment?" These two queries resulted in a couple of box-office suggestions for Osborne that were very valuable, and should you care to use them they would probably do the same for you too.



He also states that in his case he found if he gave "two admissions for the price of one" instead of free passes, it would be a lot more help. Of course, this is up to you—you know your local patronage and can best tell what is the right move to make. The subsequent issues, which are expected to be put out every six weeks, will carry a list of coming shows on the reverse side.

An angle that helped business a lot was the special ballot that he printed up and distributed about the town. The ballot carried space for the names, addresses and phone numbers of twenty persons and asked whether the undersigned were going to see "With Byrd at the South Pole." The ballots were given to the children with a request for them to secure names. The first 100 children to bring in the ballots entirely filled up were admitted to the theatre free. In this manner he was enabled to secure a couple of hundred more names for his mailing list and at the same time grab off some good-will.

PAGING SOME "LOBBY LAFFS"

Dick Kirschbaum is sorely in need of suggestions for the "Lobby Laffs" series and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.

If you stop to think for a moment or two, undoubtedly, you will recall some funny incident that occurred around your theatre that could be converted into one of Dick's "laffs."

"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.

M.R.T.C.

In conjunction with this story we are showing a sample of one of his ads on the film, that ties in a "Treasure Hunt." Despite terrific heat the hunt went over very well and the local newspapers gave him a front page story on it. In addition, Osborne also managed to secure a few pages of co-operative ads that did a lot to boost up business.

To keep Will Rogers' name before the public, in view of the fact that he expected soon to play the latest Rogers' release, he made up election cards somewhat on the style of the trick cards that Hal Kopplin used. The cards created a great deal of comment and conveyed the necessary impression.



We are also showing a photo of the unique stunt he created for "Ladies of Leisure." Passersby were invited to look into the peep hole of the display piece and see a few stills from the film. At this time we would like to direct your attention to the illuminated sign spelling out "Ladies of Leisure." The letters are made from beaverboard and fitted with porcelain sign receptacles—holes being punched in the letters to receive them. They are then mountd on a light framework and wired. Osborne tells us that he has been using these signs for some time and has found them to be very satisfactory—especially in the way they are used. A talking trailer is run on the screen from seven to ten days prior to the showing of the picture. The sign is suspended over the proscenium arch and connected with a dimmer switch in the operator's booth. It burns before the show starts and also during the exit march. Each time the trailer is shown on the screen a small quantity of juice is injected into the sign, causing it to glow faintly, in order that it would outline the letters and not reflect on the screen. When the name of the picture is flashed on the screen at the conclusion of the trailer, the sign is brought up to full illumination, causing a very effective punch to be given. This sign is made at a minimum cost and in view of the fact that it is used outside the theatre during playdates is well worth the expenditure.

We would like to point out that these few stunts that Carl so kindly passes along to us can be used on almost any picture, and as they are tried and proven business builders, we are sure that if local conditions permit full advantage will be taken of them. We want to thank Carl for passing them along and we also want to wish him the best of luck in his new position, though we are sure he is going to display the same brand of showmanship he has in the past. And it's the kind of showmanship that brings them into the house night after night.

MANAGERS' ROUND TABLE CLUB

Maynard Madden Shows Us That He Has Been Active

With a Silver Anniversary to feature, Maynard Madden, manager of the Virginia Theatre in Harrisonburg, Va., was afforded an opportunity to display the live-wire showmanship that has characterized his work for so many years.

Starting on the week before the Anniversary, he secured free newspaper readers and stories calling attention to the forthcoming Anniversary. Then, to stimulate interest he promoted a stage wedding—the first ever held in the town. All of the local merchants co-operated to the extent of donating gifts to the bridal parties. Shoes, dresses, suits, furniture, household appliances, were presented to the couple chosen from the many who made application to Madden. The newspapers were solidly behind the stage stunt and they devoted columns of space to accounts of it. The drawing power of the gag was tremendous and the theatre received loads of goodwill in addition to the increased business. In the photo we are showing, you can note the couple on the stage listening to the marriage service.



In order to boost still further the Silver Anniversary, Madden tendered a luncheon to all the business and civic leaders in the town, and the Mayor, who was present as guest of honor, proclaimed the month of August "Silver Anniversary Month in Harrisburg." A parade was staged with the local fire companies and the Municipal band taking part. The procession marched down the main street to the theatre, stopping in front of the house to render a few musical selections and then witnessed the last performance as the guests of the Circuit.



Invitations were extended to all couples celebrating their silver anniversary to be the guests of the management during the special month. A special matinee was also held for all of the silver-haired ladies in the community. The charitable home, the only one in town, was invited to send its inmates to a matinee show, sponsored by a local lodge. The inmates of the home were given free ice cream and candy after the performance.

In his lobby Madden has placed a large Anniversary Cake. All of the decorations are made up with the silver motif predominating. The front of the theatre is hung with drapes and festoons and presents a gala appearance. To show what they think of him, the City Council rescinded an order prohibiting the hanging of banners and tacking of cards on the poles, in order to permit Madden to plug his special month. The unusual street display commanded plenty of attention.

With all of these things under his belt and a good many to go yet, in the form of a chest of silver, donated by a local jeweler to be awarded to some lucky patron, and other donations, it seems to us that Madden is going to treat his town to an eyeful of some of the best showmanship they have seen in many a day and we hope that he will keep us posted as to the final results.

The Real Club Spirit!
"All For One And One For All"

CIVIC CONTACTS

(From Fox West Coast *"Now"*)
By H. A. GILLESPIE
Manager Yakima (Wash.) Theatres

It would seem unnecessary to go into the A B C's of good business policies which build goodwill and prestige for the theatre business, when preparing an article to be read by showmen.

There are certain things, of course, that every alert manager does for the promotion of his business and his theatre in the eyes of the public.

The difficult thing, at least from the smaller town angle, is to keep from doing too much. Quite often a theatre can be thrown open to everything that comes along that savors of a community effort until the first thing the manager knows the house is being run for the benefit of the community instead of the owners.

In practically every small town the theatre, if it is properly conducted, is one of the centers of community affairs and for this reason is besieged constantly by requests for cheap theatre rentals and percentages of gross business for various worthy community endeavors. Obviously it is impossible to operate profitably unless the necessity for profits is constantly kept in mind. In other words, it is easy to build prestige at the expense of receipts; it is not so easy in a small town where one must say no so many times.

Notwithstanding Frank Whitbeck's caution concerning Women's Clubs, Parent-Teachers Associations and like organizations, it has been my experience that, if handled properly, such organizations are the easiest to keep on our side. Also, goodwill in any quarter does not have such immediate results as does the good will of the women's organizations.

It is far better to meet with them as many times as they desire and agree with them that the movies need improving notwithstanding the tremendous advances that have already been made. Admit that some pictures are not all that they might be; admit that they are not all that we who run theatres would like to have them be; then point out the fact that patrons dictate the class of entertainment produced. Ask their co-operation and support of the better class of productions. Invariably such support will be promised and pending crusades forgotten.

Novel Presentation Of Trailer Proved Aid For Thompson

Another showman who is enthusiastic about novelty in trailer presentation is T. W. Thompson, manager of the Avalon Theatre in Grand Junction, Colo., and he more than showed his liking for the unusual in the special trailer prologue he put on for "Anybody's War."

An usher in uniform came out on the stage with the end of a rope in his hand. He announced that he was going to introduce the Two Black Crows'—Moran and Mack—new partner.

While telling them about the picture, the usher moved across the stage pulling a rope which was being jerked from the unseen end. After pulling about 75 feet of rope, he stopped and said, "Ladies and Gentlemen—I take great pleasure in introducing our conception of 'DEEP STUFF,' Moran and Mack's new partner." The spot which was on the usher moved over to the other side of the stage to a small Seelyham terrier on the end of the rope.

After the applause subsided, the spot returned to the usher who announced the dates of the picture. He then announced that he will show them a few scenes from the picture—and then the trailer was flashed on.

This is typical of all of Thompson's work and we hope that he will favor us with some more of these accounts so that we can pass them along to his fellow members in the Club.

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

Vic Gauntlet Will Be Heard From

ONE of our most pleasant recollections of Seattle will be the meeting and chatting with Vic Gauntlet, Advertising Manager for John Hamrick's Theatres in Seattle, Portland and Tacoma. Here, boys, is the real dean of press agents in the northwest and we doubt whether anyone will start an argument with us over that statement.

You old timers who have followed Motion Picture News for years will recall the marvelous series of articles he wrote some years back for our Showman section. I'm positive that Vic will come through with a still more interesting series this fall, and anyone in showbusiness who misses a line of what Vic writes will be a loser. And why shouldn't he be a damned fine man to talk about press agenting and advertising? What a background and experience. You mark my words boys, when you see an announcement on the Club pages that Gauntlett's series is due to start, get yourself set for some valuable reading. How far back can we trace Vic's advertising work? Well, it dates around the time that Theda Bara appeared in "A Fool There Was." So just laugh that off if you think he's short on knowing the subject.

Introducing Walter Tebbetts

Luck was with us and we were fortunate enough to meet this well-known showman who had just come in from the beach for a few hours. Not that he had any message of great importance to convey to the industry, he's not that type, but because we felt right at home sitting there and chatting with him.

He is at present operating the Oriental Theatre just across the river from the downtown section, and those of you who believe that the day of the popular local theatre man is past need only meet up with men of Tebbett's kind to find out how wrong you are. Here is a man who owns and operates his theatre. You can find him many a night standing near the doorman or taking tickets himself. And do the cash customers like him? Well, just stand by and listen to the "Howdy" that he gets from the majority of them, and when we say majority, we mean practically everyone who buys a ticket.

Sell out to a chain? Not a chance. Did they threaten him? And how. Does he intend to stick right to his guns and keep on operating this, and perhaps, some other houses? Darned tootin' he does, and we don't blame him. He represents hundreds of exhibitors just like himself who have spent the better part of their lives in the business and what's more, are a credit to the show game. We're wishing him plenty of luck.

We spent all the time we could afford on this visit and then started back to town. We were anxious to say hello to Andy Sasso, managing John Hamrick's Music Box Theatre. Andy put over a corker when he maneuvered that sign hanging right across the main street of the city, and being one jump ahead of the other houses with similar signs, his has the additional advantage of two rows of changeable letters. Picture it boys, your theatre's big electric sign strung right across the thoroughfare with your attractions getting a play equally as fine as the sign itself. That's high speed in any showman's town and I doubt whether I'll get any comebacks to the statement.

It was an interesting conversation we had together and I'm certain that in the future Andy Sasso's activities will occupy a prominent place on the Club pages. Stop me if I'm wrong, Sasso. Oak?

And then, after a short stroll down the avenue, we bust right in on Jimmy O'Connell, manager of the Publix Rialto Theatre, another house with a peach of an electric sign strung over the street. They have about four houses with this gag in Portland and I'm only hoping, for their sake, that one of them don't do a Brodey onto the pavement. If anyone's under them, they'll get scratched a bit, I'm afraid.

Over the Hills to Seattle

WITH much regret we left Portland and headed further north to this famous city on hills. Just think, 19 years since I last walked the streets of this burg and what changes! Especially among the theatres. Why it's a real thriving metropolis and then some.

And little Sammy Seigel was right here with the glad-hand to greet me, so that started the visit off perfect. Sammy is rather short on size but big on hospitality and it was more than appreciated because it helped us get around and see people. Don't have to ask how to get here or there—and know just the right place to find the right people.

And surprise number two was a phone call from old friend Al Gillis, formerly of the Fox-Poli outfit but now back in his native haunts. This was an unusual surprise because we called to locate Al and was told that he had left for Minneapolis, but the information-giver was not on the right track or he must of meant somebody else. But what difference did it make? We had a mighty pleasant time talking over many things and we sure hope that Al gets back East again this fall.

Fighting for Business

AFTER a little chat with C. M. Dunn who operates the former Pantages house here, now called the Follies, and also the Capitol in Portland, Ore., it was mighty plain that they are having tough sledding this summer, but one must admire the pluck and stick-to-it-ive-ness of these independents who are willing to fight their uphill battle and who somehow come out with a smile just the same. The Follies, like many other houses I've seen along the coast and especially around the northwest, ought to be a corking b.o. producer if they could switch to a nice brand of vaudeville (not varieties). But where is a guy going to get vaudeville (not varieties) out in this part of the country? Just can't be had right now. Maybe a smart independent booker will get hep and line up a string between Chicago and the northwest. He'll mop up in my estimation because vaudeville (not varieties) will pull many a red cluck into the black.

Mills a Genial Editor

TRUE to my promise to Eddie Hitchcock (this is HIS town you know), I phoned Harry Mills, dramatic editor of the Seattle Star and even if we could not put on the feed bag together, we did manage to talk things over on the phone. Maybe I'll maneuver it yet. Tomorrow's another day you know. But never knowing how long I can arrange to stay makes it hard to lay out definite plans. Have a faint idea that if Harry and yours truly ever get together we'll have a real chummy (?) visit. What say Mills? Oak?

Stopped off to see if Earl Crabb was divisional managing up at the Fox office, but he was attending another meeting. Seems like they must take a lunch kit with them, they are always at meetings. But this one was for a good cause. I'll contact him yet. But we did meet Sid McDonald, assistant to Crabb and chatted with him in between his O.K.'s on the bills. What a job, putting O.K.'s on bills. Well, someone must do it I suppose.

Himelhoch Will Show You How

LISTEN my friends and you will hear the modern tale of the showman who only knew one religion. "Get The Business." And so, step up and grab the warm and welcome mitt of none other than Dave Himelhoch, manager of the Fox Coliseum here in Seattle and a human dynamo if there ever was one.

Are *you* crying about lost kiddie business? Do you complain that the youngsters won't come to the picture shows any more? Well, just set yourself down, and drop a line to Dave and ask him how *he* does it. Will he answer you? I'll gamble that he will. You see he's just that kind. Busy as hell, but always ready to lend a helping hand to any showman anywhere.

His Mickey Mouse Klub matinee shows are the talk of the northwest, and the funny part of it all, is that he is one important guy in this community. Being president of the local Censor Board is no mite of a job for any man, but he handles that job as well as a dozen others, yet he finds time to see that his theatre is properly run. That's pep for you. Take a back-seat you, so-called, youngbloods, unless you can hold a candle to Dave.

Just wait until I get back to my desk in New York and pass along the details of some of his stuff, plus the photos which I phenagled out of him. I'm saving this particular material until I can lay it out the way I want it to appear.

O'Connell's Indian Stunt

WE meant to tell you last week about a novel stunt that Jimmy O'Connell pulled recently at the Rialto in Portland, but we had so many other angles to pass along that we held it until this week.

At the time we were in his office, he was working out a corking campaign for "The Silent Enemy," and we're right here to say that it has all the earmarks of something decidedly unusual. Having to do with Indians he has tied in an Indian stunt involving the burning of a signal fire on a nearby mountain top. Interesting? I'll say it is. But, as he has promised us all the details, we'll refrain from hinting any more of it until you read about the entire stunt on the Club pages.

Joe Cooper Plugs Along

RKO's advertising and exploitation for the Pacific and Northwest is looked after by none other than good old Joe Cooper and the job is in capable hands. For proof of this statement, just watch the ads Joe turns out and the way he handles himself. Real showman and executive sez we. Who dares say nay? Nobody? So we thought. And as likable a chap as you'll meet in many a mile of travel. Oughtn't we to know? We've covered about 4,500 miles already.

Our interview (if you would call it that) covered many and varied topics including a couple near and dear (?) to the hearts of all concerned, but when we tell you that Cooper is the kind of a bird you CAN talk to, then you will better understand what we are trying to get across to you.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

Under this heading we shall publish news paragraphs about managers and exhibitors all over the country. If you want to know where your brother showmen are located and when they move from place to place, keep in touch with this page all the time. Items for publication under this heading should be addressed to "Chick" Lewis and will appear the week following receipt.

W. H. BERGMAN, manager of the Columbus and Swan Theatres in Columbus, Neb., has been transferred to Fremont as manager of the two Publix local houses. **HAROLD ALDINGER** switches from Fremont to Columbus.

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GENE E. YARNELL, lately connected with New York stage attractions has taken a managerial assignment at the Dawn Theatre in Hillsdale, Mich.

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GEORGE M. WATSON has been named as the manager of the Colorado Theatre in Pueblo, Colorado. He succeeds Phil Fourmet.

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SAM J. AARON has been shifted from the managership of the American Theatre in Troy, N. Y., to that of the Lincoln.

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ASHTON V. RUDD is managing the New and Strand Theatres in Staunton, Virginia.

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HENRY TAYLOR has been appointed managing director of the Publix Metropolitan Theatre in Boston, Mass., succeeding Lawrence Bearg, who goes to the home office.

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JOHN J. BIELMAN, former manager of the Broad Theatre in Penns Grove, N. J., has been promoted to the managership of the new Rexy Theatre in Philadelphia, Pa. **S. MUNTER** steps into the Broad.

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JAMES K. O'DONNELL is the new manager of the Bath Opera House, in Bath, Maine.

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W. C. WELCH has taken over the managerial end of the Orpheum Theatre in Oakland, Cal., shifting from the Orpheum in San Diego. **JACK EDWARDS** fills his former post.

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HARRY WATTS has been appointed City Manager in charge of the Keeney, Strand, Majestic and Regent Theatres in Elmira, N. Y. The houses are a recent addition to the Warner chain.

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BUCK WEAVER, manager of the Rialto Theatre in Sutro, Texas, announces that the house has been completely remodeled.

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G. L. WOODS has been shifted from Paris, Texas, to Breckenridge by the Publix Corp. He will manage the local house.

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C. E. REQUA, manager of the Andress and Plaza Theatres in Great Bend, Kansas, has been transferred to the Mason Theatre in Norton. **L. W. MORRIS** of Newton, Kansas, shifts to Great Bend.

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PAUL ELLIS of Youngstown, Ohio, has been named manager of the three local Warren and Niles houses.

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SI DANZ is managing the Granada Theatre in Auburn, Wisconsin.

ROLAND LEVINSON is managing the Metropolitan Theatre in Hermosa, Calif.

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WILLIAM STEWART, JR., is the new new owner-manager of the Scenic Theatre in Montebello, Cal.

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FRANK V. WALSH has been appointed to the managership of the new Park Theatre in Newburgh, N. Y.

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W. H. WHITE has been transferred to Riverhead, N. Y., where he will handle the local Capitol Theatre, succeeding **ROBERT A. BERTSCHY.**

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MURRAY LAFAYETTE is the newly appointed manager of the Princess Theatre in Hartford, Conn.

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FRED GLASS has shifted from McCook, Neb., to Alliance where he will assume charge of the local Fox houses, which are to undergo a rebuilding and refurbishing program there. **JAMES E. HUGHES** succeeds Glass at McCook.

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IRVING WATERSTREET, former publicity director for Publix in Omaha, has been appointed manager of the local World Theatre, replacing **GEORGE MACKENNA** who goes to the Liberty in Salt Lake City.

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EMORY V. CLOVER has returned to San Jose, Calif. He will manage the New American Theatre.

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LLOYD DEARTH, former manager of the Capitol in Vancouver, B. C., Canada, has been appointed district manager for Manitoba and Saskatchewan with headquarters in Winnipeg.

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CHARLES WEINER, manager of the Winnipeg Theatre in Winnipeg, Canada, is the new film booker for the Mid-West District.

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MIKE GOODMAN, former master of ceremonies, at the Capitol in Winnipeg, Canada, has deserted the stage for a career in the managerial end of show business. He will manage the Winnipeg Theatre.

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VICTOR ARMAND of Winnipeg, Canada, is the new superintendent of projection and maintenance for the Manitoba-Saskatchewan District.

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WALLY WATLINGTON has been appointed city manager for Publix in Texarkana, Tex.

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ARTHUR SWANKE has been promoted to advertising manager for the Publix Theatre in Dallas, Texas.

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C. W. ALLEN has been promoted from branch manager for Pathe at Oklahoma City, Okla., to the same position at Atlanta, Ga., succeeding H. R. Kistler.

EUGENE T. OLIVER has resigned his position as manager of the Majestic Theatre in Little Rock, Texas, to take over the gen-

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eral managership of the new Arkansas theatre upon building completion.

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A. S. WATLINGTON, JR., former city manager for Publix in Texarkana, Texas, has been shifted to Little Rock, Ark., where he will manage the Majestic Theatre.

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A. G. RITCHIE, former manager of the Capitol and Strand theatres in Brandon, Manitoba, Canada, will be district manager for British Columbia with headquarters at Penticton, B. C.

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JACK SUCKSTORFF is the new manager of the Rialto Theatre in Glendive, Montana.

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CHAS. BROWN has been appointed business manager of the Royal Theatre in Moose Jaw, Saskatchewan, Canada.

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MORRIS STEIN, formerly of the Imperial Theatre in Toronto, Canada, has been appointed district manager for Toronto.

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GEORGE ROTSKY, according to rumor, is slated to leave his manager's position at the Palace Theatre in Montreal, Canada, and become division manager of the Quebec district. He was recently offered the opposition of circuit exploitation supervisor but declined.

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HAROLD FRANKLIN HARRIS, former manager of the Pathe Exchange in St. Louis, has embarked on the sea of matrimony.

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ROBERT SMITH has succeeded **LETO HILL** as manager of the Ambassador Theatre in St. Louis, Mo.

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CARL HERSHBERGER has been promoted to the management of the leading theatre in Oswego, N. Y.

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LETO HILL has been appointed managing director for a string of Warner Houses in Oklahoma City, Okla.

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ALBERT B. COX, former assistant manager of the Poli Theatre in Wilkes-Barre, Pa., is the new manager of the local Irving Theatre.

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JOSEPH CHARNISKY is now part owner of the Pantages Theatre in Kansas City, besides managing the house.

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BOB GARY is overseeing the improvements being made for the Des Moines in Des Moines, Ia.

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J. C. KELLER, manager of the Liberty Theatre at Eunice, La., recently entertained the city Rotarians as part of his anniversary campaign.

MANAGERS' ROUND TABLE CLUB

Yes, Fred Johnson Is Sure Putting The Latonia Across

If any of his friends have been wondering what happened to Fred Johnson, this little story will allay their fears because we want to report that Fred is hard at work putting the Latonia Theatre in Oil City up among the leaders of the Pennsylvania houses.

As Fred says: ". . . have been so busy out billing and tacking arrows advertising the Latonia that I have not had time to do anything but work. We have now about 46 windows in small and other sized towns within a radius of 40 miles of Oil City to which we send one-sheets every week and we have tacked along all routes a nice arrow pointing to "Latonia-Oil City's Finest Theatre." We put up 300 of these. Trees, posts, etc., get tacked and we aim to hit the curves to strike their eye when rounding them."

So that's that. And when Fred tells us he's busy, he sure is. But to get back to the box-office angle. This stunt that he engineered has boosted the out-of-town business a great deal and, from the looks of things, is going to go still higher. This hasn't been all that Fred has been doing. He pulled a Rose Matinee recently that let him in for plenty of publicity and good-will. Any kid bringing a rose to the theatre was entitled to free admission. When the roses were all gathered together they were dispatched to local sanitariums.

Another stunt that went over well for Fred was the "Shooting" of local clubs, plants, oil wells, barrel works, stores, city official, country clubs, and scenes about town. The pictures were shown at the theatre in conjunction with the regular program and the resultant business and publicity more than paid for the cost of taking the pictures.

Oke, Fred. We are glad to see that you are bringing that house right along and we are sure that you are going to keep us informed of your progress by continuing to be an active member.

G. Laby's Advance Lobby Displays Are Always Effective

If we were to judge from the way people look at his displays we should say that George Laby, manager of the Washington St. Olympia Theatre in Boston, Mass., is entitled to hang out a sign declaring that he has a double feature—one a picture and the other a lobby display.

In the past we have shown many examples of this showman's work and it seems to us that he gets better and better. If you will study the photos that we are showing, you will get a line on what he does and how he sells them on his coming attractions.

The special aeronautical display on "The Dawn Patrol" was secured by a member of his service staff, R. Randall, and he certainly deserves a compliment for his work. So much comment was occasioned by this medium of show selling that



Laby held the display over and used it during the run of the picture, utilizing space along side of it for the next attraction. In the simplicity of the other display on "Anybody's War" lay the secret of its pulling power. Black and silver coloring was used in all of the work, the shells being made of cut-out beaver board, with heavy black lines outlining the forms.

We want to thank Laby for passing these two corking displays along to us and we know that they will prove to be of valuable interest to the rest of the Club. With Laby turning out this sort of work we hope to have more of it to pass along to his fellow members in the very near future.

HEADLINES TELL THE STORY

(Extract from Miami Herald)

PLANES WILL CARRY CUBANS TO MIAMI FOR AVIATION MEET

Official to Represent Machado at Premiere of "Dawn Patrol"

International recognition of the opening presentation of Richard Barthelmess' aviation epic of the World War, "The Dawn Patrol," at the Fairfax Theatre, Friday, will take tangible form in the presence of four Cuban aviators who will come to Miami to officially represent the air service of Cuba on this occasion.

The invitation was extended to President Gerardo Machado and Cuban officials on behalf of the Miami Junior Chamber of Commerce by its president, Joseph B. Rice, who now is in Havana. In response two government planes will leave Havana Thursday afternoon for Miami, convoyed by a Pan-American plane on which Rafael Martinez Ybor, assistant Secretary of State and President of the Cuban National Press Bureau, will come as President Machado's representative.

Upon their arrival at the Pan-American airport the Cubans will be met by the aviation committee of the junior chamber of commerce and city aviation officials. During their stay of three days in Miami the Cuban delegation will be guests of Henry J. Smith of the Alcazar Hotel. They will make their official appearance at the evening performance at the Fairfax Friday, occupying official boxes which will be decorated with Cuban and American flags. Later the Cubans will be guests of honor at an aviation ball the junior chamber of commerce and Fairfax Theatre will sponsor at the Alcazar Roof in honor of the Cuban fliers.

The junior chamber of commerce aviation committee will complete plans for the entertainment of the visitors at a meeting tomorrow.

"The Dawn Patrol" now is being shown in New York and has created a sensation. It is the "Journey's End" of the aviation side of the war. In addition to Barthelmess and Douglas Fairbanks, Jr., 36 American fliers appear in the picture.

A lot of words would be inadequate to convey the showmanship that went into this latest Earle Holden stunt. He crashed the front page of the Miami Herald on one of the biggest publicity scoops the city has ever witnessed. Congratulations!

G. E. Hoffman Sells Shows With Shadow Box Atop Marquee

A shadow box atop his marquee is the way that G. E. Hoffman, manager of the Ritz Theatre in Anniston, Ala., plugs his attractions, and since the frame was constructed at a minimum expenditure we are passing the idea along to you so that you can decide whether you would want to use one to sell your shows, too.

The frame is 14 feet long and three feet high and six inches deep. The inside of the box is painted a flat white and has 22 100-watt lights around the top sides and bottom which at night is a solid light.

The top of the box has a hinged lid with grooves on the inside to permit a frame which is covered with ordinary banner cloth—costing less than a dollar for each change, which includes cloth, plain black oil color and labor. Everything is done in black and white.

The transparent box frame is an old one which Hoffman has made over; the entire cost being under five dollars. But what Hoffman likes about this new advertising medium is that he can change it with each change of picture at the nominal cost of less than a dollar.

From what we know about it, it is working great for Hoffman. Of course, we have to take into consideration your local conditions, which we do not know anything about, and for that reason you'd have to dope out whether you would need an angle of this sort. However, we want to thank him for passing this along and we hope to hear more.

MANAGERS' ROUND TABLE CLUB

HERE'S HOLMES!

Fresh from the management of eight Publix Paramount Playhouses in Palm Beach and Lake Worth, Florida, Conrad L. Holmes, new city manager of the Paramount and Rialto Theatres in Portland, Oregon, is making the city sit up and take notice.

Six years have elapsed since Holmes first visited Portland, and his many experiences since then are proving invaluable to him in bringing in business to his houses.

He has been in the show game for 20 years, starting as an usher, then working as a musician, besides attending to the many seemingly endless tasks which a showman contends with every day he is in the business.

Just to give you some idea of the wallop that this showman packs, we'd like to tell you of a recent stunt he pulled in conjunction with his selling of "The Dawn Patrol."

He arranged to have eighteen planes race from Portland to Seattle. Besides carrying the aviators, the planes also bore the first string film critics of the Portland papers. The ships raced to the Washington city and upon arriving at the landing field the passengers were invited to the Seattle branch of the Paramount exchange where the film was screened for their benefit. When the aviators and newspaperites returned, the reporters wrote out their reviews and these were published the opening day after the film opened at the Portland Paramount.

That's high powered publicity; and there's a lot more on the way if you'll keep watching Holmes' work on the pages of the Managers' Round Table Club.

Billy Stillman Is Cashing In On All Angles For Kid Biz.

Starting in at an early age to promote publicity and other things for prize fights, it was only natural for Billy Stillman when he broke into show business to continue his go-getting tactics and start promoting right, left, etc. Ever since he has been handling the Ritz in Jersey City, Billy has been turning out some fine work and his latest is no exception.

Through a tie-up with a popular Jersey City dancing school he persuaded the teacher to lend him 50 of his 600 pupils in order to put on a Kiddie Show at the Ritz. The teacher was more than glad to comply with the request, particularly since he was to figure in the publicity. And so Bill inaugurated "Ritz Cabaret Night."

Fifteen numbers were put on by the children, who ranged in age from seven to twenty. All sorts of dancing were represented. There was tap, toe, soft shoe, clog, and wooden shoes. To break up the program, some of the more versatile children rendered the latest song numbers. The whole affair was carried along on the same lines as a revue night club and was studded with solos, duets and group numbers. Many special costumes were introduced in the numbers and they provided a very effective flash, lending, as they did, color and harmony.

Before we go any further we'd like you to know that this was the snappiest show put on during the year and was a fitting climax to "Manager's Week," the name Billy affixed to his many efforts. And his "Manager's Week" was a corker. Look at these: Monday, "Grab Bag Night"; Tuesday, "Old Fashioned Country Store"; Wednesday, Ukelele Contest," with five ukes being donated as prizes; Thursday, five pairs of shoes given away to persons whose feet they would fit.

So you see that with such an imposing array of showmanlike work behind him, Billy had to do some tall stepping to outdo himself, but his Cabaret Night was voted the best event of the week. And since it didn't cost a thing but a lot of extra work for Billy, who didn't mind it in the least, it was not only a good-will and a publicity success, but, most important of all, a financial one. And since we know Billy, we know that it was what he was shooting at. And scored a bulls-eye; so, being a good marksman, and one who never fails to hit the bulls-eye ten times out of ten, it was a sure thing that he was going to annex another record.

Endurance Drive Was Timely Idea ForHarryMarchand

A timely tieup was arranged by Harry Marchand, manager of the Saenger Theatre, Mobile, Alabama, on "HOLD EVERYTHING" and an Endurance Drive staged in that town with Daredevil Jack Derby, day and date with the showing of the picture. This drive was a non-stop 100-hour performance given by one of the most widely known drivers in the country.

The daredevil was handcuffed to the wheel of the car in front of the Newspaper office where a crowd of over a thousand people gathered to see the start. A card announcing the picture "HOLD EVERYTHING" was tied across the front and rear bumpers of the car. Every now and then while the driver was around town, he would lean out of the car and yell "HOLD EVERYTHING."

Naturally everyone in town was interested in the drive and whenever he would pass all eyes were on him.

A furniture store tied in and furnished the Hollywood Bed Room Suite for display in the theatre lobby and a mattress factory not only furnished the mattress where the daredevil would be brought to sleep after the drive but gave this mattress away to the person guessing the nearest number of hours, minutes and seconds the driver would sleep after his drive. Over 500 people entered this contest.

A Gas Refrigerator was installed in the foyer of the theatre to keep the Dr. Pepper cold. Both these companies ran big ads on the event and naturally the Saenger came in for plenty of free publicity.



At seven o'clock, he was brought back to the Saenger lobby, where he slept until the next morning. A trained nurse was stationed beside the bed and the corner of the lobby where he was roped off. Naturally, this caused a crowd and it is almost safe to say that four out of every five that entered the lobby to see the daredevil sleep, came in to see the picture.

A tie-up with the Milk Company, admitting children for 10 milk bottle tops and adults for 25 between certain hours on Saturday, was also effected and the theatre received free newspaper space on this.

It is impossible to put in this small a space, the amount of absolutely free publicity the theatre received from this tie-up. We are reproducing a photo taken in front of the theatre which will give you a faint idea of the mobs which were attracted. Although the photo is not very clear we are certain it will answer the purpose. Nice work for Marchand and we would like to see lots more like it.

LAFF-OF-THE-WEEK

"The height of optimism" opines one of our members, "is for a theatre manager to shut off the cooling system when he is running an Antarctic picture."

MANAGERS' ROUND TABLE CLUB

His Endorsement Gave Koppelberger Editorial Break

Though the film he was selling was "All Quiet on the Western Front," it wasn't so quiet for the residents of La Crosse, Wisconsin, when F. L. Koppelberger, manager of the Rivoli Theatre secured a circus calliope to plug the picture.

The calliope, a very beautiful affair, painted in cream color and gold, created a considerable flash. Three immense boards on the sides and back of the truck carried the theatre and playdates. A non-sync outfit was concealed inside the van and a loud speaker extended through the back. As the truck went from town to town, the non-sync playing records and shouting announcements, created a great deal of interest wherever it stopped or passed through. Uniformed attendants stood on either side of the truck and when it stopped at particularly busy spots they passed out announcements.



We have spoken many times of the value of a personal endorsement of a picture—a stunt which, if not over-used, will always be productive of increased business. Koppelberger decided to use it in conjunction with his campaign on the film and since it was so well made up we are reproducing it here in order that you may see the novel layout. This ad was so effective that it attracted the attention of the editor of the local paper and he came through with a big editorial giving his views on the picture, which were very favorable. We could go on for a couple of pages and tell you of the many other tie-ups that Koppelberger and his assistant, Wm. Freise, had, but since both space and time are limited we will have to sign off with our thanks to Mr. Freise for letting us see these, and we hope to hear some more about the showmanship being displayed in La Crosse because work of this type, we know, should not be kept under cover, especially when there's a medium like the Managers' Round Table Club in Motion Picture News which reaches thousands of showmen all over the world and assists them with their campaigns. Let's hear from you again, Mr. Freise, and how about a photo and a story on Mr. Koppelberger and yourself?

Colored Crooners Were Atmosphere At La Bar's House

When a stunt is so good that it has to be pulled in from danger of blocking traffic, you know that the man who engineered the gag must be a mighty fine showman and knows just what his public wants and for that reason when F. LaBar, Jr., manager of the Plaza Theatre, played "Hallelujah" he planned on putting in a typical Southern lobby with real negro atmosphere. He arranged for the loan of several bales of cotton and hired two negro musicians who could also sing. These crooned Southern plantation songs and alternated with modern blues during the busy afternoon and evening hours during the engagement and LaBar reports that during the evening he had to take them off the job to avoid blocking traffic. The jam Saturday afternoon and night was so large that extra police had to be called and the singers pulled in every half hour.

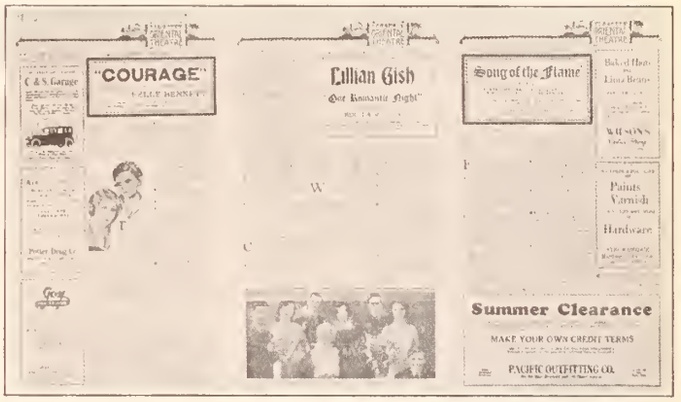
The removal of the lobby entertainment, LaBar reports, resulted in a large portion of those standing around the lobby buying tickets. When this crowd had been sold, he would bring the singers out again and start the ballyhoo all over. Business was excellent on the three days' run.

This showman has been represented on our pages many times and his up-to-the-minute activities have been the subject of many an article of interest. As he is one of our most active members, we know that he will continue the interest he has shown in the past and that more of his work will be passed along from time to time.

HOW A REAL INDEPENDENT EXHIBITOR MAKES UP A PROGRAM



* * *



Meet "Snapshots," the house organ of the Oriental Theatre in Portland, Oregon.. The Oriental is owned and operated by Walter Tebbetts, about whom more information may be obtained in this week's installment of "Looking Over the Field With 'Chick'." Marks a forward step in program make-up. Doesn't it?

Waterson Secured A Window Display In His Local Bank

When a bit of imaginative thinking can be substituted for a cash outlay in the way R. W. Waterson, manager of the Indiana theatre, Bedford, Ind., did, it is indeed a happy situation.

Waterson used an advertising device for his showings of "The Border Legion" that not only cost a minimum sum, but produced results far in excess of more commonplace forms of advertising. A tie-up was made with a local bank, whereby the bank displayed in its window an old safe that had been dynamited by yeggs. Imitation currency and money bags were strewn about the opening of the safe and copy on a display card called attention to the bank's safety deposit vaults as a safeguard for menaces such as the outlaw characters of "The Border Legion." Other copy made a more definite tie-in about the picture itself, and included theatre name and playdates.

The attention of hundreds of people was drawn to the dynamited safe, and some good sales messages that were interesting enough to be read by all who looked were gotten across, that resulted in a box-office high for Waterson.

MANAGERS' ROUND TABLE CLUB

Assistant Managers as Members!

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M. R. T. C.

Fishing In Lobby Was Recent Stunt At Short's House

Big ponds are springing up here, there and everywhere. The nation, as far as showmen can make it, is going to become big pond conscious. And one of the instigators of the conspiracy is Paul Short, manager of the Tampa Theatre in Tampa, Fla.

What is a big pond? It is a stunt devised by some alert showman to use an advance plug on Maurice Chevalier's picture "The Big Pond." A tank is constructed in the lobby of the theatre and patrons are invited to angle for celluloid fish floating about the water. Fishing reels are provided by the management (which promoted them from a local sporting goods dealer) and the bait held out to the sportsmen in that at the bottom of some of the fish is placed a number. Any angler



hooking the numbered fish is entitled to free tickets to the theatre.

The stunt has been clicking all over the country. Wherever the picture was played, there would be found a bunch of sport enthusiasts grouped about the pond, enrapturedly watching some one engaged in a tussle with the finny denizens. And when the sportsman would hook an especially fine piscatorial specimen that would entitle him to free admission to the theatre, he would be forced to bow to the salvos of applause showered upon him by his admiring audience. Young and old try their hands at it. Experienced anglers and the kid who fishes with a bent pin and a piece of string would vie with each other in an attempt to land a price catch; with the kid usually winning.

But whoa! What's all this? All we started out to say was that the fine display which the photo shows was turned out as a background for the stunt and is the work of Louis Sylvester, house artist for the Tampa Theatre and we guess you'll agree with us when we say that it is certainly a fine piece of work and a very fitting background for Short's showmanship.

This Is What Latta Did When Weather Became Too Warm

"It's a hundred in the shade," cries out C. J. Latta, "and everyone is going to the beach. Here I am with a big house like the Roger Sherman in New Haven, Conn., to fill, and something must be done."

The above was Latta's cry. But not for long. Having been in the show game for a number of years, and being well qualified to hold his present position, since he has proven that he knows his business, Latta decided the only way to keep people informed of the attractions at his house was to beard them right in their own lairs. And did he do it?



In the cut we are showing, you can see the motor boat he hired to cruise about the various beaches. The coat carried a large banner plugging the feature picture. It was maneuvered as close to the bathers as possible and fortunately it happened to be close enough so that the sign was read. With countless thousands of bathers dotting the beaches during the day plenty of attention was paid to the novel ballyhoo and doubtless resulted in the presence of many of the bathers at the evening performance at the theatre.

This stunt of Latta's worked wonders for him and we feel that if you are looking for something along the same lines, providing local conditions warrant it, that it will also click for you. At any rate, give it some thought, and if you can use it, take it with Latta's compliments.

Wallace Handed Patrons A Funny One On Campaign

One of our most active Canadian members, Hugh Wallace, former manager of the Kitsilano Theatre in Vancouver, B. C., who has just been transferred to the Empress Theatre in Penticon, B. C., decided to shoot along to us his last work turned out at the Kitsilano so that his fellow showmen and managers could see how he sold "Three Live Ghosts" to his public.

With the picture a comic one, he decided that a funny advance plug in his lobby would be necessary and so he hastened to secure a bed from a local dealer which was placed on display right near the entrance doors and in full view of everyone entering the theatre. The bed carried a large sign reading: "For Patrons who Split Their Sides Laughing at 'Three Live Ghosts'." As this was the first time a display of this sort had been used considerable interest was shown with the ultimate result of better business during play dates.

Not just satisfied with the bed stunt, Wallace also painted a special placard, in one sheet size, which carried copy: "Important Notice to Everyone—We Are Taking Out a Laugh Insurance Policy Insuring Our Theatre Against the Claim of Persons Bringing Suit for Injury Through Having Laughed Too Hard at 'Three Live Ghosts'." This card also had the people alternately talking and laughing.

We want to thank Wallace for passing these along to us and we also want to wish him success on his new assignment and let him know that we think him capable of building up business at the Empress as he has done at his former house. Let's hear from you soon, Hugh.

MANAGERS' ROUND TABLE CLUB

Martin Messinger Used Phone Stunt To Good Results

Though he is located in one of New York City's many neighborhood houses, Martin Messinger, manager of the Costello Theatre, is so well acquainted with his local public that he can tell just what stunt will best click for any picture he is plugging.

When he played "Safety in Numbers," he decided to use the lucky phone number stunt, made so popular in New Haven by C. J. Latta and in Massachusetts by John Scanlon, to sell the picture. Accordingly he made up a number of heralds containing very effective selling copy on the film. The reverse side of the heralds (which were made up in the form of cards printed in black on colored stock) carried the explanation. The patron was invited to leave his or her phone number at the box-office. The card explained that during the time the picture played, three numbers would be called every evening. Persons receiving the calls were entitled to witness the performance as the guests of the management.



As the stunt had never been used before it went over with a bang and the cards, which were distributed at local shops, through the mailing lists, and handed out by ushers began to pour in with startling rapidity. Since space had been left for the name and address as well as the phone number, Messinger was pretty sure to boost up his mailing list and the addition of a few hundred names to it more than repaid him for the time he had spent in planning the stunt.

So that you may meet this showman "face to face" we are reproducing his photo at the top of this article. We are glad to note that he is turning out some fine work at his house and we feel sure that now, since he has shown that he wants to be very active in the Club affairs, he will continue. Are we right, Martin?

Grossman Is Giving ThemShowmanship At Park In B'klyn

We have always shouted that Brooklyn, N. Y., is right there with the goods if the showmen in that city care to display their work. Rallying to our call, Milton Grossman, of the Park Theatre, sends us a photo of a recent stunt he used on "True to the Navy," to boost up business.

Through a tie-up with a marine dealer in one of the waterfront sections of the city he was enabled to secure a number of exhibits such as life preservers, anchors, ship lights, steering wheel and other parts of a ship. These were all placed on display in the lobby a week before play date and moved out front when the day for the picture's appearance rolled around. In order to set them off to good advantage Grossman conceived the plan of using special beaver board cut-outs of the star and placing them around the outer lobby and box-office.



To make sure that the nautical exhibit would make a decided impression on his patrons, he also tied up with a local Army and Navy store and secured free of charge a number of sailor suits which were distributed to his ushers. The boys arrayed themselves in the costumes and presented a striking appearance that was an excellent aid in publicing the film and creating word-of-mouth comment. The co-operating dealers were given credit cards for seven days in the lobby of the theatre.

It is certainly a pleasure to see this work that Milton is turning out as it has not been since the days when Bill Levey handled the house that we have heard anything about exploitation. Keep it up, Milton, and we know that the additional business as a result of your work will more than repay you.

ORGANS AND ORGANISTS!

Just because we stopped referring to the fact that you should use your organ as long as it's in the house and cost so much to purchase, is no reason why you should get the impression that the suggestion was not favorably received.

In glancing through some fifty odd letters, before filing, we find that over a dozen showmen thought enough of our suggestion to not only put it to good use, but to make it a regular feature of their programs.

Why not dust off the console and try a good organist for a few weeks, giving him, or her, a good send-off via peppy advertising. Maybe even you will be surprised to find that the patrons like it. We're not asking you to go out and buy yourself an organ. If you have one, don't let it rot away. Use it and make it pay for its keep and the organist you use.

Real Kitchen In Lobby Was Featured By B. Fagin

How would you like to treat your patrons to freshly baked cookies, cakes and muffins? That's what B. L. Fagin, manager of the Plaza Theatre in Kansas City, Mo., did to help put "Honey" across to bigger and better box-office receipts.

Through a special arrangement he made with the Kansas City Power and Light Company he was enabled to procure, free of charge, the corking display that we are showing in the photo. The kitchen was placed in the lobby a week before playdate and proved to be a very valuable medium for securing word-of-mouth publicity. The lighting company also furnished the theatre with plenty of publicity by mentioning the display in their ads.



The equipment was run entirely by electricity and thousands of customers were served in the days that it was on display. From the time the theatre opened till it closed persons were around the counter munching cake and cookies. The good-will derived from the gag was tremendous and the value of such a tie-up as this was seen on the playdates when business jumped way up above the average. We want to thank Mr. Fagin for passing this along to us and we hope to hear more from him concerning the way he merchandises his attractions in Kansas City. And by the way "B. L." we find that we haven't a photo of you in our files, how about shooting one along to us with your next contribution, and also a little dope on your career in the business. Oke?

MANAGERS' ROUND TABLE CLUB

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

Irwin Waite Dressed Up Gag For "Puttin' On Ritz"

An old gag was dressed up in new trimmings by Irwin R. Waite, manager of the Majestic Theatre in Austin, Texas and used to exploit Harry Richman in "Puttin' On the Ritz." As we have stated many times, you can take almost any gag on the Club pages and use it to suit whatever picture you are plugging and in this one Irwin certainly took advantage of the fact.

The stunt was in the form of a Government postcard with persons being invited to write the name Harry Richman as many times as possible on the back of the card. To the ones writing the actor's name the most number of times a five-dollar gold piece was presented with the next five receiving free tickets to witness the picture.

This stunt differed from the usual method by having it conducted through the newspaper. The newspaper announced it in detail as well as telling all would-be contestants to procure the Government postcards at the Post Office. By conducting the stunt through the newspaper columns, it saved the theatre the expense of having cards printed and distributed. The newspaper also contributed four excellent stories on the idea—always mentioning title of picture, theatre and playdates.

With the co-operation of the newspaper secured, it was a pretty sure thing that the contest would receive a great deal of attention and the vast amount of cards that flooded Waite's office the day after the first notice appeared spoke well for a successful run of the film. And Waite wasn't disappointed either.

Kane and Eberly Landed Free Space In Redwood Paper

Show selling of the type that you would expect from a showman of Tom Kane's calibre has been shown often on these pages. In the past we have presented many accounts of his work and the always good results. No matter what local event comes up in Redwood City, Cal., Kane is right there getting in his plug for the Sequoia Theatre.

A prominent figure in the affairs of all the local organizations, he has access to nearly everything in the city and manages always to keep his house before the public. In the cut we are showing, an idea will be obtained of how Kane and Clinton Eberly, his assistant, work together to corking results.



During Kane's recent vacation, Eberly, who has been under his tutelage for some time, saw an opportunity to land plenty of stories in the newspaper about the house. It seems that the local daily had just opened a new plant, so he inserted a special ad in the paper offering congratulations. The paper executives were so pleased that they decided to work a special page around the ad and you can see what a corking effect it created. With the circulation for this edition entirely free, every one in Redwood City and the surrounding territory received a copy and it was a sure thing that they would look at the ad. Which they did.

Showmanship of this sort does much to cement the friendship between the local newspaper and the theatre and we know that if the opportunity ever arises whereby you too can cash in on a stunt like it you will more than take advantage.

"THE CREAM IN HIS COFFEE!"

"And right here I want to say that nowadays you don't have to be a showman; just take some brick and mortar, build a theatre, join the MANAGERS' ROUND TABLE CLUB of MOTION PICTURE NEWS and Uncle Sam places the bible of show business on your desk. If then you can't put the showhouse over, learn a song and join some chorus if you want to stay in the show business. And this comes from one in the show business thirty years. I look for the NEWS each week as I do my coffee every morning." ***R. S. A.***

MANAGERS' ROUND TABLE CLUB

Phil Fourmet Puts On Novel Trailer Presentations Also

To make sure that his patrons are completely sold on his coming attractions, Phil Fourmet, manager of the Colorado Theatre in Pueblo, Col., sees to it that he has a couple of special novelties to add to his trailer presentations, and his work on "The Big House" advance trailer proves to us that he rates pretty high around his district.

The trailer was presented through an organ presentation. Two men made up as convicts were seated behind the scrim and spotted from above with green. A slide was thrown on the screen, making them appear to be in cells. Over the "non-sync" the Prisoner's Song was played, accompanied by the organist.

At the end of the chorus which was used, the operator shot into the first prison scene in the trailer. The unique way of presenting this talking trailer had a very good effect and added much interest in the picture.

This novel mode of presentation had the desired effect, as Fourmet, watching the people, noticed the intense interest which his stunt occasioned. Listen, Phil! Why don't you give us the dope on a few more of your presentations so that we can pass them along to the rest of the Club? And when you shoot us in a few lines on it include your photograph.

Bernie Satz Gave Away Cuckoo Clock As Special Treat

Making double use of his stunt on "The Cuckoos" enabled Bernie Satz, manager of the Casino Theatre in Ware, Mass., to let his house in for some additional publicity, to say nothing of the good-will and extra business that the stunt occasioned.

As he felt that the most logical display he could create on the film should be worked around a cuckoo clock, he purchased one from a local dealer. The clock was placed on a beaver board in the lobby which carried a display showing the stars in the picture and the selling copy. A sign on the bottom of the display stated that the clock would be given away to the person sitting in the "lucky seat" on a designated night.



The card created a lot of word-of-mouth comment and many persons made special trips to the theatre to look at the clock. Anticipating such a move, Satz arranged to have the young man, who may be seen in the photo we are showing, act as cuckoo feeder" and as the bird would poke out its head and cuckoo the time the youth would make ludicrous attempts to stuff bird seed down the feathered throat. This angle had them all laughing and did a lot to keep interest in the film pepped up. The children especially displayed plenty of interest.

On the night that the clock was scheduled to be given away the house was jammed and Satz reports that though the clock set him back twelve dollars and a half he was more than repaid for his investment. We are passing this one along in the event that you should want to use it on some picture sooner or later. As we feel that it is unnecessary, since nearly every showman knows what the luck seat stunt is, we have not explained it. We want to thank Satz for passing this along and we hope to hear more concerning the work he is turning out in his district. Keep us posted, Bernie?

Credit Bob Gary For This One; Not So Bad Is It?

This is just another of the million examples we have shown of the practicability of showmen. No matter where, when, why or how they are confronted with a situation, some showmen just seem to hop right over it and come through with colors flying in the breeze. Since this stunt will talk for itself better than anything we might say about it, we'll let you look it over and, outside of telling you that it belongs to Bob Gary of the Des Moines Theatre in Des Moines, Iowa, what more is there for us to say?

Some stunt, isn't it? Well, it would pay you to put it away in your tickler file of "things to be thought of," because even though you may not be able to use it now your fellow showman in the next town might be mighty glad to get ahold of it.



In order that there be no misunderstanding we'd like to say that Gary's idea is a gigantic blackboard and persons passing the theatre are invited to write their names under the heading reading "The Following Des Moines Citizens Wish the Greater Des Moines Theatre Good Luck."

We want to thank Bob for passing this along to us and we know that when his house re-opens he is going to stage a couple of surprises that will find their way to the pages of the Round Table Club because, as one of our active members, this showman is always willing to pass along his ideas to his brother showmen both in the Club and on the Publix Circuit.

Weiss-Perlberg Continue To Turn Out Corking Work

The incorporation of Weiss-Perlberg, meaning Al Weiss and Jonas Perlberg, manager and publicity director respectively of the Florida Theatre in Jacksonville, Fla., are still batting them out to the outfield and hitting the billboards with their live-wire work.

When they played "The Unholy Three" a lobby stunt of value was conceived that did much to swell box-office receipts.

A huge cut-out of Lon Chaney was placed in the lobby ten days in advance of picture. A microphone was placed inside the cut-out by the Chaney's ear and a loudspeaker by his mouth.

A card alongside the cut-out suggested that people talk in Chaney's ear and ask him about the picture—and he'd answer.

The electrical apparatus in the cut-out was hooked up to another part of the lobby where an usher was hidden from view. As he received the questions, he would respond to the best of his ability.

And just to show you how quick they are to cash in on anything new that comes into Jacksonville, we'd like to tell you about the tie-up they effected with the local Chrysler dealer and secured a new eight for display in the lobby as a plug for "The Big House."

The Chrysler people ran 12 two-column, ten-inch ads in both local newspapers and also had six readers. They distributed 10,000 handbills with copy, "The big attractions at the Florida Theatre—the new Chrysler Straight "8" and The Big House."

Chrysler people also sent out 2,000 postcards to a preferred list announcing the showing of the car and the current attraction at the Florida. And also distributed 5,000 blotters to hotels, post office and banks—and placed 5,000 stickers on wind shields of autos all over town. Both the blotters and stickers carried copy relative to the new car at the Florida and "The Big House." The agency bore the entire expense of the tie-up, which resulted in mutual benefit to both the agency and the theatre.

MANAGERS' ROUND TABLE CLUB

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

More New Members

STAFFORD JERSEY is the manager of the Plaza Theatre in Englewood, N. J. Working with such wide-awake showmen as comprise Hal Sheridan's division, Jersey is sure to turn out some showmanlike work. We hope that when he sends us in his first contribution he will also include his photo and a little dope regarding his career to date in show business. How about it Stafford?

———*Wear Your Club Pin! ! !*———

DAVID SILVERMAN, manager of the Belmont Theatre in the Bronx, is by no means a stranger to the Club, as his activities have found a place on our pages many times. But, in order to be right in style with all of the alert showmen of today he decided to jump on the Round Table bandwagon. Even though we know him pretty well he must be represented first on this page. And now that you're "in," Dave, we are sure that you are going to be very active. Right?

———*Wear Your Club Pin! ! !*———

C. A. DHARMAPALA is the manager-operator of the Broadway Theatre, Matara, Ceylon, India. We are indeed glad to welcome this foreign showman ino our organization and we hope to present an account of his work on our pages in the very near future. How about favoring us with a photo of yourself and a little dope on your career in the business, Mr. Dharmapala, when you send us in your next conribution?

———*Wear Your Club Pin! ! !*———

CHARLES SCHLAIFER manages the Paramount Theatre in Omaha, Neb. Those members who have been constant followers of the Club pages will recall the many helpful suggestions that have been forwarded us from Lincoln, Kearney and Omaha, as well as a number of other Nebraska localities—so it looks to us as though we have secured another wide-awake showman in the person of Mr. Schlaifer who has already announced his intention to be active by his initial contribution. Keep it up, Charles, and let's have some more like it.

———*Wear Your Club Pin! ! !*———

LEO G. FLANAGAN, manager of the Elms Theatre in Chicopee, Mass., has been a constant follower of Club activities for the past two years. Now he decided to hop up with the rest of the leading showmen and be represented as an active member. Welcome into the Club, Leo, and in order that we might be able to give you a regular intro, how about a photo and a little dope on your career?

———*Wear Your Club Pin! ! !*———

ROY DIAMOND is the manager of the Redlands Theatre in Redlands, Calif. Seeing so many showmen enroll from "Sunny California" Mr. Diamond decided that he too should be right in the front ranks—so he forwards his application. Okay, Roy, and since we know that you showmen out on the Pacific Coast are fully capable of some excellent work we look to hearing from you real soon regarding your activities.

———*Wear Your Club Pin! ! !*———

BOB GARY manages the Des Moines Theatre in Des Moines, Iowa. Though Bob's house has been closed temporarily for repairs, etc., he displayed great showmanship by a little stunt when the house closed. We are going to present his ideas on the Club pages in some of the future issues—so keep on the lookout and learn what this showman is capable of doing.

———*Wear Your Club Pin! ! !*———

DARBY C. JEWELL is attached to the Publicity and Exploitation department of Hoyt's Theatres, Limited, in Sydney, Australia. He is proposed for Club membership by Lorry Webb. We want to extend him a welcome into our Club and the fast swelling ranks of foreign showmen. We are sure that he is going to prove as active as the rest of his fellow showmen from Australia and we look forward to hearing from him.

———*Wear Your Club Pin! ! !*———

EDDY HAYES is the manager of the New Dorp Theatre in New Dorp, S. I. Mr. Hayes' membership boosts us our enrollment from Staten Island one more member. We have seen a lot of fine showmanship come from his part of New York and we are sure that he must figure prominently in it. Drop us a note, Eddy, and let's have your slants on business building.

———*Wear Your Club Pin! ! !*———

IT'S VALUE HAS BEEN PROVEN!

✧ ✧ ✧

YOUR AFFILIATION WILL BE A CREDIT TO YOUR STANDING

✧ ✧ ✧

WE INVITE YOU TO BECOME A MEMBER!

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artam	E. Gall-N. Simonov	June 6	7202	78	June 14
Children of the New Day	F. Gilliazova-Litkin	June 28	5516		
China Express	Special Cast	Mar. 8	5631	65	Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan. 18	6800	75	
Fragment of an Empire	Nikitin-N. Semenova	Jan. 25	7000	78	Feb. 1
Law of Sib-Taiga	Kevebul Kima				
Man from the Restaurant	Tchekhov-Malinovskaya	May 2	6971	76	May 10
Old and New	Martha Lagkina	July 12	6000		
Pamir, Record of Expedition		May 24	4900	60	June 14
Turksib	Educational				

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Soil	S. Svashenke
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Feet	Mins.	Reviewed
Bar L Ranch (A.T.)	Buffalo Bill, Jr.	July	5400	56	Aug. 23
Beyond the Rio Grande (A.T.)	J. Perrin	Apr.	5400	60	June 7
Canyon Hawks (A.T.)	Yakima Canutt	Aug.	5400	60	
Firebrand Jordan (A.T.)	Lane Chandler	June	5400	60	July 26
Ridin' Law (A.T.)	Jack Perrin	May	5600	62	July 7
Trails of Danger (A.T.)	Wally Wales	Sept.	5400	60	
Take the Heir (A.T.)	Edw. E. Horton	Jan.	5700	63	Jan. 25
Would You Believe It? (A.T.)	Walter Forde	Mar.	6 reels	60	

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Around the Corner (A. T.)	Sidney-Murray	Apr. 26	6356	71	May 3
Call of the West (A. T.)	Revier-Matt Moore	May 10	8500	72	May 31
Guilty? (A. T.)	Holland-Vaill	Mar. 3	6371	71	Apr. 12
Hell's Island (A.T.)	Sebastian-Holt-Graves	July 16	7462	67	July 26
Ladies of Leisure (A. T.)	Stanwyck Graves-Sherman	Aer. 5	9277	103	Apr. 19
Lone Rider, The (A. T.)	Jones-Reynolds	June 9	5432	59	July 12
Ladies Must Play (A.T.)	N. Hamilton-D. Sebastian	Aug.			
Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6388	71	Feb. 15
Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar. 26	6383	71	May 17
Royal Romance, A (A. T.)	Collier-Starke	Mar. 17	6359	83	May 31
Sisters (A. T.)	O'Day-O'Neil	June 15	6284	70	June 28
Squealer, The (A. T.)	Holt-Revier-Davy Lee	Aug. 20			
Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
Temptation (A.T.)	Wilsen-Gray-Percy	June 6	6279	70	June 28
Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	8160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Africa Speaks (A. T.)					
Arizona (A.T.)					
Brothers (A.T.)	Bert Lytell				
Charley's Aunt (A.T.)	Charles Ruggles				
Criminal Code, The (A.T.)					
Dirigible (A.T.)	Holt-Graves				
Fifty Fathoms Deep (A.T.)					
Flood, The (A.T.)					
For the Love of Lil (A.T.)	Mulhall-Sally Starr-Elliot Nugent				
Good Bad Girl (A.T.)					
Jazz Daughters (A.T.)					
Last Parade, The (A.T.)					
Last of the Lone Wolf (A.T.)	Lytell-Patsy Miller	Aug. 26			
Lion and the Lamb, The (A.T.)					
Madonna of the Streets A. T.)	Evelyn Brent				
Man From Hell's River (A.T.)					
Meet the Wife (A.T.)					
Miracle Woman, The (A.T.)	Barbara Stanwyck				
Paris Nights (A. T.)	Barbara Stanwyck				
Rain or Shine (A. T.)	Joe Cook-Joan Peers				July 26
Road to Broadway, The					
Subway Express, The (A.T.)					
Sweethearts on Parade (A. T.)	Alice White-Lloyd Hughes				
Tol'able David (A.T.)					
Virtue's Bed (A.T.)					
Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
Alaska Knights	Krazy Kat Cartoon	May 22	1 reel	July 12
Arctic Antics (A.T.)		June	5	
Autumn	Disney Cartoon	Feb. 13	1 reel	
Barnyard Battle (A.T.)	Mickey Mouse	Apr. 25	1 reel	July 5
Barn Dance (A.T.)		Mar. 14		
Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
Do It Now	Clark & Bergman	Jan. 29	1 reel	
Frollicking Fish (A.T.)	Disney Cartoon	May 8		
Galloping Gaucho (A.T.)		Feb. 14		
Haunted House (A.T.)		Aug. 1		
Hawaiians	Columbia-Victor Gem	Aer. 9	1 reel	
Honolulu Wiles (A.T.)		July 17		
Jailhouse Blues (A.T.)				Aug. 16
Jazz Fool (A.T.)		July 5		
Jazz Rhythm	Krazy Kat		1 reel	July 26
Jungle Rhythm (A.T.)		July 19		
Karnival Kid (A.T.)		May 23		
Marionettes	Tony Sarg	Mar. 12	1 reel	
Mickey's Follies (A.T.)		June 26		
Mickey's Choo Choo (A.T.)		June 20		
Monkey Melodies (A.T.)		Apr. 10		
Night (A.T.)		July 31		
Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
Op'ry House (A.T.)		Mar. 28		
Plane Crazy (A.T.)		Feb. 28		
Plow Boy (A.T.)		May 9		
Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
Stage Door Knights	Buddy Doyle	Agr. 23	1 reel	
Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
Steamboat Willie (A.T.)		Jan. 31		
Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
Talking Screen Snapshots	Released twice a month		1 reel	
When the Cat's Away (A.T.)		Apr. 11		
Wild Waves (A.T.)		Aug. 15		

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
Average Husband (A. T.)	Clyde-Moorhead	Sept.	7			
Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
Bully Beef	Terry-teen	July	15	1 reel		July 19
Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	18	Feb. 22
Campus Crushee (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
Caviar	Terry-Teene	Feb.	23	659	7	Feb. 22
Chog Suey	Terry-Toon	Aug.	24			
Chumps, The (A.T.)	Beebe-Clyde	July	9	1888	21	July 19
Codfish Balls	Terrytoon	June	15	578	6	
Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
Flying Trig	Hodge Podge	Sept.	7			
Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
French Kisses (A.T.)	Collins-Boyd	June	15	1884	19	
French Fried	Terry-Toon	Sept.	7			
Freshman's Goat, The (A.T.	Cooke-Shockley	Sept.	7			
Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
Hawaiian Pineapples	Terrytoon	May	18	602	7	May 24
He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
Hello Television	Clyde-Christy	Aug.	17	1844	20	
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20	
Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1975	22	Aer. 26
Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	1718	19	June 28
Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
Hot Turkey	Terry-Toon	May	4	604	7	
How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	1867	19	
Hungarian Goulash	Terry-Toons	June	29	515	6	
Indian Pudding	Terry-Toon	Apr.	6	578	6	Agr. 26
Johnny's Week End (A.T.)	Johnny Hines	Sept.	14			
Kangaroo Steak	Terry-Toon	July	27	1 reel		
Match Play (A.T.)	Hagan-Diegel	Mar.	16	2002	22	Feb. 22
Monkey Meat	Terry-Toon	Aug.	10	548	6	
Museum of Art, A	Hodge-Podge	Feb.		1 reel		
Oh Darling (A.T.)	Dover-McPhail-Peak	Feb.	16	1565	17	Feb. 1
Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1612	18	Mar. 29
Pretzels	Terry-Toons	Mar.	9	623	6	Agr. 5
Prize Puggies	Lloyd Hamilton	Aug.	3	1724	19	
Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
Roman Punch	Terry-Toon	Agr.	20	560	8	Agr. 26
Scotch (A.T.)	Clyde-Revan-McPhail	Jan.	19	1961	22	Jan. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21			
Spanish Onions	Terry-Toon	Mar.	23	637	7	
Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1942	21	Feb. 1
Swiss Cheese	Terry-Toon	June	1	547	6	
Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
Vacation Loves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21	
Western Knights (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
Bride of the Regiment (A.T.)	Regal-Pidgeon	June	22	7418	82	May 24
Broken Dishes	Young-Withers	Dec.	1	Not Set	Aug.	9
Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set	July	19
Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June 7
Furies (A.T.)	Warner-Wilson	Mar.	16	6608	73	Apr. 26
In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr. 12
Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar. 8
Murder Will Out (A.T.)	Mulhall-Lee	Apr.	9	6200	69	Apr. 19
Naughty Flirt (A.T.)	Alice White	Det.	12			
No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan. 11
Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69	May 3
Numbered Men (A.T.)	Nagel-Claire	Aug.	3		72	June 7
Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	84	Jan. 4
Playing Around (A.T.)	White-Morris	Jan.	19	6003	66	Aer. 5
Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6035	66	July 5
Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May 3
Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb. 8
Song of the Flame (A.T.)	Gray-Claire	May	25	6501	72	May 3
Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May 10
Sweethearts and Wives (A.T.)	Billie Deve	June	15	7000	77	June 7
Sweet Mama (A.T.)	Alice White	July	6	5012	55	July 19
Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	21			June 21
Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	70	July 26

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adies (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier	Oct.	5	
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept.	14	July 5
*†§Captain Blood (A.T.)	James Rennie			
*†§College Lovers (A.T.)	Whiting-Nixon			
*†§Father's Son (A.T.)	Janney-Stone-Rich			
*†§Girl of Golden West (A.T.)	Harding-Rennie		75	June 21
*†§Going Wild (A.T.)	Joe E. Brown			Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov.	16	
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)	Lyon-Munson			
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Billie Dove	Nov.	2	
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Men in the Sky (A.T.)	Irene Delroy-Jack Whiting			
*†§Mother's Cry (A. T.)	Peterson-Manners			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Sept.	28	
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			
*†§Right of Way, The (A.T.)	Nagel-Young	Oct.	19	
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept.	21	5906 Aug. 9
*†§Sunny (A.T.)	Marilyn Miller			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon	Nov.	9	
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillian-Garrick	Dec.	7		
*†§Arizona Kid, The (A.T.)	Baxter-Marlis	Apr.	27	7450	83 May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23	6482	72 Mar. 1
*†§Born Reckless (A.T.)	Edmund Lewe	May	11	7400	82 May 19
§**Cameo Kirby (A.T.)	Terris-Murray	Jan.	12	6120	68 Dec. 7
*†§Chester Up and Smile	Lee-Lake-Baclenova	June	22	5600	62 Aug. 2
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16	6171	69 Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug.	17	7961	88 June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5828	64 Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64 Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84 May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70 June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	8552	73 Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84 Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6395	70 Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	23	6750	75 Mar. 1
*†§Last of the Duanes (A.T.)	O'Brien-Loy-Browne	Aug.	31	5500	July 12
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6745	72 Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66 Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7246	81 Jan. 4
*†§Net Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72 June 14
*†§One Mad Kiss (A.T.)	Don Jose Mojica	July	13	5566	64 July 14
*†§On the Level (A.T.)	Victor McLaglen	May	18	5600	62 July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14	6600	70 July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60 June 21
*†§Sky Hawk (A.T.)	Gerrick-Chandler	Jan.	26	6925	76 Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92 May 31
*†§Song D' My Heart (A.T.)	John McCormack	Sept.	7	8243	92 Mar. 15
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Owen	Mar.	9	7586	82 Feb. 1
*†§Temple Tower (A.T.)	MacKenna-Day	Aer.	13	5200	58 May 17
*†§3 Sisters (A.T.)	Dresser-Patricole	Apr.	6	6442	71 Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	6	7200	80 July 19
*†§Women Everywhere (A.T.)	Murrey-Dorsay-Kellard	June	1	7500	83 June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Moris	Sept.	28	
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Nov.	16	
*†§ First Love (A.T.)				
*†§F. D. B. Detroit				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-O'Sullivan	Oct.	26	
*†§Lightnin'	Will Rogers	Nov.	2	
*†§Lillom (tentative title)	Farrell-Taylor	Oct.	5	
*†§Luxury (A.T.)	Warner-Luce	Dec.	21	
*†§Men Trouble	Sills-Mackaill	Aug.	24	1800
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe-Clarke	Dec.	14	
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-Holmes-Walter Byron	Nov.	23	
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan	Nov.	9	
*†§Renegades	Baxter-Beery-Loy	Jan.	11	1931
*†§Scotland Yard (A.T.)	Edmund Lowe-Bennett	Oct.	19	
*†§Sea Wolf (A. T.)	Sills-Keith-Heckett	Sept.	21	
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§Shepper Newfounder (A.T.)	Tommy Clifford	Jan.	18,	1931
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winninger-Smith	Sept.	28	
*†§Soldier, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	Murray-MacDonald	Jan.	4,	1931
*†§This Modern World (A.T.)	Baxter-Ateanis			
*†§Tonight and You (A.T.)	J. Harold Murray-Moran	Oct.	12	
*†§Up the River (A.T.)	Luce-Bogart-Tracy	Nov.	30	
*†§Woman Control (A.T.)	Murray-Marls-Luca			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel.	Length Reels	Mins.	Reviewed
*After the Verdict	Olga Tschechowa	Jan.	1	7	76
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79 Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzla & Blaka	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxaphone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Heak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Merriott-Gott	2	18	
*†§Night In Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nera Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Fraoks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3 30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	18

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21	6700	74 Dec. 21
*†§Big House, The (A.T.)	Beery-Merris-Hyams	June	21	7901	88 June 28
*†§Big Shot, The (A.T.)	Keaton-Ellers	Aug.	30		75 July 26
*†§Caught Short (A.T.)	Basil Rathbone	Jan.	8	7981	88 Nov. 18
*†§Bishop Murder Case (A.T.)	Dressler-Moran-Page	May	10	6873	75 May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan.	10	8100	90 Nov. 2
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	12	6400	72 Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98 Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26	7533	84 Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93 Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31	7260	81 June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93 Feb. 1
*†§Good News (A.T.)	Special Cast	Aug.	23	8100	80 Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85 June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68 May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90 Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug.	9		70 May 3
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Jan.	28	7200	80 Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88 Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan.	17	7650	85 Nov. 2
*†§Dur Blushing Brides (A.T.)	Crawford-Page-Sebastien	July	11	9138	102 July 19
*†§One Embarrassing Night		Aug.	1	7000	
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5	6019	67 May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10	9372	104 Feb. 1
*†§Romence	Greta Gerbs	July	26		Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73 May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31	8225	69 Jan. 18
*†§Singer of Seville, The (A.T.)	Navarro-Jerdan-Adoree	Aug.	24	9179	100 July 12
*†§Sins of the Children (A.T.) (Reviewed under the title of "Richest Man" in the World in July 5 issue	Mann-Nugent	June	27	7775	86 July 5
*†§Strictly Unconventional (A.T.) (Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Stone-Cavanagh-Owen	May	3	4970	55 Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19	6100	68 Apr. 19
*†§They Learned About Woman (A.T.)	Van and Schenck	Jan.	31	8773	97 Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2		70 May 24
*†§Way Out West (A.T.)	Haines-Hyams	Aug.	2	6407	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct.	4	
*†§Runle Sounds, The (A.T.)	Lon Caney			
*†§Call of the Flesh	Novarro			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Doughboy	Buster Keeton	Aug.	30	
*†§Five D'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Love in the Rough (A.T.)	R. Montgomery-D. Jordan	Sept.	6	
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roladn	Sept.	27	
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
†§Never the Twain Shall Meet	R. Torres			
*†§New Moon, The (A.T.)	Tibbett-Moore			
*†§Passion Flower, The (A.T.)	Bickford-Hyams			
*†§Passion Flewer (A.T.)	K. Francis-Johnson-Bickford			
*†§Prisoner of Zenda	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rosalia (A.T.)	Marion Davies			
*†§Seng of India (A.T.)				
*†§Squaw Man (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)	Denny			
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery			
*†§Way for a Sailor (A.T.)	John Gilbert	Sept.	20	
*†§Woman Racket (A.T.)	Meore-Sweet	Jan.	24	6387 71 Dec. 14
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19 1895	Mar. 20
*†§Beby Follies (A. T.)	Revue	Apr.	12	
*†§Bear Shooters	Our Gang	May	17 1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	26 1889	
*†§Big Kick, The	Harry Langdon	Mar.	29 1827	Jan. 25
*†§Biltmere Trio		Jan.	25 853	
*†§Blotto	Laurel-Hardy	Feb.	8 2854	Feb. 15
*†§Brats	Laurel-Hardy	Apr.	27 1928	Apr. 5
*†§Clock Shop, The	Revue	May	10 2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan.	25 853	
*†§Dnerr, Clyde		Jan.	18 572	
*†§Dollar Dizzy (A.T.)	Charley Chase			Aug. 16
*†§Fast Work (A. T.)	Charlie Chase	June	28 1868	May 24
*†§Fiddlesticks (A.T.)				Aug. 16
*†§Fifty Million Husbands	Charlie Chase	May	24 1848	Mar. 29
†§Fighting Parson	Langdon	Feb.	22 1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar.	1 1843	Apr. 5
*Flower Garden	Revue	Jan.	18	
*§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May	29 1775	June 7
*†§Head Guv, The	Harry Lanedon	Jen.	11 1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31 1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kiddias Revue (A. T.)		Mar.	15	
*†§King, The	Harry Langdon	June	14 1787	
*†§Laurel & Hardy Murder Case	Laurel-Hardy		2 reels	Aug. 2
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan.	4 1895	Dec. 14
*†§Old Men Trouble (A. T.)	Davidson-Nichels		2 reels	
*†§Pirates (A.T.)				Aug. 16
*†§Real McCoy (A. T.)	Chase	Feb.	1 1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan.	25 1870	
*†§Shrimp, The	Harry Langdon	May	3 1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Teacher's Pet (A.T.)	Our Gang		2 reels	Aug. 16
*†§Tough Winter, A	Our Gang	June	21 1880	Mar. 29
*†§Van & Schenck		Jan.	11 799	
*§Vodaville (A. T.)	Laurel-Hardy		2 reels	
*†§What Price Georgie (A.T.)	Georgie Price			Aug. 16
*†§When the Wind Blews	Our Gang	Apr.	8 1795	
*†§Whispering Whoopee		Mar.	8 1907	Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6750	75	Apr. 5
*†§Applause (A.T.)	Helen Morgan	Jan.	4	7066	78	Oct. 12
*†§Behind the Make-Up(A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 26
*†§Bensen Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6055	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangereus Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§For the Defense (A.T.)	William Powell	July	28	5670	63	July 12
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	68	July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr. 19
*†§Laughing Lady	Chatterton-Brook	Dec.	28			
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560	65	May 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July 12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct. 19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	8120	68	July 12
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9			July 26
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Monte Carlo		Not Set		7650	85	Aug. 9
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr. 5
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug.	23			Aug. 9
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6780	74	Dec. 28
Reviewed as "River Inn" In Dec. 28, 1929 Issue						
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Dakie	July	26	6018	68	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar. 22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	8100	68	Nov. 23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue						
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	8392	68	June 7
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May 17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7	5403	60	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7821	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's Women	Chatterton-Brook	Aug. 30		Aug. 16
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The(A.T.)	Huston-Francis			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Her Wedding Night	Clara Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Durkin			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Manhattan Mary	Ed Wynn			
*†§Merton of the Talkies (A.T.)	Jack Dakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A.T.)	MacDonald-Buchanan		7650	Aug. 9
*†§New Morals (A. T.)	Wm. Powell			
*†§Playboy of Paris (A.T.)	Maurice Chevalier			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of tha Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§The Virtuous Sin				
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Typhoon Bill	George Bancroft			

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug.	2	2 reels	
*†§Actions Speak Louder Than Words	Wm. & Joe Mandal	May	3	1 reel	
*†§Artist's Reverie, The (A.T.)	Ash-Washington			1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell			1 reel	
*†§Ballet Class, Tha (A.T.)	De Mille-Albertieri	May	31	1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon			1 reel	Aug. 2
*†§Bearded Lady (A. T.)	Christie Comedy	Mar.	1	1794	
*†§Bedelia	Screen Song	Jan.	4	604	
*†§Belle of the Night		Feb.	15	2 reels	
*†§Chinatown Fantasy, A..	Miller-Deva	July	5	1 reel	May 24
*†§Chords af Mamory		May	10	1 reel	
*†§Cockeyed News (A. T.)	Eddie Cantor				
*†§Come Take a Trip In My Airship	Screen Song	May	24	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly				
*†§Dance, You Singers (A.T.)	Puck & White				
*†§Deep "C" Melodies	Frances Williams	Jan.	25	901	
*†§Desperate Sam	Bert Green	Mar.	29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug.	9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb.	8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660	Mar. 22
*†§Dresden Dolls (A. T.)	Gamby	July	26	1 reel	
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb.	1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan.	11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard				
*†§Feelin' Blue (A.T.)	Ash-Washington			1 reel	
*†§Firebugs	Talkartoon	May	10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug.	2	1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan.	4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield			1 reel	
*†§Getting a Break	Block & Sully	May	17	1 reel	June 28
*†§Getting a Ticket	Eddie Cantor	Mar.	22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564	July 19
*†§Grand Uproar (A.T.)	Talkartoon			1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward			1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray			2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar.	22	1665	July 5
*†§Hot Dog	Talkartoon	Mar.	29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song	Aug.	2	1 reel	July 5
*†§I Came First	Herman Timberg	Apr.	12	814	
*†§I'm a Wild Woman (A.T.)	Beydell-Ash			1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb.	1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June	7	1 reel	
*†§In the Shade of the Old Appla Tree	Screen Song	Jan.	18	752	
*†§Insurance	Eddie Cantor			1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell				
*†§Jazz Preferred (A.T.)	Zelaya			1 reel	July 5
*†§Kandy Kabaret (A.T.)	Children's Ballet			1 reel	June 28
*†§La Paloma	Screen Song	Apr.	12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale				
*†§Lady, You Slay Me (A.T.)	Perkins-Hilipot			1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel				
*†§Many Moons (A.T.)	Bruce Novelty	Aug.	9	1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry			1 reel	
*†§Million Me's, A	Lee Morse	Apr.	26	964	Jan. 25
*†§Moon Bride's Wedding, The..	U. S. Indian Band	Feb.	22	967	
*†§Mountain Melodies		Jan.	11	994	
*†§My Gal Sal (A.T.)	Screen Song			1 reel	
*†§Neighberly Neighbors (A.T.)	Lulu McConnell	Aug.	16	2 reels	
*†§New Rhythm	Azpiazer & Band				July 26
*†§Ole Man Whoopee (A.T.)	Art Frank			1 reel	July 26
*†§Paramount Acts				1 reel	
*†§Paramount Comedies				2 reels	
*†§Paramount Pictorials					
*†§Paramount Screen Songs				1 reel	
*†§Paramount Sound News				1 reel	
*†§Paramount Talkartoons				1 reel	
*†§Prisoner's Song, The	Screen Song	Mar.	1	738	
*†§Radio Riot	Talkartoon	Feb.	15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House	Aug.	30	2 reels	
*†§Rube, The	Jimmy Barry	June	21	1 reel	
†§Salt Water Ballads		Mar.	8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634	Jan. 18
*†§Schipa, Tito		May	24	1 reel	
*†§So This Is Paris Green	Fazenda	Jan.	18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet			1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar.	15	1760	
*†§Sunset Hunter, The		June	24	1 reel	
*†§Tide Rises, The		June	14	1 reel	
*†§Toye	Drmonde Sisters	June	28	1 reel	
*†§Twentieth Amendment, The (A.T.)				2 reels	
*†§Voices of Lonely Men		Apr.	19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr.	5	1 reel	Feb. 15
*†§Wee Bit D' Scotch		Feb.	8	1022	
*†§Wise Flies (A.T.)	Talkarton	July	19	1 reel	
*†§Yes, We Have No Bananas...	Screen Song	Apr.	26	1 reel	May 24

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FEATURES

Title	Star	Rel.	Date	Length Feat.	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott					
*†§Crashing Through (A.T.) (F.)	William Boyd					
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott		Feb. 2	7807	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Rambeau-Cortez-Holmes-Gleason					
*†§His First Command (A.T.) (F.)	Boyd-Sebastian		Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames-Hopper			8870	97	
*†§Night Work (A.T.) (F.)	Eddie Quillan					
*†§Officer D'Brien (A.T.) (F.)	Boyd-Sebastian		Feb. 15	8740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess					
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea		June 29	5654	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett		Jan. 5	7074	78	
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott		June 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Rebound				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. Tha aperoximate running time of reels in the important series, however, follow:

2 reel comedies	25 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Revlaw	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel.	Date	Length	Reviewed
*†§America or Bust	Daphne Pollard	July	27	2 reels	
*†§Beauties, The	Hiatt-Kaley	June	29	2 reels	
*†§Big Hearted	Harry Gribbon	June	22	2 reels	
*†§Boss's Orders, The	Morgan-McPhail	Aug.	31	2 reels	
*†§Bugville Romance, A	Aesop Fable	June	8	1 reel	
*†§Campus Favorites	Sportlight	June	29	1 reel	
*†§Carnival Revue	Hiatt-Hughes	Aug.	3	2 reels	
*†§Chasing Rainbows	Sportlight	Aug.	10	1 reel	
*†§Champion Makers	Sportlight	June	15	1 reel	
*†§Clark's First Car	All Star	Oct.	5	2 reels	
*†§Drums of Fear	Vagabond Adventure Series	June	29	1 reel	
*†§Dude Ranching (A.T.)	Soertlight	Aug.	24	1 reel	Aug. 16
*†§Give Me Action	Manning-Holman	Sept.	28	2 reels	Aug. 9
*†§Glacier's Secret The	Vagabond Adventure Series	June	1	1 reel	
*†§Hearts and Hoofs	Rico-Keefe	Sept.	7	2 reels	
*†§Hold the Baby	Agnew-Crane-McPhail	Aug.	17	2 reels	
*†§Hot Tamale	Aesop Fables	Aug.	3	1 reel	Aug. 9
*†§Hooked	Sportlight	May	18	1 reel	
*†§Jungle Jazz	Aesop Fable	July	6	1 reel	
*†§Laundry Blues (A.T.)	Aesop Sound Fable	Aug.	17	1 reel	
*†§Let 'Er Buck	Sportlight	July	27	1 reel	Aug. 9
*†§Live and Learn	McPhail-Deering	June	15	2 reels	
*†§Love's Memories (A.T.)	Song Sketch	Feb.	16	1 reel	
*†§Love That Kills	Vagabond Adventure Series	Aug.	10	1 reel	
*†§Mandalay	Song Sketch	Jan.	5	1 reel	
*†§New Waiter, The	All Star	June	8	2 reels	
*†§Night Clerk, The	All Star	Sept.	14	2 reels	
*†§Night In a Dormitory, A	Ginger Rogers	Jan.	5	2 reels	
*†§On the Air (A.T.)	Topics of the Day	Jan.	12	1 reel	Jan. 11
*†§Dom Pah Pah (A.T.)	Aesop Fable	May	11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week			1 reel	
*†§Pathe Sound News	Released Twice Every Week			1 reel	
*†§Perfect Match, The (A.T.)	Butler Maye	Apr.	6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4	2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle	May	11	1 reel	May 3
*†§Romeo Robin, A	Aesop Fable	June	22	1 reel	
*†§Sacred Fires	Vagabond Adventure Series	July	27	1 reel	
*†§Satan's Fury (A.T.)	Vagabond Adventure	Sept.	7	1 reel	

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*†§Seme Babies	Carle-Hiatt-Little Billy	Sept.	21	2 reels	Aug.	16	
*†§Somewhere Out	Spertlight	July	13	1 reel			
*†§Venetian Nights (A.T.)	Vagabond Adventure	Aug.	24	1 reel			
*†§Venetian Nights (A.T.)			26	2 reels	Nov.	18	
*†§Rubeville Night Club (A.T.)	H. B. Wetsee	Jan.		2 reel	Jan.	11	
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5	2 reel	Jan.	11	
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2	1 reel	Feb.	8	
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr.	20	2 reels	Apr.	19	
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16	1 reel	Feb.	15	
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel	May	10	
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel	Apr.	12	
*†§Splashing Through (A.T.)	Spertlight	Feb.	23	1 reel	Feb.	15	
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels	Nov.	23	
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel			
*†§Ride 'Em Cowboy	White-Carnay	Apr.	13	2 reels	Aug.	16	
*†§Royal Flush, A (A.T.)				2 reels			
*†§Venetian Nights	Vagabond Adventure	Aug.	24	1 reel			
*†§Voice of the Sea (A.T.)	Seng Sketch	May	4	1 reel	May	3	
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel	Apr.	19	
*†§What, No Beer! (A.T.)	Topics of the Day	Mar.	9	1 reel			

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	2006	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar.	2	6128	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92	Mar. 8
*†§Cuckees, The (A.T.)	Wheeler-Woolsey	May	4	9155	90	Apr. 5
*†§Dancehall (A.T.)	Dlive Borden-Arthur Lake			6184	67	
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6111	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Shaland	Feb.	2	6174	69	Jan. 4
*†§Half Marriage (A.T.)	Dlive Borden-Farley			6481	71	
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb.	2	9219	70	Apr. 26
*†§Inside the Lines (A.T.)	Compson-Forbes	July	20	6652		July 12
*†§Jazz Heaven (A.T.)	Sally D'Neill-Brown			6383	69	
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug.	17	6309	69	July 19
*†§Leve Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June	1	6469	72	May 31
*†§Runaway Bride The (A .T.)	Aster-Hughes	May	24	6199	72	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb.	9	6088	60	Feb. 15
*†§Sergeant Grischa (A.T.)	C. Morris-B. Compson			8196	89	
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan.	12	6759	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Laka-Bunce	Aug.	24	6727		June 28
*†§Sheotine Straight (A.T.)	Dix-Lawlor	July	20	6720	55	July 12
*†§Side Street (A.T.)	Three Meore Brothers			6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde			6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy			6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver			6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee			6220	68	
*†§The Very Idea (A.T.)	Sally Blaine-Hugh Trever			6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy, The (A.T.)	Leve-Trevor-Sparks		6480		
*†§Danger Lights	Wolheim-Armstrong-Arthur				
*†§Dixiana	Bebe Daniels	Aug. 30	Net set		July 26
*†§Escape (A. T.)			6543		
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Reckies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Leathernecking (A. T.)	Fev. Jr.-Rubin				
*†§Losing Game	Lewell Sherman				
Love in the Rough					Aug. 16
*†§Old Accordion Man, The (A. T.)	Joseph Cawthern				
*†§Perfect Alibi, The (A. T.)					
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Sliver Herde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.)(F)	Paula Trueman	Jan.	5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar.	9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur				
*†§Bridegroom, The (A.T.)(F)	Mare Connolly	Feb	2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept.	1		June 21
*†§Campus Sweethearts (A. T.) (F&D)		Mar.	9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Ceaka-Sargeat	Mar.	16	2 reels	
*†§Dear Slayor (A.T.)	Vaughn-Cooke	Mar.	2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Ceeka..	Apr.	13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6	1 reel	
*†§General Ginsburg (A.T.) (F).	Nat Carr	Apr.	13	2 reels	
*†§Golf Specialist, The	W. C. Fields			2 reels	July 5
*†§Good Time Kenneth	Mare Connelly			1 reel	Aug. 9
*†§Gunboat Ginsburg (A.T.) (F).	Nat Carr	Jan.	12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25	1 reel	
*†§Hot Brides (A. T.) (F&D)		May	11	2 reels	
*†§Humanettes	Benny Rubin			1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra.	Feb.	9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	..Vaughn-Ceeke ..	Jan.	19	2 reels	
*†§Magnate, The (A. T.) (F&D).	Marc Connelly	Mar.	30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels	Aug. 16
*†§Mickey's Musketeers (A.T.)					
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels	
*†§Mickey the Remo (A. T.) (F&D)	Mickey Yule	June	22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May	25	2 reels	
*†§Museum, The	Toby the Pup			1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch.			1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July	13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels	Dec 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June	22	1 reel	
*†§Peep on the Deep, A	Clark & McCullough	Sept.	1	2 reels	July 8
*†§Setting Sen, The (A.T.)	Vaughn-Cooke	Feb.	16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar	2	1 reel	
*†§Teby the Fiddler (A.T.)		Sept.	1		
*†§While Aute Waits (A.T.)(F)		Jan.	12		
*†§Who's Get the Body (A.T.)	Nick & Tony	Aug.	3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1	5850	65	Apr. 19
*†§Blaze D'Glery	Eddie Dewling-B. Compsen	Jan.	1	8800	90	
*†§Dock D' the Walk (A.T.)	Schildkraut-Loy	May	15	7200	80	Apr. 19
*†§Dude Wrangler, The (A.T.)	Durvea-Basquette	June	1	6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Compsen	Jan.	1	9950	100	
*†§Hello Sister (A. T.)	L. Hughes-Boruen	Feb.		9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept.	1			
*†§Reno (A.T.)	Roland-Themsen-Leve	Sept.	1			
*†§Talk of Hollywood	Nat Carr-Fay Marbé	Mar.	1	6586	72	
*†§Up The Conge	Travel Lectura	Feb.	1	5800	62	
*†§What a Man (A.T.)	Denny-Segar	Apr.	1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across tha World (A.D.)	Martin Johnson	Talk. Plc. Epics	Net set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechewa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Asphalt	Froelich-Amann	Allied Ftlm.	Mar. 15	8 reels	65	May 10
Because I Leve You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Bottom of the World		Talk. Ple Epics	Sept. 1	3800	42	
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Angle	Apr. 6		100	Apr. 19
*†§Bright Eyes	Balfeur-Trever	New Era	July	10.6800	78	July 5
*†§Burning Heart, The	Christians-Froelich..	Harold Auten	May	10 8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayten	Burr	Jan. 15	5466	61	Jan. 18
*Canyen of Missing Man	Tem Tyler	Syndicate	June 1	4742	50	Aug. 2
Caught in Berlin Underworld	Fritz Kertner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.				
*†§Civilization	Hickman-Markey	Amer. Trad. Assn.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127		Mar. 1
*†§Coda of the West	Bob Custer	Syndicate			57	
*†§Co-Optimists	Special Cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cesmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentweed-MacDonald	Biltmere Pred.	Jan.	5400	60	Dec. 14
Docks of Hamburg	Juge-Fritsch	Ufa.				
*†§Drifters		Harold Auten			40	July 5
*†§Escaped from Dartmeor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figare		Franco-American Net Set		6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unbern Child (F & D)	Special Cast	Windsor	Jen. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabend (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics.	Sept. 1	5538		May 31
*†Inagagi	Alrican Hunt	Cenge Plct. Ltd.	Apr. 13	7776	66	Apr. 26
Jade Casket, The	French Cast	Cesmos		5800	64	
*†§Juno and the Payceck (A.T.)	Sara Allgeed	Harold Auten	June 27.	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Rebards	Audible	Mar. 8	5825	65	Mar. 29
*Lene Herseman	Tem Tyler	Syndicate	Nev. 1, '29	4739	53	Aug. 2
*†§Last Gods (A.T.)		Talk Plc. Epics	Sept. 1	4900	53	July 12
Lest Patrel		Pro Patrie	Net Set	5100	57	Dec. 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chasterfield	Feb. 15	6039	68	Feb. 1
Mystery at the Villa Rese	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Myteries of Natura		Ufa			71	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting at the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Paselen Song, The	Dimsted-N. Beery	Excellent		5060	56	
Peacock Fan, The	Derothy Dwan	Chesterfield		5400	60	
Poor Millienaire	Talmadge-Howard	Biltmere	Apr. 7	5200	56	May 17
Perl	Special Cast	Ufa Films				
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Cantinental	Jan. 15	5743	64	Jan. 18
*†§Remance of West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
Sea Fury	Mildred Harris	Tem White	Not Set	5200	58	Dec. 7
*†Slums of Tekle	Japanese Cast	Moviegraphs				
Smeke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 26	7540	60	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
Three Outcasts, The	Yakima Canutt	Wace	Mar. 7.	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honer	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West af Reckies (A.T.) (D)	Art Mix	Werld Art	Jan. 18.	5100	68	Aug. 9
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mesjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Waman Who Was Forgatten (A.D.)	Belle Bennett	Stata Cinema	Jan. 1	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30.	8 reels	80	June 14
Weridly Goods	Kirkweed-Kennody	Cantinental	Aug. 1	6065	65	Aug. 2
*†§Yiddish Mama, The (A.T.)	Mae Simen	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Pred.		
*†§Body, Seul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*†§Comeback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Pred.		
*†§Diverse Question, The (A.T.)		Majestic		
Duty to be Silent	Marla Albana	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Pred.		
*†§East of Asia (A.T.)		Liberty Pred.		
*†§Everybody's Girl (A.T.)		Liberty Pred.		
Exodus to the New World, The	Lyon-Prevest	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Leder	Aff. European	6 reels	
*†§Hall tha Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	5 reels	
*†§In Oklahema (A.T.)				
*†§Lady of the Lake, The	Percy Marment	FitzPatrick		
*†§Life For Sale, A (F)		Centinental		
Milak of the Snewlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Pred.		
*†§Mother's Millions (A.T.)		Liberty Pred.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Sceundrel, The (A.T.)				
*†§Second Heneymeen, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Net Squeal (A.T.)				
*†§Teday (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrevitch	Aff Europeae		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp	Talk. Plct. Epics		
*†§Werst Woman In Paris (A.T.)		Liberty Pred.		

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Distributor	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visugragh	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Oelf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucha	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzgatrick		
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12. 350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Oelt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Sheemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophona	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Cogley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	1805	74	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar.	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	7895	88	July 12
*†Journey's End (A.T.)	Colin Clive	May	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July	14		
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June	5169	56	Aug. 2
*†§Mamba (A.T.)	Herschit-Boardman-Forbes	Mar.	6183	69	Mar. 15
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	7239	80	Feb. 22
*†§Wings of Adventure	Rex Lease	June	5050	70	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Borrowed Wives				
*†§Enchanting Melody (A.T.)				
*†§Extravaganee	June Collyer			
*†§Headin' North (A.T.)	Trem Carr			
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
*†§Sunrise Trail, The (A.T.)	Trem Carr			
*†§The Thoroughbred	Garon-Barry			
*†§Under Montana Skies	Harlan-Gulliver			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortane		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Aug. 9

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb.	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar.	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan.	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr.	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	8225	86	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July	6509	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Nov.	8704		Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Morris				
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov.			
*†§Lilli (A.T.)	Evelyn Laye				
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug.	7272		Aug. 23
*†§Forever Yours (A.T.)	Mary Pickford	Nov.	29		
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Oct.	11	8028	
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Jean Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson	Sept.	6		
*†§Wheepee (A. T.)	Eddie Cantor	Sept.	8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§The Americans Come (A.T.)	Otto Matieson	Aug.	2	
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan.	978	
*†§Second Hungarian Rhapsody		May	952	Jan
*†§Wizard's Apprentice		Apr.	895	July 19
*†§Zampa (A.T.)		Sept.	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar.	4388		
*†§Burning Trail (Reissue)	Wm. Oesmond	July	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr.	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershelt	Jan.	5855	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar.	7600	62	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryan	Feb.	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.	6268	69	
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 Issue			
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb.	5230	58	June 29
*†§Fighting Lagion, The	Ken Maynard	Apr.	6763	75	Dec. 21
Flying Hoofs	Jack Hexie	Feb.	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan.	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar.	5785	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb.	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan.	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan.	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	6094	67	May 24
*†§Seng of the Caballero	Ken Maynard	June	6824	73	July 12
*†§Sens of the Saddle	Ken Maynard	Aug.	3		Aug. 9
*†§Spurs (A.T.)	Hoot Gibson	Aug.	24		
*†§Sterm, The (A. T.)	Special Cast	Aug.	7222		Aug. 23
*†§Trailing Treuble	Hoot Gibson	Mar.	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb.	5025	56	Jan. 4
*†§What Men Want	All Star	July	6041	67	
*†White Hell of Pitz Pain	Special Cast	June	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hexie	May	4541		
*†§Young Desire (A.T.)	Mary Nolan	June	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet an Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Blind Husbands (A.T.)				
*†§Boudoir Diplomat (A.T.)				
*†§Cat Creeps (A.T.)	Hackett-Twelvetrees			
*†§Cohens & Kellys Hunting Big Game in Africa (A.T.)				
*†§Oracula (A.T.)				
*†§East Is West (A.T.)	Lupe Velez			
*§†Hunchback of Notre Dame (A.T.)				
*†§King of Jazz, Tha (A.T.)	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Lady Surrenders, The (A.T.)					
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	Sept. 1			July 12
*§†Merry-Go-Round (A.T.)	Loff-Boles				
*†§Durang					
*§†Outside the Law (A.T.)	Nolan-Robinson	Sept. 18	7116		Aug. 23
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
*†§See American Thirst (A.T.)	Langden-Love-Summerville				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stamboul (A.T.)					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Fed Carsoa	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Daneer Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
Freach Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Sayler	Feb. 12	2 reels	Jan. 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Polley	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Reissue)		July 14	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
*†§Parlez-vous	Summerville	Sept. 10	2 reels	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 11	1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedewick	Jan. 18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Sayler	May 7	2 reels	Apr. 19
Son of Courage	Bebbie Nelson	July 12	2 reels	June 21
Storm King (Re-issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Walt	Slim Summerville	Feb. 10	1 reel	
Whio Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
Willlam Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bowery Bimbees	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sperling Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†§Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug. 18	1 reel	
*†§Fanny the Mule Cartoons		Sept. 11	1 reel	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Fellow Students	Sid Saylor	Apr.	9	2 reels	Mar.	8
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3	2 reels		
*†§Halowe'en	Sporting Youth	Apr.	14	2 reels	Apr.	5
*†§Hash Shop	Oswald Cartoon	Apr.	14	1 reel	Apr.	12
*†§Hell's Heels	Oswald Cartoon	June	2	1 reel	June	7
*†Henpecked	Oswald Cartoon	Aug.	11	1 reel		
*†§His Bachelor Daddy	Sunny Jim	May	14	2 reels	Apr.	19
*†§Hot for Hollywood	Oswald Cartoon	May	19	1 reel	May	24
*Hurdy Gurdy	Oswald Cartoon	Jan.	26	1 reel	Nov.	30
*†§Indians Are Coming (A.T.)	McCoy-Roy	Oct.	10	12 Episodes		
*†§Jade Box, The	Lorraine-Perrin	Mar.	24	10 episodes	Feb.	22
*†Kisses and Curses	Oswald Cartoon	Feb.	17	1 reel	Jan.	25
*†§Leather Pushers Series				2 reels		
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2	10 episodes	April	12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20	2 reels	Jan.	11
*†§Mush Again	Sunny Jim	Apr.	23	2 reels	Mar.	29
*†§My Pal Paul	Oswald Cartoon	June	18	1 reel	June	28
*†§Neighbors	Sunny Jim	Mar.	26	2 reels	Mar.	
*†§Not So Quiet	Oswald Cartoon	July	7	1 reel	July	26
*†§Outdoor Sports	Sid Saylor			2 reels	Dec	
*†Prison Panic	Oswald Cartoon	Apr.	28	1 reel	May	10
*†§Royal Fourflush	Sporting Youth	Feb.	17	2 reels	Jan.	25
*†§Schoolmates	Sporting Youth	Apr.	28	2 reels	Apr.	26
*†§Seeing Stars	Sporting Youth	Mar.	17	2 reels	Mar.	8
*†§She's a He (A.T.)	Sunny Jim			2 reels	May	10
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels	Jan.	25
*†Snappy Salesmen	Oswald Cartoon	Aug.	18	1 reel		
*†§Spooks	Oswald Cartoon	July	21	1 reel		
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels	Dec	14
*†§Stop That Noise	Sunny Jim	July	16	2 reels	June	14
*†§Strange As It Seems Novelties		Sept.		)reel		
*†§Talking Newsreel				1 reel		
†Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9	10 episodes		
*†§Terry of the Times (Serial)	Howes-Thompson	Aug.	11	10 episodes	June	21
*†§Traffic Troubles		Mar.	12	2 reels	Feb.	15
*†§Tramping Tramps	Oswald Cartoon	Mar.	31	1 reel	Mar.	29
*†§Up and Downstairs		Jan.	25	2 reels		
*†§Vernon's Aunt	Dent-Archer	Feb.	19	2 reels	Feb.	1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	7	6830	74	May 31
*†§Dancing Sweeties	Withers-Carol	July	19			
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June	14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6853	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3	4383	49	Apr. 12
*†§Oh! Sailor, Behave (A.T.)	Delroy-King	Aug.	16	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar.	15	4410	49	Feb. 8
*†§Recaptured Love	Bennett-Halliday	July	8			
*†§Rough Weters (A. T.)	Rin-Tin-Tin	June	7	4280	68	July 26
*†§Royal Box (A.T.) (German)	Molssi-Horn			8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Seoel	Mar.	15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6878	76	July 12
*†§Three Faces East	Bennett-von Stroheim	July	26			
*†§Under a Texas Moon (A. T.)	Fey-Torres-Loy-Beery	Apr.	1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar. 29

Coming Feature Attractions

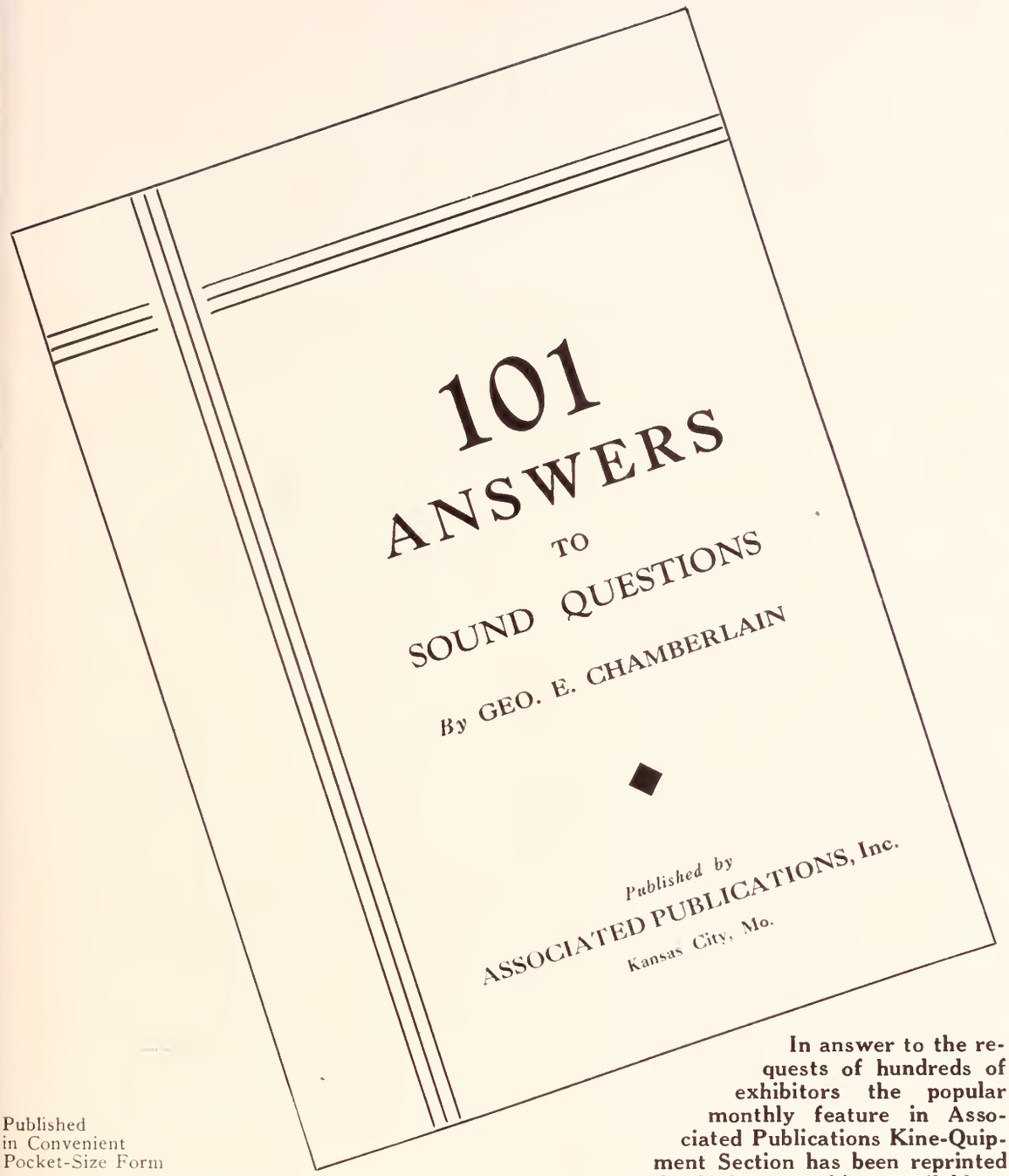
Title	Star	Rel. Date	Length	Reviewed
Bad Women §	Dell-Boley-Gordon			
Barber John's Boy	Holmes-Mitchell			
Big Boy	Al Jolson	Aug. 30		
Both Were Young				
Captain Applejack	John Halliday			Aug. 23
Children of Dreams				
Adam and Evening				
Divorce Among Friends	Hall-Oelroy			
Egg Crate Wallop	Withers-Nixon			
Fifty Million Frenchmen	Olsen & Johnson			
Gay Caballero				
Doorway to Hell	Ayres-Matthews			
Ex-Mistress	Nolan-Hamilton			
Life of the Party	Winnie Lightner			
Matrimonial Bed	Frank Fay	Aug. 16	6030	Aug. 9
Maybe Its' Love	Brown-Bennett	Sept. 13		
Maytime				
Moby Dick	John Barrymore	Sept. 20	7220	Aug. 16
Office Wife	Makall-Stone	Aug. 23		
Old English	George Arliss			
Outward Bound	Howard-Mercer			
Penny Arcade	Withers-Knapp			
Red Hot Sinners	Winnie Lightner			
River's End	Bickford-Knapp			
Sit Tight	Lichtner-Brown			
A Soldier's Plaything	Loder-Lyon-Langdon	Sept. 6		
Steel Highway	Withers-Aster			
Sweet Kitty Bellairs	Claudia Dell			
Viennese Nights	Gray-Segal-Hersholt	Sept. 20		

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Aida, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Davis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Landis-Halligen-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Bigger and Better	Watsons		8 Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		9 June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Looney Tunes No. 2		
Contrary Mary	Bobby Watson	839	9 June 7
Cry Baby	Mary Louise Treen		
Danger	Litell-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bartlett	725	8 July 26
Devil's Parade, The	Sidney Toler	888	10 June 14
Done in Oil	The Potters	1539	17 June 14
Ducking Outy	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10 June 21
Evolution of the Oence	Lupino Lane	1071	12 Feb. 22
Faust	Duet 1st Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519	6 Apr. 19
For Sale	Gregory Ratoff	523	6 June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
*†§Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Glee Quartette, The	Jack Buchenan	552	6 Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayer	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733	8 June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Lereh-Graham	2 reels	June 14
Japanese Bewl, The		694	8 June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Lobo, Oog of Oogs	Lobo	590	7 Mar. 8
Lonely Giglo	Latti Lader	922	9
Lost and Found	Demarest-Bond	(This act not yet released)	
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matinee Idle	Henry Hull	685	8 June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberto Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
Nile Green	Broderick-Crawford	740	8 June 7
No-Account, The	Hardie-Hutchinson	777	9
Office Steps	McNaughton-Thompson	874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9 Aug. 9
*†§Out for Game	Lucien Littlefield	2 reels	Aug. 2
Pagliacci	Giovanni Martinelli		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paolin, Paquita & Chiquita		832	9
Pay Off, The	H. B. Walthall	1076	12 Mar. 8
People Versus, The	Campeau-O'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Daks	537	6
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13 June 7
Road Knights			9 Aug. 9
Rhythms	Reisman Band		15 Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1556	17 June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slapped	Tom Ougan		June 7
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390	16 June 7
Sound Effects	Buddy Traps	653	7 May 10
South Sea Peeri	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Still Alerm, The	Webb-Allen	1 reel	June 7
Strone and Willing	Trixie Friganza		
Strong Arm, The	Harrington-O'Neil		
Surprise	Ougan-Leonero	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Celks	Tracy-Alexander	1346	15 June 14
Temnie Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819	9 Feb. 8
Websterian Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11 June 14
Who Pays?	Murray-Oakland	942	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Work, Milton C.			
Yamekraw		857	9 Apr. 26

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AUGUST 30, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

EARTHQUAKE IN CALIFORNIA?

No, dear reader, that noise from Glendale, Cal. marked the sensational preview of the greatest box-office Talkie yet made—

CECIL B. DE MILLE'S MADAM SATAN

from **METRO-GOLDWYN-MAYER**

VOL. XLII. NO. 9

Price 20 Cents

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Los Angeles

New York

Chicago



It's A Push-over!

For the Box-Office
When You've Got

ONCE A GENTLEMAN

Featuring
Edward Everett Horton
and Lois Wilson

Directed by JAMES CRUZE

The Critics Said:

Cleverly done situation-comedy, with Horton turning in a knockout performance. Lois Wilson and the rest are high calibre.
—Film Daily

Sono Art-World Wide has in Edward Everett Horton another Chevalier! The comedy is clean, wholesome, really funny, and clever.
—Exhibitors Daily Review

. . . clean, entertaining . . . brimful of laughs and humorous situations . . . definite values for all classes of audiences.
—Motion Picture News

Horton's work is supreme.
—Exhibitors Herald

Pantages Hollywood is attracting large crowds. The audience responded especially to the film feature.
—Los Angeles Times

There are several instances where the laughter is so loud that no word of the following speech can be heard.
—Los Angeles Express

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"Animal Crackers"

Stars of "The Cocoanuts" funnier than ever! Tremendous opening week at long-run McVickers, Chicago. Did double an average full week's business in three days at Paramount, Detroit! Chalked up full week's business in three days at Capitol, New London. Sensation of the hour in Boston! Broadway agog for Aug. 28th opening at long-run Rialto, N. Y. The Comedy Clean-up of the Ages! With Lillian Roth.



RUTH CHATTERTON and CLIVE BROOK in "Anybody's Woman"

Surprise Smash of the Summer! Only $1,000 under all-time high record at Paramount, New York. Held second week. Did $1,300 over average full week's business in four days at Paramount, Los Angeles. Smashed year's top takes in San Francisco, Salt Lake, Omaha, every key run to date!

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Grand gala premiere at Rivoli, New York, on Aug. 27th. "Sure to bowl them over", says Film Daily. "Will be one of the new season's winners for Paramount. Surefire hit". Another Lubitsch masterpiece. Intimate as a boudoir, sparkling as champagne.

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GEORGE ARLISS

IN

"Old English"

WHAT A GRAND OLD SINNER HE WAS— WHAT A GRAND OLD DRAWING CARD HE IS



(★ ★ ★ ★) "Arliss superb as 'Old English'. Famed actor scores in Galsworthy play."
—Daily News

"Will register a tremendous hit with thousands upon thousands of inveterate movie fans." *—Evening World*

"George Arliss gives a performance so beautifully drawn that it stands out as one of the finest characterizations yet offered. He was superb in 'Disraeli'. He is superb in 'Old English'."
—Evening Journal

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Based on the play by John Galsworthy. Directed by Alfred E. Green.

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A New Criterion

A new motif in the new mode of superior screen attractions so successfully established by "Holiday" . . . Something exceptionally forceful in its appeal to the modern intelligence of today's talking picture patrons . . . An amazingly clever play that will set a new criterion for rare quality in long run features, will be presented in

"REBOUND"

— a dramatic vehicle inspirationally suited to the subtle, exquisite artistry of

ANN HARDING

who will have the superior support of masculine stars of world-wide popularity.

"Rebound" will also have E. H. GRIFFITH's genius in its direction, the talent of HORACE JACKSON in its adaptation, and the keen showmanship of E. B. DERR in its production details — the personalities who share credit for the great success of Pathé's "Holiday".



ANN HARDING



E. B. DERR
Producer



EDWARD H. GRIFFITH
Director



DONALD OGDEN STEWART
Author



HORACE JACKSON
Scenarist

The Season's
De Luxe SPECIAL

'REBOUND'

DONALD OGDEN STEWART'S SUPERB STAGE SUCCESS

Adapted for Talking Picture Presentation with the Author's Personal Assistance

• A Wide-awake, Ultra-Modern Play that won high praise from the great dramatic critics. • HEYWOOD BROUN said: "I'm distinctly for Donald Ogden Stewart's new play 'Rebound'. This is the best light comedy by anybody hereabouts in ten or twenty years. And it's not so damned light either." • ALEXANDER WOOLCOTT wrote: "I had a good time at your play. The finale of the second act is one of the most exciting things I ever saw in the theatre." • ROBERT BENCHLEY declared: "I like 'Rebound' enormously. It is only a humorist like Mr. Stewart who can be serious simultaneously with being funny." • JOHN ANDERSON asserted: "Altogether delightful. Its sly mixture of superb idiocy and compelling drama makes an evening of rare quality." • CHARLES DARNTON said: "Wholly refreshing and delightful. It is highly modern in being quite sensible about what it does and how it does it." Praise that's praise indeed!

PATHÉ

attract the people to the box-office? In spite of what they can learn from the four productions, producers are going ahead with production programs based on principles exactly opposite to those responsible for the satisfactory box-office showing of the four current successes.

And—while I am asking questions—do you think any good would be accomplished if I set down here the reason *All Quiet* and the other three are earning profits? Not a bit. There are no words small and pointed enough to penetrate the ignorance and self-sufficiency of our producers and directors. I have preached too much to unwilling and uncomprehending ears. If producers wish to know why the pictures I have mentioned are making money they can find it out for themselves.

And if they do find it out, and can understand it; and if they apply what they learn to all the pictures they make, the film industry once more will be prosperous. It is not prosperous now because it is the most grossly mismanaged business on the face of the earth. It can not survive long under its present management. It must find in its ranks some people who have some knowledge of motion pictures or it must collapse entirely. Those who dominate production now will have to step aside and give people with picture brains a chance to breathe new life into the rapidly expiring industry.

A recent number of *Motion Picture News*, by long odds the most able, best edited and most interesting film trade paper published, contained an editorial written by Editor Kann who presents his conception of the remedy that should be applied to cure the ills of the film industry. Curiously enough, Kann suggests the remedy that should be the most efficacious and at the same time reveals that his diagnosis is wrong. He attributes the weakness of pictures to the fact that the heads of studios have to superintend the making of too many of them. Let me quote him:

> No question that the box-office is sorely in need of a new transfusion and that it is only from Hollywood that such rejuvenation can possibly come.
>
> But so long as there sits in each major studio a one-man fulcrum on which the trials, tribulations, worries and decisions involving anywhere from thirty-five to seventy pictures a year rest, just so long will the curve of production dip sharply into the ordinary and mediocre.
>
> This is not a slap at the men holding the reins in Hollywood. For them, it must be properly said that they are filling an impossible job as well as the system warrants.
>
> Too many pictures are being turned out under individual management and, because there are too many for any one individual on any one lot to handle adequately, they are ground out in strict compliance with the rules and regulations of factory manufacture.
>
> If this industry feels it must market as many pictures as it does to-day—and to that belief this writer does not subscribe—the one way out is to draft into, or make allied with, each studio of importance as formidable an array of production brains as money and incentive can attract.

By different routes Kann and I arrive at the same conclusion—that pictures are bad because Hollywood executives do not measure up to their jobs. Kann, however, apologizes for the executives and I do not. He says that no man can superintend the making of from thirty-five to seventy pictures a year and turn out a good product. Such reasoning as that runs counter to all the accepted rules of executive efficiency. The President of the United States has a rather sizable job—greater than making seventy pictures a year—and he manages to get along fairly well. The president of the United States Steel Corporation handles as much business in a month as one of our producing organizations does in a year, and you can't find any steel journal that apologizes for him.

Throughout the country there are hundreds of executives, any one of whom has a bigger job on his hands than that of any individual production chief in Hollywood. In all other industrial lines men are found to fill the jobs as they exist. Kann argues that as picture executives are not equal to their jobs, the jobs should be pared down to fit them. That's a queer bit of reasoning.

All told, there is something like two hundred million dollars being spent in making pictures in Hollywood this year. Is there anyone silly enough to believe that there are not plenty of men who could supervise intelligently the expenditure of the entire sum, much less various parts of it? The requisites for success in executive management are a knowledge of the product and a knowledge of organization. Our production executives lack both.

But Kann is right when he argues that conditions will not right themselves until picture brains are given an opportunity to function. It is a slender reed for the prosperity of pictures to lean upon for as long as we have in charge of production executives who do not know what motion pictures are, it is going to be impossible to secure recognition for motion picture brains. Applying the principles of the art to enhance the commercial value of the industry's product, is not an intricate or a difficult process. It could be learned by the present personnel of the studios. Producers and associate producers have the necessary backgrounds and training to make them apt pupils if they would open their minds. I despair of them doing this, however, as I think it is impossible to disturb their confidence in their infallability.

Something should be done now by someone—God knows who—to keep the industry from making a sublime ass of itself again when the present crisis reaches the acute stage. Already there are heard half-witted wonderings if there should not be a complete swing back to silent pictures. Such a step would match the other insanities committed by the industry. It is not necessary to do that to restore prosperity. What should be done is easy and simple. But I despair of our producers ever discovering what it is. Before they treat their patient they must know what is wrong with it, and even that is beyond their mental capacity.

I don't suppose there are assembled together in any other industry in the world so many people totally ignorant of the tasks they are paid to perform or who are half as well satisfied with them-

"QUOTE" "UNQUOTE"

Joan
CRAWFORD
in
OUR BLUSHING BRIDES

DRESSLER
MORAN
in
CAUGHT SHORT

Norma
SHEARER
in
LET US BE GAY
and
THE DIVORCEE

Greta GARBO
in
Romance

THE BIG HOUSE

William
HAINES
in
WAY OUT WEST

METRO-GOLDWYN-MAYER



WHILE THEY FLOCK TO THE GREAT M-G-M HITS OF TODAY—

here's what Leo's doing for 1930-31—

DIRECT



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32 pages, printed in two colors, telling the public all about the great 1930-1931 product from M-G-M.

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COMING TO AMAZE THE PICTURE WORLD!

Here is the TALKING SCREEN'S greatest achievement! The epic of adventure, the thrilling romance which Trader Horn made world-famous is now a mighty speaking drama.

A W S VAN DYKE production

The Ivory Coast of Africa, the Jungles, the white beauty Goddess of the Blacks, all the thrills of the book, are ready for a waiting world! Photographed in Africa. One year in production!

A Talking Picture of THE BOOK by Ethelreda Lewis that thrilled the world!

TRADER HORN

The wild Elephants Are Coming!



with HARRY CAREY DUNCAN RENALDO EDWINA BOOTH

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Cecil B. De Mille's greatest drama

MADAM SATAN

Kay Johnson
Reginald Denny
Lillian Roth
Roland Young
Ilka Chase
Tyler Brooke
Julianne Johnston
Martha Sleeper
Mary McAllister

Abe Lyman's Band

Nothing thus far of the Talking Screen to approach the wonders, the beauty, the spectacle, the thrills of Cecil B. De Mille's mighty entertainment. A miracle picture!

Music by Jack King, Herbert Stothart
Lyrics by Clifford Grey, Elsie Janis



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The Best News of All—

GOOD NEWS

the Musical Comedy you've waited for!

Imagine! Here it is! The show that ran a year on Broadway and a hit everywhere! What songs! What fun! With many of the original Schwab and Mandel cast. Keep your ears and eyes open for a treat!

with Bessie Love, Mary Lawlor, Cliff Edwards, Stanley Smith, Lola Lane, Gus Shy, Dorothy McNulty.

Directed by Edgar MacGregor, Nick Grinde

Scenario by Frances Marion



"The Varsity Drag" is now on the screen

Yes! DE SYLVA, BROWN and HENDERSON music

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The Biggest Picture Ever Made

THE MARCH of TIME

WORLD-FAMOUS NAMES IN A CAST TO FILL A BOOK!

Still proving its claim as the Leader of All, M-G-M brings you a breath-taking entertainment, entirely different from anything that has gone before. A Giant Screen Carnival, tuneful, thrilling, spectacular, star-studded! An event of the screen! Charles Riesner, director.

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In addition to many other M-G-M stars



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A PICTURE BASED ON THE NOVEL "The Saga of Billy the Kid" by Walter Noble Burns

The True Life Story of a Western Bad Man

The one big, stirring outdoor story of the Great West. Based actually on the real life of a notorious "bad man," King Vidor, has created a masterpiece of thrills. Laurence Stallings, author of "Big Parade," "What Price Glory," "The Cock-Eyed World" wrote the dialog.

JOHN MACK BROWN

Wallace Beery
Karl Dane, Lucille Powers

Directed by KING VIDOR



A METRO-GOLDWYN-MAYER PICTURE

MARION DAVIES

THE FIVE O'CLOCK GIRL

Fun, frolic and songs and romance in Marion's peppiest picture, with Aileen Pringle, Charles King, Polly Moran. America roared at the stage play by Guy Bolton and Fred Thompson. Now it's a Talking picture, and you'll love Marion as the mannequin who makes believe she's an heiress. Directed by Alfred Green. Kalmar and Ruby's swellest music.



ROSALIE

A treat! The celebrated Ziegfeld musical stage success by William Anthony McGuire and Guy Bolton. Marion, as Princess of a mythical kingdom, meets an American trans-Atlantic flier. He's bashful, but she's not! The result is grand!

Music by George Gershwin, Sigmund Romberg. Lyrics by P. G. Wodehouse and Ira Gershwin.

Director Robt. Z. Leonard

METRO-GOLDWYN-MAYER PICTURES

GRETA GARBO TALKS!

And The World Listens—

RED DUST

The most unusual part she has ever played! On a Chinese rubber plantation—her past in Paris forgotten—gorgeous Greta Garbo gives the talking screen a performance such as you've never witnessed: This stage play by Wilson Collison has the power of "Sadie Thompson". It's going to be one of the year's greatest!



A METRO-GOLDWYN-MAYER PICTURE



NORMA SHEARER

Beautiful First Lady of the Talking Screen



Her popularity has grown even greater than ever since her glorious speaking voice was heard. In "The Divorcee" and in "Let Us Be Gay" Norma Shearer gave her public never-to-be-forgotten pictures.

When Norma Shearer's name is up in electric lights the wise picture-goer knows there's a real talkie in store.

METRO-GOLDWYN-MAYER PICTURES

JOAN CRAWFORD

The "Untamed" Beauty



GREAT DAY

Stunning Joan as a Southern heiress, wild and wonderful, in a grand romance, based on the great stage success by William Carey Duncan, John Wells, Vincent Youmans. Directed by Harry Pollard. The breaking of the Mississippi levee is just one thrill of many. And what songs! "Great Day," "More Than You Know," "Without A Song," "Happy Because I'm In Love"—all by Vincent Youmans. John Mack Brown, Cliff Edwards, Lucien Littlefield in the cast!

HER FORTUNE

Imagine a pert telephone girl winning a fortune in a lottery and off to Palm Beach! Joan never played a more romantically thrilling role in all her glorious screen career. And when she gets into action down where the music and wine flow — keep your eye on Joan! Story by James Montgomery.

METRO-GOLDWYN-MAYER PICTURES

He's Fresh!



WILLIAM HAINES

in the big stage hit

REMOTE CONTROL

A rollicking, romantic melodrama! Broadway gasped at the stage play by Clyde North, Albert C. Fuller, and Jack T. Nelson. The Talking picture, with Mary Doran, Charles King, Polly Moran, J. C. Nugent, Edward Nugent, takes you into a radio broadcasting room with Bill Haines as announcer! Just his style! Bill unknowingly thwarts the Ghost Gang operating by radio. And of course there's a girl in the story. She's his! Mal St. Clair, Director.

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The Voice of the Great Lover

RAMON NOVARRO

CALL OF THE FLESH

A truly great picture. M-G-M is proud to present this amazing drama in which Novarro does his best work. In all preliminary try-out showings "The Singer of Seville" has created an audience sensation.

Story by Dorothy Farnum
Dialogue by John Colton
Directed by Charles Brabin

with DOROTHY JORDAN
RENEE ADOREE
ERNEST TORRENCE
NANCE O'NEIL



SONG OF INDIA

Achmed Abdullah's romance is a perfect role for another picture in which handsome Ramon Novarro will appear!

METRO-GOLDWYN-MAYER PICTURES



JOHN GILBERT

WAY FOR A SAILOR

John Gilbert in a dramatic down-to-earth yarn with adaptation and dialogue by Laurence Stallings, the author of Gilbert's great triumph, "The Big Parade" and by W. L. River, and Charles MacArthur. From Albert Richard Wetjen's book. Jim Tully, noted soldier of fortune and author, is in the big cast, as well as Wallace Beery, Polly Moran, Leila Hyams, Doris Lloyd. Sam Wood is director.

A METRO-GOLDWYN-MAYER PICTURE



LON CHANEY

TALKS!

THE BUGLE SOUNDS

The Man of a Thousand Faces reveals the Voice of a Thousand Thrills! The screen's master dramatic actor spoke to the world for the first time in "The Unholy Three." His second talking picture is a powerful story of the Foreign Legion, "The Bugle Sounds," based on the book by Major Zinivo Pechkoff, in which Chaney plays the part of a hard-bitten sergeant, cruel, ruthless — until Love enters his life! Much of "The Bugle Sounds" was photographed in actual locations in Africa while the famed Foreign Legion was under fighting orders. George Hill, director.

A METRO-GOLDWYN-MAYER PICTURE

GRACE MOORE

the beautiful new star in a picture based on the life of

JENNY LIND



A METRO-GOLDWYN-MAYER PICTURE

The Metropolitan Opera which gave Lawrence Tibbett to the screen now brings you its greatest feminine celebrity Grace Moore also famed as star of the Music Box Revue. Glorious to gaze upon! Marvelous to hear! Grace Moore is to be the new sensation of the screen. And her first picture based on the life of "Jenny Lind" with its romantic tale of love gives Miss Moore a glamorous introduction to you. In the cast are Reginald Denny, George F. Marion, Jobyna Howland. In this drama of thrills and heart-throbs a new star is born. Director, Sidney Franklin. Dialogue by John Meehan. Scenario by Hans Kraly and Claudine West. Original music by Herbert Stothart, Arthur Freed and Harry Woods. This is one of four Cosmopolitan Productions to be shown in coming months.

The Star with the "Come Hither" Voice—



Lawrence TIBBETT
GRACE MOORE

NEW MOON

It is as though this romantic play of New Orleans had been written especially for the great singer, Lawrence Tibbett. When he sings "Lover Come Back To Me" it will be a screen event! Grace Moore, beautiful operatic and musical comedy celebrity, co-stars in this gala talking picture of the Oscar Hammerstein 2nd-Schwab-Mandel-Romberg international success! Jack Conway, director. Dialogue by Charles MacArthur. Adaptation by Sylvia Thalberg and Frank Butler.

A METRO-GOLDWYN-MAYER PICTURE

REMEMBER THESE SONGS?
"I'm Falling In Love With Some One"
"Sweet Mystery of Life" *"Italian Street Song"*



VICTOR HERBERT'S
NAUGHTY MARIETTA
By RIDA JOHNSON YOUNG

Nothing could be more perfect for the Talking, Singing screen than this famous say-it-with-music romance of colorful New Orleans in the dangerous days when France ruled there. An out-law pirate (good-looking, too) and a strong-willed French lass (Naughty Marietta!) go through a dashing, thrill-packed love duel. It's full of gayety and go, with Victor Herbert's best songs. Something to watch for!

A METRO-GOLDWYN-MAYER PICTURE

Those Laughing "Caught Short" Girls—



Marie DRESSLER
Polly MORAN *in*
RAZZLE-DAZZLE

Everybody's still shrieking with laughter over "Caught Short." Their new one is even funnier. Don't miss a Dressler-Moran comedy!

BUSTER KEATON

The "Surprise Star" of Talkies



In "Free and Easy" and "Dough Boys" he revealed a thousand new talents of song, dance and mimicry. Watch for some new Keaton capers!

METRO-GOLDWYN-MAYER PICTURES

BETH BROWN'S *widely read* BOOK OF CIRCUS LIFE
BALLYHOO

There have been circus pictures before, but never has the "behind-the-scenes" of circus life been exposed so frankly, so realistically, so thrillingly as in "Ballyhoo." Beth Brown told it all in a novel that reached thousands of excited readers. Now Metro-Goldwyn-Mayer has been privileged to bring this romance of the "Big Top" to you.





Kathleen Norris' best-selling novel
THE PASSION FLOWER

M-G-M which brings audiences the latest and best in novels is making it into a soul-stirring Talkie. An heiress gives up wealth, social position for a husband's true love. But when the husband meets his "passion flower" her sacrifice seems wasted. Then a gripping climax! You'll love this one! Adaptation and dialogue by Martin Flavin. Director, William C. de Mille.

METRO-GOLDWYN-MAYER PICTURES

An Original Treatment of Youth's Romantic Problems



DANCE FOOLS DANCE

What every Young Couple in Love should know! Here's the age-old problem in a drama as gripping as anything you've ever encountered on the screen or on the stage! The boy and girl of "Dance Fools Dance" solve their difficulties in a unique and daring way, and pass through the danger zone to happiness.

THOSE 3 FRENCH GIRLS

Charmaine, Diane and Madelon



With song and merriment is told the adventure of the three couples en route to Paris, chased by millionaire guardians, threatened by the oh-so-excited gendarmes, always on the move. A laugh-a-minute, song-filled, cyclonic comedy! By Dale Van Every and Arthur Freed.

METRO-GOLDWYN-MAYER PICTURES

LOVE IN THE ROUGH

Laughs and Music



Robert Montgomery, Dorothy Jordan, Benny Rubin and a flock of funsters in a rousing film treat based on the play "Spring Fever." Wait 'till you hear: "Go Home and Tell Your Mother," "One More Waltz" and other happy hits by Jimmy McHugh and Dorothy Fields. Directed by Charles Riesner who made "Caught Short."



The true story of a woman who lived, loved and suffered on the Western Front

WAR NURSE

Now it has been told! The woman's side of the World War! The big story—hitherto only whispered—of the heroism, the romances, the passions of beauties under hell-fire! An anonymous woman novelist has dared to write the whole story and Metro-Goldwyn-Mayer is the one to give it to you in a masterful talking picture!

METRO-GOLDWYN-MAYER PICTURES



WINSTON CHURCHILL'S

Soul-searing love drama of Civil War days

THE CRISIS

Look forward to one of the most dramatic productions of all your picture-going days! The throbbing love story of the Southern girl and the Northern boy as told in Winston Churchill's immortal novel of Civil War days is to be one of the things to watch for on the talking screen.

The Epic of Race Tracks
by Gerald Beaumont

DIXIE, THE DARK HORSE

The colorful drama of the Old South when horse racing, the sport of kings quickened the pulses of fair ladies and sporting gentlemen. It's a thriller!



METRO-GOLDWYN-MAYER PICTURES

WILLARD MACK'S
1001 Thriller

MONSIEUR LE FOX



A handsome, reckless payroll robber of the lawless north, an aristocratic white girl and a fair squaw of the north woods are the central figures. And then — the relentless Northwest Mounted!



with
Gilbert Roland
Barbara
Leonard
Arnold Korff
Directed by
Hal Roach



TAMPICO *the drama of the*
Oil Fields by Joseph Hergeshiemer and Bartlett Cormack

The romance of an oil baron in Mexico. He is the strong master of destinies and human souls. Strong—until a beautiful woman without principles crumbles his kingdom.

METRO-GOLDWYN-MAYER PICTURES



THE BOOK *they're all talking about!*

THE DARK STAR

One of the tenderest love stories told in our time. The girl without a lover, suddenly whirled into a dramatic romance with a hero of her dreams! In the great cast, Marie Dressler, Wallace Beery, Dorothy Jordan, Robert Montgomery. Director, George Hill.

The GREAT MEADOW

Elizabeth Madox Roberts' novel is in its 100,000th copy!





There has appeared on the horizon of the book world a new romantic novel that is holding America spell-bound. A tale of frontier days, of a girl who braved Indians and unknown dangers! A story out of the bed-rock of America, out of its struggles, sacrifices and glories.

METRO-GOLDWYN-MAYER PICTURES

AT LAST it's coming to the TALKIES!

THE MERRY WIDOW

Great news! "The Merry Widow" on the Talking, Singing screen with FRANZ LEHAR'S intoxicating soul-music! A glamorous, breath-taking film based on the most beloved romantic operetta of all time. Watch for the celebrated stars who will bring to you "The Merry Widow," waltz and all the grand delights of this famous masterpiece!





Jacob Wassermann
Europe's most gifted writer of soul themes brings you

The WORLD'S ILLUSION

What did she seek this beautiful dancer, possessed of ever wealth and luxury; adored by men? A burning, unquenc able restlessness in her soul sent her across the face Europe into strange places and forbidden experiences great modern novel, best-seller on two continents, yield powerful story to the screen!

METRO-GOLDWYN-MAYER PICTURES









THE BACK COVER IS BLANK—
For Your Theatre Imprint



HITCH YOUR THEATRE TO YOUR LUCKY STAR



Continuing the pace which has electrified the industry

METRO GOLDWYN MAYER

1930-31's BEST BET!

SUMMARY OF M-G-M IN 1930-31

52 "LUCKY STAR" PRODUCTIONS

MARION DAVIES (3)
JOAN CRAWFORD (4)
GRETA GARBO (3)
RAMON NOVARRO (3)
NORMA SHEARER (2)
LON CHANEY (1)
JOHN GILBERT (2)
WILLIAM HAINES (4)
LAWRENCE TIBBETT (2)
BUSTER KEATON (2)
COSMOPOLITAN (4)
(GRACE MOORE)
DRESSLER & MORAN (2)

SPECIALS

GOOD NEWS
MERRY WIDOW
NAUGHTY MARIETTA
BILLY THE KID
TRADER HORN
MADAM SATAN (Cecil DeMille)
LOVE IN THE ROUGH
TAMPICO
THE CRISIS
MARCH OF TIME
PASSION FLOWER
MONSIEUR LE FOX
DARK STAR
WAR NURSE
THOSE THREE FRENCH GIRL
BALLYHOO
WORLD'S ILLUSION
DANCE FOOLS DANCE
THE GREAT MEADOW
DIXIE, THE DARK HORSE

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VOLUME XLII
NUMBER 9

Motion Picture News

NEW YORK CITY
AUGUST 30, 1930

Intrigue By Secret Foes Responsible For Receiver Suit to "Get" Warners?

Dillon in Warners?

While Richard O. Hoyt will be "very active" in affairs of Warners, as a result of the Hayden, Stone affiliation with the company, his many activities in other lines may lead him to appoint John Dillon as his personal representative in the film company, MOTION PICTURE NEWS learns. Dillon, it will be recalled, was active in affairs of West Coast and First National, when those companies were tied in with Hayden, Stone.

Revenge, Plot to Control, Hinted as Motives of Dismissed Action

Is there a sinister move behind the receivership action brought against Warners by a minority stockholder, with some hidden adversary the real instigator of the suit? That is a question being asked in film and financial circles following dismissal of the suit on the ground of a faulty complaint.



Harry M. Warner

Harry M. Warner, in his answer to the charges of mismanagement and excessive expenditures brought by Ira I. Nelson, Boston, owner of 300 shares, made the allegation of bad faith in the filing of the suit. Two days before it was filed at Wilmington, he said, wide circulation was given to the story that the suit would be filed, for alleged purpose of beating down the stock. The charges in the complaint he branded as false and malicious.

Company's Control Sought?

Now film and financial circles are asking whether the machination of some adversary in the film industry, or some one who seeks to gain control of the company, is not the motivating force in the action. The company's sudden rise to a position of power evoked enmity, it is asserted, and the suit may be part of a campaign of retaliation, so the story goes.

The suit, just dismissed, may be the forerunner of other moves directed against Warners.

Chancellor J. O. Wolcott, who was to try the action, certified his disqualification because of ownership of Warner stock and Chief Justice Penniwell dismissed the action.

Nelson charged that excessive prices have been paid for theatres and real estate. Renwar, a holding company, bought the properties and then sold them to Warners, it is charged. In answer, Warner said the company has had only one transaction with Renwar and this was the purchase of part of the land on which the home office is situated, and at a price less than was paid for the adjoining land.

Sees Steady Keel

No radical reduction of wages of operators and stagehands is anticipated by the International Alliance of Theatrical Stage Employes and M. P. Machine Operators, an official of that organization told MOTION PICTURE NEWS. The international does not take part in negotiations of locals unless its services are requested.

Turn to page 26, this issue, for the results of an exhaustive nation-wide survey of labor conditions compiled by THE NEWS.

Toledo Deluged With Theatres; Will Public Pay?

Toledo—Theatrical prognosticators (high class language meaning those sure pop gents who can tell you ahead of time exactly how any given season will stack up after it's all over but the auditing) are acquiring a horse-size headache trying to dope out the local prospects for 1930-31. In fact, some of the erstwhile willing prophets have given up and gone back to umpiring cigar store rummy games. Up to now most of the phenomenally wise kibitzers have

(*Continued on page 36*)

Loretta Young to Star; Dorothy Peterson Signs

Hollywood—Elevation of Loretta Young to stardom, signing of Dorothy Peterson and Joe Donahue on long term contracts and decision to star Douglas Fairbanks in four pictures next season, highlighted the week's news at First National.

Axe Feared by Number Of M-G-M Studio Force

Hollywood—No executives are out as yet, but personnel is being trimmed at the M-G-M studios. Various departments are being cut down and many are reported fearing the axe.

RKO Asks Receiver For Exhibitor Firm

Norwood, Mass.—Petition in bankruptcy has been filed against the Premier Theatre Co., Norwood. The papers were filed in the U. S. Court by RKO, which alleges it has been unable to collect $3,825 on a contract for films.

Aussenberg to Make German Films for Fox

Berlin — Julius Aussenberg has signed with Clayton Sheehan to make German talkers for Fox in Berlin and Vienna.

Hughes Bankroll Still Okay; Gets Interest in U. A.?

With "Hell's Angels" out of the production stall and galloping toward the goal which may—or may not—recoup its $4,000,000 investment cost, Howard Hughes, big oil man producer, is going into the picture business in a serious fashion.

Not since the days of that never-to-be-forgotten "Ben Hur" spending orgy has there been such a lavish expenditure as

(*Continued on page 36*)

Rowland Still Itching To Get Back in Films

Although the fight of the Pathe stockholders' protective committee against the "Kennedy regime" is about washed up, Richard A. Rowland has not given up his plan to get back into the picture business. He has several propositions under consideration, one of which is production of home talkers, a plan suggested by Jack Cosman and Nate Goldman of Boston. If the proper financing is arranged, Rowland may go for this venture, it is said.

Sol Lesser in Considine Post at United Artists?

Hollywood—Sol Lesser is to replace John W. Considine, Jr., at United Artists, MOTION PICTURE NEWS has been informed. The latter's removal as director of Irving Berlin's "Reaching for the Moon" and "The Dove" is ascribed as the cause of the reported split. No one will comment on the report at the studio, but insiders think Considine is out.

Motion Picture News

Vol. XLII NEW YORK CITY, AUGUST 30, 1930 No. 9

ECONOMIZING THROUGH THE MICROSCOPE

THE gladiator playboys of ancient Rome never supplied their toga-bedecked citizenry with a more entrancing, if not quite so futile, spectacle than is being unfolded today in some of our best film circles.

The bankers are looking the other way when flotations of new issues are broached. Cash is consequently hard to get. Theatre grosses, until two weeks ago, were more low than high, while, here in New York, circuit managers looked glum, felt that way and didn't know what to do about it.

So from the high places came the word and picayune retrenchment was started on its smallish way. Publicity men were fired. Also advertising men. Clerks were dismissed, stenos let out and some consciences thereby eased.

Survival of the Yessers

THAT'S one side of the picture.

In New York, high-priced incompetents tenaciously hold their fat jobs. They are relatives, political henchmen of the man in the saddle or they know where the body is buried.

In Hollywood, nincompoops whose vocabulary is limited to the three letters that spell "yes" stay on. One studio continues to spend anywhere from $500,000 to $1,000,000 on pictures that any well-organized business institution can turn out at one-third to one-half less. In another plant, pictures are started, dropped, picked up and re-made until the production disorganization that placed them in work in the first place is successful in making them salable.

Chopping Off the Small Heads

DUPLICATE effort in the studios and duplicate effort in the home offices ride rampant and unchecked. Thousands—it is easily conceivable, millions—are pouring through the industry sieve yearly, but handfuls of the hired help at $25 per head per week have been let out and the situation is considered met.

This business is forever paying the price of loose management. In production principally and now in the indiscriminate and terrifically expensive purchase of theatres. The bankers know of many of the choice business deals that have been pulled and are learning rapidly about others. When the detective work is finished, the lid will blow off the pot to stay off until this business demonstrates it knows how to govern itself.

THE industry, unquestionably in spite, rather than because, of itself, is learning how to apply the brakes. The direct reflection is to be found in the abrupt halt in theatre aggression. Paramount has finished its campaign and, it is understood, will be quiescent in the theatre field. Over at Warners you are told more houses will be annexed in a new fall and winter drive. Discount it.

At Fox, Harley Clarke has set up a finance committee to check, doublecheck and pass on all theatre deals from now on.

These big companies will add to their string, of course, but construction and acquisition will be extremely skimpy for many months to come.

Brains Resume Functions

INTO the brains of the responsibles has seeped the realization that the job on hand is plenty; that present holdings offer enough of a task to consolidate, centralize and make function at maximum efficiency.

Setting the house in order to withstand onslaughts of weather, bad business and bad pictures is the reconstruction problem that follows in the wave of the hysteria through which the trade has been passing. It's no slight assignment.

Middle courses and business procrastination won't go. The moves must be speedy, effective and sound.

His Last Curtain

HOLLYWOOD flashed the word early Tuesday that Lon Chaney had died. There, in New York and elsewhere, and more particularly among those who knew him, the inevitable was accepted with the regrets that accompany the passing of a sterling character.

Chaney was one of the first to swing his influence and his pronounced histrionic abilities toward standardization in acting. Camera hogging and chest heaving meant nothing to him, but the authentic in performance much. He never subscribed to the holier-than-thou school so often assumed in Hollywood. He recognized his capabilities and his shortcomings and governed his professional career accordingly.

In every wise, Chaney was an asset to motion pictures. The right side of the ledger now loses his prestige. The industry can ill afford that.

KANN

"Reasonable" Zoning to Be Speeded Up By Coast Conspiracy Consent Decree

A Precedent

While the consent degree entered in the Fox West Coast conspiracy case concerns only the California territory, its applications are general in that an important precedent has been established in the Federal Court. Thus, if abuses similar to those complained of in the original indictment are resorted to elsewhere, the precedent established may be expected to go a long way toward settling such action.

Text of Decree That Ended Anti-Trust Suit in L. A.

Los Angeles—Text of the decree which ended the Government conspiracy suit against Fox West Coast Theatres, Fox Film, Paramount, M-G-M, First National, Universal, Warners, Pathe, United Artists and Harold B. Franklin follows:

IN THE DISTRICT COURT OF THE UNITED STATES, FOR THE SOUTHERN DISTRICT OF CALIFORNIA, CENTRAL DIVISION.

THE UNITED STATES OF AMERICA, Plaintiff,
vs.
WEST COAST THEATRES, Incorporated, et al., Defendants.

In Equity. No. —. Final Decree.

This cause having regularly come on to be heard at this term and the defendants appearing by their attorneys as follows: Fox West Coast Theatres, erroneously sued herein as West Coast Theatres, Inc., and Fox Film Corp., by their attorneys, Alfred Sutro, Esq., Richard E. Dwight, Esq., and Alfred Wright, Esq.; Paramount Famous Lasky Corp., by its attorney, Frank James, Esq.; Metro-Goldwyn-Mayer Distributing Corp., First National Pictures, Inc., and Universal Film Exchange, Inc., by their attorneys, Messrs. Loeb, Walker & Loeb, and Milton H. Schwartz; Vitagraph, Inc., and Warner Bros. Pictures, Inc., by their attorneys, Messrs. Freston & Files, J. R. Files, Mu'roney & Murphy and Robt. E. Mulroney; Pathe Exchange, Inc., by its attorney, Neil S. McCarthy, Esq.; United Artists Corp. by its attorneys, Messrs. Mott, Vallee & Grant and John G. Mott, Esq., and Harold B. Franklin, by his at-

(*Continued on page* 38)

Suit Launched By U. S. in 1929

Washington—Suit of the Government against Fox West Coast Theatres and 10 distributors was instituted April 19, 1929, by the return of a criminal indictment charging a conspiracy to exclude independent exhibitors from contracting for films for first or second runs or first suburban run in Los Angeles and other southern California cities.

The alleged conspiracy, it was charged, also shut off film from independent houses which were opposition to West Coast and independents who double-featured programs or gave premiums to patrons. Clearance schedules held up films so long that their

(*Continued on page* 38)

Circuits Expected to Tone Down Protection Demands; U. S. to Keep Watch

Zoning of the country is expected to be speeded by the court's decision in the Fox West Coast conspiracy case, which was settled by a consent decree submitted by the theatre firm and 10 distributors.

The decision, it is declared by C. C. Pettijohn, "settles the question of the right of the industry, or various groups within the industry, to work out fair and reasonable protection schedules in the various exchange territories."



C. C. Pettijohn

The effect of the decision, it is believed, will cause circuits to tone down on some of their protection demands, which in court might be construed as unreasonable. In fact, the whole protection situation hinges upon the interpretation of "unreasonable" and "reasonable" clearance.

There have been few attempts on the part of exhibitors to question the right of a the-

(*Continued on page* 38)

Aided Settlement



Richard E. Dwight, who was counsel for the trustees in the Fox case, played a leading part in effecting a settlement with the government in the Fox West Coast clearance case.

U. S. Vigilant

Los Angeles—Summary proceedings for contempt of court will follow any violation by defendants of the consent decree handed down in the Fox West Coast conspiracy case, John H. Amen, special counsel for the government in the action, declared here. This, he said, "will insure immediate relief to independent exhibitors," if such violations take place.

Victory for All Seen in Consent Protection Decree

Los Angeles—"An all-around victory."

That, in a nutshell, describes the outcome of the Fox West Coast protection conspiracy case, brought to a close when a consent decree was entered in Federal Court here and the criminal conspiracy charge against the theatre firm and 10 distributors was dismissed.

Fox West Coast finds its victory in the

(*Continued on page* 38)

Protection Writ Lists 4 "Don'ts"

Los Angeles—Four major restraints are included in the injunction against Fox West Coast and 10 distributors, entered in Federal Court. The decree specifically brands these practices as illegal:

1. Excluding or attempting to exclude unaffiliated exhibitors from contracting in the course of interstate trade and commerce for motion picture films.

2. Excluding or attempting to exclude unaffiliated exhibitors from exhibiting in competition with affiliated exhibitors.

3. Excluding or attempting to exclude, by acting in concert, any exhibitors from exhibiting two or more motion picture fea-

(*Continued on page* 38)

Government Wanted Plea Of Guilt by West Coast

Los Angeles—Request that Fox West Coast plead guilty in the protection conspiracy case was made by Federal Attorneys Amen and Law in a visit paid to Defense Attorney Sutro, Motion Picture News learns. Sutro laughed at the idea and asked that the indictment be quashed. Two days before the trial, Amen, Sutro, C. C. Pettijohn and Richard E. Dwight conferred and decided upon a consent decree. This included the filing of a civil suit in equity, in place of the criminal action.

The Insiders' Outlook

NOT always the lack of cash and the caution of bankers that burst merger bubbles.

In this business of personalities, behind as well as on the screen, lack of strategy often sours the closest of associations and leads to complications far beyond the pale of flagrant imaginations.

Two significant instances of this in the trade today. First is the case of the important and well known executive who has been a leader for many years. Many have tried to beat him. "Fully 75 per cent. of the companies that have been formed in the picture business have been formed to lick X," was the deft description fastened to this interesting situation the other day.

The lists are laden with many quondam headline names who have tried. Some of them are out of the running; some are still in, but slightly chastened. Today, a formidable adversary in another organization faces him. Which means that two large and powerful companies are rapidly finding themselves definitely aligned each against the other, the ammunition dumps loaded with shells and the shock troops ready to swing into line. It looks like a major action.

Some years ago he was called on the telephone by a competitor—one to conjure with at that time.

"Listen here," the conversation ran, "I'm going to drive you out of business and the campaign is on now."

"I'm sorry you said that," was X's calm and only rejoinder.

It wasn't long after that X had annexed his opponent's stars. It wasn't long after that the selfsame opponent was off his perch and his company in bankruptcy. But X continued.

This *Insider* passes on this bit of history because the circumstances that move through the current scrap are identical. The 1930 jouster has threatened X and X doesn't like it, never has and probably never will.

Who will win out is an unwritten chapter. X has been eminently successful. Many consider him the smartest man in the picture business. He hasn't met his Waterloo yet and he may not. For the other chap, it should be said he has power, resources, less age on his shoulders than X and plenty of determination.

Whatever way it goes, you'll get the round-by-round story on this page.

Number Two

The second of these two tales has to do with an outfit to which success, being a new and unaccustomed thing, is proving difficult to control. This organization recently closed a blanket product deal with a big circuit. Everybody got excited and, being that way, this is what is permitted to happen:

One of the two pivotal figures—pretty much the head man—at circuit headquarters is being ignored, not deliberately, but dumbly, by this foolish producer who should but apparently doesn't know the first cardinal principles in business strategy.

The result, as would appear obvious, is that the slighted one is beginning to get wise, is taking on a peeve that threatens to grow as the days roll by and will probably culminate in one or two things:

1. Failure to renew the booking arrangement when the present deal runs out.

2. Swinging his influence to bear against the possible acquisition of this particular producer as was first broached when the deal for playing time was closed not so long back.

The silliest slant on this somewhat amazing set-up is that the producer, having been told by some of his henchmen exactly how the wind blows, persists in directing his policy in completely the wrong direction.

Perhaps you can figure it out.

Buying with Tears in His Eyes

Chicago—A chain operator here, famous for his bargaining ability, was negotiating for film for a new house about to be opened. After winning the salesman's sympathy by deriding the earning capacity of his own house, the operator was quoted a swell price on film and the salesman, with tears in his eyes, left to look over the new theatre for which the film was being bought. After viewing the house, the salesman was back with murder in his heart. It was an elaborate house in a prosperous neighborhood.

The chain operator, recounting the last chapter later, finished up with ". . . and that so-and-so salesman stuck me for eight times the price we had originally agreed on film."

"Well," commented an auditor, "eight times your price is hardly too much to pay."

Square Shooting

The other day a certain sales manager was called into the big boss's office and shown a copy of a letter received from a candidate for the S. M.'s job.

"What do you want me to tell him?" the boss wanted to know.

Eight words, that's all. But this executive probably won't know the significance of these words until he reads this. For his sales manager, impressed and perhaps a little bit stunned by this evidence of complete confidence, is, this *Insider* happens to know, ready to shoot the works in effort, time and zeal as never before in behalf of that company and its superior officer.

In a lot of quarters this chatterer knows, the same sort of tactics would help mightily.

Chin-Socking

Mary Pickford has apparently decided to let "Forever After" go by the boards, for the star is preparing to start work on "Kiki." The former picture was halted in the midst of production because, it is said, Mary was dissatisfied with results.

All of which is the more interesting in view of the report that some $200,000 already has passed through the camera. If the picture doesn't do justice to Mary, the course of wisdom was to junk it, for crow pictures cost money in the long run to star and company, as producers some day will admit.

But who'll really take it on the chin for those two hundred thousand iron men?

Is It True That—

A certain figure, looming large in public life, is about to abandon politics in favor of a big job with one of the major producer-distributor-exhibitors?

If a theatre executive around New York pried himself loose from a mahogany chair more often and hied himself into the field his circuit's business might take a pronounced turn for the better?

Gloria Swanson will bungalow on the M-G-M lot after making two more for United Arttists and, if so, what about her partnership interest in the Schenck-operated company?

On the inside, a big company putting up a brave front on the outside, is having considerable financial difficulties and that these troubles may result in a few decapitations before the year runs its course?

The director of publicity, advertising,

(Continued on page 28)

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; William Crouch, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign. Entered as second class matter at the Post Office, New York, April 22, 1916, under Act of March 3, 1879.





Only One Strike Mars Labor Serenity As Sept. 1 Contract Deadline Nears

Twin City Operator Fight Only One in Progress; Most Keys Settling

With only one strike in progress and threats of walkouts in but a few spots, labor contracts are being renewed generally throughout the United States. There are few demands for any increase in wages, the operators, stage hands and musicians being content and even eager to renew contracts at existing scales.

The general tendency is for aggressiveness on the part of exhibitors, who are gaining concessions in many instances. The chief demand for concessions is by independent exhibitors, who ask that only one man, instead of two, be required in the booth of sound houses. This is the point of issue in the strike under way in the Twin Cities.

Business Conditions Big Factor

General business conditions are giving exhibitors a strong argument in their requests for wage scale reductions. It is the first time in years that the unions have found themselves at a disadvantage in the annual negotiations. This is reflected in the absence of the usual demand for increases.

Generally, a spirit of give and take is prevailing, it is shown in a national survey of the situation completed by Motion Picture News. A summary of the results of the survey follows:

20% Operator Scale Cut For N. Y. Independents

Two-year contracts are expected to be completed by the end of the week covering operators, musicians and stage hands in Greater New York. Two sets of negotiations have been in progress, one with the unions and the independents, the other with the unions and circuit representatives.

Except for minor changes, the circuit contracts remain the same in the proposed new contract. Stage hands and musicians will sign up for three years, operators for two. What changes are made favor the theatres, such as easing up on the rule that an operator must be in the booth whenever repairs are done by another craft; the right of the theatre to change the minimum musician arrangement on switch of policy, as well as virtual right to set the minimum to be employed throughout the season. The minimum on stage hands is a matter of individual negotiation.

Independents probably will receive a 20 per cent reduction in operator salaries, it is indicated. This offer was made to them by the union. Its acceptance was indicated, with a few minor matters to be ironed out.

A Dilemma

Syracuse—All five chain houses here must employ organists during the new labor year, according to an edict by the local musicians' union. So far as four of the houses are concerned, this demand is not so tough, but the Paramount has no organ. Nevertheless, the union demand stands for all five houses.

New York Conference to Tackle Capital Tangle

Washington—Exhibitors and musicians have agreed to meet Tuesday in New York in an effort to settle the deadlock over a proposed new contract. The life of the present agreement has been extended a week, in order that there shall be no break in program if a settlement is reached.

Little has been accomplished so far during the conferences. The exhibitors refuse to be bound by any contract that will dictate to them the number of musicians to be employed in each house, while the union is standing adamant behind a demand for some sort of a protective agreement. It is understood that the exhibitors have agreed to employ reduced orchestras at the Fox and Palace theatres, but without the safeguarding provision. The union officials have indicated a willingness to agree to some sort of a substitute for the present "blanket" contract, but do not seem willing to back down from the specification of orchestra personnel.

A. Julian Brylawski, of Warners, is spokesman for the exhibitors, while A. C. Hayden is leading the musicians.

No Danger of Strike At Harrisburg Houses

Harrisburg—There is no possibiljty of a strike against picture theatres here Sept. 1 by musicians, electricians or stage hands. All the principal theatres of the city one year ago negotiated contracts for a two-year period with the stage hands and electricians, so that these contracts have another year to run. In the case of the musicians, the Harrisburg picture theatres did not renew contracts last fall. Harrisburg is now without a picture theatre with an orchestra and very few musicians of any kind are employed, due to the changed conditions brought about by introduction of sound pictures.

Give and Take Spirit Prevails as Unions Seek Renewals

Houston Unions Sitting Pretty with Term Pacts

Houston—Contracts of operators, stage hands and electricians here have one year to go, and of musicians two years to go, so there is no difficulty whatsoever. All get wage increases Sept. 1, under their contracts.

New Contract Expected To Be Signed at Cincy

Cincinnati—Operators in suburban houses accepted a 10 per cent cut from the scale effective under contract of a year ago and expiring as of Sept. 1, this cut applying only during July and August. Exhibitors feel that owing to conditions of business, the new contract should be on at least the basis of this cut, but operators have not yet submitted their views. Operators in downtown houses still are working on the basis of the contract, as are also the musicians. A meeting between exhibitors and operators is scheduled for late this week, when it is believed that new contracts can be drawn up to the satisfaction of all concerned.

Omaha Not Anticipating Any Wage Difficulties

Omaha—Little indication of labor trouble is seen here, although Publix demands that the World orchestra be cut to 10 men from 12. This probably will be granted, although the union has been standing firm. The house will go on an all-sound policy if the demand is refused, it is stated. The situation with RKO has been smoothed out with 12 men going back into the house.

Contracts of operators and stage hands do not expire until October. Every operator in town is working, according to Harry Bushby, business manager of the local.

Deadlock Over Boosts Of San Antonio Crafts

San Antonio—Although local theatres are deadlocked with the operators, musicians and stage hands' unions over new wage scales, a strike does not appear imminent as customarily an agreement here is reached a few hours before the old one expires Aug. 31. The only local strike, so far as theatres

Showdown Due in Toledo

Toledo—Exhibitors here are girding for the battle which is seen as looming here on Sept. 1, as a result of deadlock over operator demands. The union demands a crew of four, working in shifts of two, at all first run sound houses, and a graduated wage scale.

Managers are prepared for a showdown, having agreed to use four men only at the Toledo-Paramount and RKO Rivoli, three men at other first runs and one in small outlying houses where there are no matinees except Sundays. Managers also demand one free rehearsal weekly, which they are not getting under the present agreement.

Exhibitors Have Advantage in Labor Negotiations Now Nearing Completion

Musician Situation Is Chief Problem to Be Faced This Year

are concerned, took place Sept. 1, two years ago, and at that time the union men were out but a few hours as an agreement was signed early in the afternoon. Increases demanded by the unions average $5 weekly.

Despite their long lay-off, when local houses went to a straight picture policy, and despite Publix's threats to return to this policy, musicians, operators and stage hands are asking for an increase. Musicians returned to the theatres early in the summer when Publix resumed stage shows after a six months' lay-off.

Theatres affected here are Majestic (RKO) and Texas, and State (Publix). The Aztec (Publix) and Palace (Ind.) have contracts with the unions running another year.

The present scale of operators at the Majestic theatre is $88.50 and at the Texas $77.50. The stage hands' scale is $70.50 and the musicians' scale ranges from $42.50 to $75.

Chicago Still Has a Year on Wage Pacts

Chicago—There are no indications of any immediate labor difficulties in Chicago. Wage scales and contracts for all classifications of theatre employees were made for two years and still have a year or more to run.

The only labor complaint of Chicago exhibitors on record is directed at the "two-men-in-a-booth" clause. It is not probable that any action will be taken in this regard for some time to come, as this situation, too, is covered by an existing contract which still has more than a year to run.

One Man Concession Is Asked at Seattle

Seattle—Renewal of contracts is expected to be completed here before the deadline. There is a possibility that the contract adopted with operators will give suburbans one man in the booth, instead of two as at present.

Portland to Sign New Agreement in September

Portland—Although the final agreement will not be signed until about Sept. 5, no difficulties are anticipated between theatres and the three crafts. Fox West Coast, Paramount and RKO representatives and union officials indicated that a settlement would be reached.

Canada Free of Jams; A Record in Sitting

Ottawa—The feature of the Canadian labor situation is that the world's pit-sitting championship will have been won Saturday night by the orchestra of B. F. Keith's here, through having sat six hours daily for the last 12 weeks without playing a note, because of a dispute with the management.

The musicians' contract for the year expires Saturday, when they will walk out for keeps, because vaudeville is not returning to the house this fall.

The outlook is brighter for musicians at Toronto, Montreal and other Canadian cities because of the return of stage shows to several theatres in September, and no trouble is suggested over contracts.

New agreements with operators aren't causing any trouble because this situation was straightened out in most instances last year, when a two-year agreement was concluded. In all important theatres the projection staffs were increased to four men.

Various theatres, such as the Center here, are continuing on the open shop plan and no disruption is anticipated.

Concession at L. A.

Los Angeles—Operators here have agreed to one man in the booth of smaller theatres unless disc reproduction is used, when two men will be required. The relationship between theatres, operators, stagehands and musicians always has been very friendly here.

20 Per Cent Cut Taken By Vancouver Operators

Vancouver—Reduction of approximately 20 per cent in wages eliminated danger of an operators' strike here. Recently five independent houses were closed for operating with unlicensed projectionists without a board of examiners' permit. The theatres have reopened following the settlement. They are Royal, Columbia, Colonial, Carleton and Olympia.

Milwaukee Going Open Shop If Parleys Fail

Milwaukee—Possibility of open shop at local theatres was seen Thursday unless the difficulties are adjusted. Operators are holding out for the same scale and two men in the booth at present, while the small houses demand one man in the booth.

The musicians' union is asking the same wages which theatres paid under the agreement last year and in addition will allow the exhibitors showing straight picture programs to employ a union organist without the necessity of an orchestra of four men in addition.

Stage Shows May Go if Musicians Refuse to Accept Cuts

Musicians Still Out At Loew Baltimore House

Baltimore—Musicians and the Loew group are still deadlocked over the new contracts and meantime Loew's Century, where orchestra and organist were employed, is without music and stage shows, causing rumbling among patrons.

The old contracts expired July 31. The theatre people want the musicians to accept the minimum wage scale of $54 a week instead of $84 under old contract with no overtime and understanding they will work in pit or on stage, it is understood. The musicians agree to accept a 12 months' contract as is or a six months' contract at the premium.

Oscar Appel, president of Local No. 40, went to New York to interview Loew officials and saw Vogel and Schiller and, although several propositions were discussed, none were acceptable to the musicians. The Century is running six complete shows a day.

Musicians Still Out Of Richmond Houses

Richmond—No new contracts have been made with musicians to play in Richmond theatres during the season just beginning and there is no indication that orchestras will return to any of the playhouses in the Virginia capital, it has just been learned.

While in certain other cities contracts with union musicians were not expected to be renewed after Sept. 1, the situation was different in Richmond, in which mechanical music has supplanted orchestras. In fact, most of the leading theatres in Virginia have been without orchestras during the last two years.

The National, former combination house, reopened Monday, playing films only.

Lee Levy, manager of the Wilmer & Vincent interests in Virginia, said nothing has

(*Continued on page 36-B*)

Finish Fight in Twin Cities

Minneapolis—It's to be a finish fight between Twin City independents and the operators on the one-man-in-the-booth demand of theatre men. The exhibitors, fortified by an injunction restraining members of the union from destroying property, intend to continue open shop operation. The last strike of operators ended in what was termed a victory for the theatres.

So far the controversy has been enlivened by the bombing of one theatre and bombardment of another by gunmen. In addition, stench bombing has been resorted to.

Sir Oswald in a Quandary; Heavy Dough the Reason

London—To sell or not to sell! That is the burning question now keeping Sir Oswald Stoll from enjoying his beauty nap and 4 o'clock tea.

Offers of an important group of London bankers to buy Stoll's theatre circuit are said to have opened the flood gates for an avalanche of proposals from American and English producer - distributor - exhibitor companies. Paramount Publix is a leader in the negotiations, so the yarn goes. When informed that the Stoll circuit was in the market, Publix hurriedly dispatched Sam Katz to London to see that its bid was given consideration.

Sir Oswald, while admitting that offers had been made, refused to add further information when queried. He winked when asked how true was the report which placed a $25,000,000 valuation on the properties, which are operating as Stoll Theatres Corp., capitalized at $4,000,000.

Other reports now in circulation attribute the London bankers' offer to a desire on the part of a press agent to build up interest in the circuit on the part of possible purchasers.

Katz Buying More For Publix Abroad

London—Sam Katz, now in London on a combined business-pleasure trip, will confine a great deal of his business activities to the acquisition of strategically located theatres in and about London, it is understood. The Publix chief is said to be negotiating for two or three small local circuits, among them the four-string Astoria chain of London suburbans.

Girl Accuses Syd Chaplin; B.I.F. Breaks with Actor

London—The filing of charges in court against Sydney Chaplin by Molly Wright resulted in so much unfavorable publicity that British International Films decided not to continue his contract, it is reported. Miss Wright was to have appeared in Chaplin's next picture. The comedian protested his innocence of her charge, but the company refused to make the picture.

Pruning Knife Reaching All Paramount Depts.

Economy program of Paramount Publix is being carried out in all departments, even bringing cuts in the forces of ushers at company houses. During the last few weeks, some 200 have been let out at the home office. Theatre managers, too, are feeling the pruning knife, which is being wielded in all sections of the country.

The Insiders' Outlook

(Continued from page 24)

exploitation and whatnot of one of the national distributors is about to feel the keen edge of the executioner's axe?

Lee Shubert's talkers—if he really makes any — will be distributed via U. A.?

A motion picture critic whose name you know well practically dictates the policy of one of the fast-stepping studios in Hollywood?

Harry, Abe and Jack are corralling every stray dollar for investment in Sinclair Oil?

A w.k. producer sailed for foreign shores under an assumed name this week and why?

Friendship

Strength of unions in the conduct of theatre chains is shown in the recent experience of one of the large circuits, whose president attempted to import a man from another section of the country to replace a veteran department head.

The union said no to the proposed move and said it in no uncertain terms, so the story goes. It was to be either or else, with the threat of a possible walkout involved. It was either, and the threatened department head who always shot square with the members of the craft concerned, retained the post.

You Answer This

In a Southern city a producer is losing $1,600 every week in the operation of a theatre.

An old showman, once a chain owner and still bulwarked by some of his profit, offers to invest his own money and take over the house, confident he can put it over.

New York is advised, takes four weeks to make a reply and turns the proposition down.

The theatre is still losing $1,600 a week.

Golf and the B. O.

The Insiders' staff includes an incurable optimist who was once upon a time a cynical newspaperman. But since his vacation, spent in motoring through New Jersey (don't laugh), he emits a disgusted "Aw, hell" whenever anybody predicts that pictures aren't clicking any more.

"Say, listen here," says he, "in one day's drive I passed at least fifty miniature golf courses and there wasn't a soul on half of them. The others had two or three patrons. Do you call that competition? And in the course of a single week I had to stand in line at three theatres. Sure, the pictures were good ones. Why should I shell out my own dough to see them otherwise? I get paid to review the other kind."

THE INSIDERS.

Another Denial Of Publix Coast Deal; Still on?

Portland—Edward A. Smith, Pacific Coast division manager of the Paramount-Publix theatres, emphatically denied a report that the Publix theatres on the Pacific Coast would be operated by the Fox West Coast Theatres. Smith and Boris Morros, general musical director for the Publix-Paramount corporation, are here on a regular inspection tour and to help with the opening of Greater Talkie Season.

Despite the repeated denials of the reported plan to turn over operation of Publix Coast houses to Fox West Coast Theatres, the proposition has not been abandoned, Motion Picture News has been informed. Deliberations, it is said, probably will be resumed upon Sam Katz's return to New York from Europe.

Actress Robbed Of Jools-Really!

Chicago—With the arrest of three railroad car cleaners by a pawnshop detail here, police recovered jewelry belonging to Laura La Plante which has been valued at $7,000. The valuables were taken from a hand bag which Miss La Plante left in an observation coach of the Michigan Central railroad here last April. Harry Rose and George Salter, negro car cleaners, are charged with the theft.

Recovery of the jewels followed attempts by Gladys Paine, colored, a niece of Rose's, to sell a bracelet belonging to Miss La Plante for $20. Included in the recovered loot in addition to this bracelet are a bar pin of onyx jade set with thirty-eight diamonds, a platinum bracelet set with 225 diamonds, a brooch of emeralds and sapphires, and a jade and gold pin set with pearls. Miss La Plante is expected to appear in court here against the defendants.

Perches on Canopy Seven Days as Stunt

Dayton, O.—Tree-roosting champs are facing competition here by Henrietta Bertke, who perched atop canopy of Strand for seven days and nights in connection with anniversary celebration of the theatre. As a "gift" to public, the house ran double feature program, showing "Mawas" in addition to "Captain of the Guard." The result was heaps of newspaper publicity for both the house and Manager Millard Blaettner.

Publix Continuing to Dispose of Theatres

Minneapolis—Publix is continuing to dispose of smaller theatres here. On Sept. 2, S. G. Lebedoff, former owner, again will operate the Homewood, while a deal is under way for the Emerson, closed for four years.

Arbitration Rules to be Pivotal Point In Ratification of Standard Contract

"What Price Husbands?"

Leo Friedman, who attorneys for the Loew circuit and clears theatre deals and such, doesn't take credit for this one, but he is passing it around:

Ginsberg had been killed. His cronies selected an Irish friend to break the news to Mrs. Ginsberg. Reach ng the dead man's home, he finds Mrs. Ginsberg seated at the kitchen table, devouring a large bowl of borscht.

"Mrs. Ginsberg, I bring you bad news. Your husband was killed this afternoon," Casey said, but not a rise out of Mrs. Ginsberg.

"Mrs. Ginsberg, maybe you didn't hear, but your husband is dead," he again said. Still no response.

"Mrs. Ginsberg," he then shouted, "don't you understand your husband has been killed?"

Just then, Mrs. Ginsberg looks up and says, "When I finish this borscht, you will hear a woman scream!"

Allied in Accord on Most Features, with Adoption Seen Shortly

Upon the draft of rules of arbitration will depend adoption or rejection of the proposed new standard form of license agreement by Allied States Association, Motion Picture News learns. So far as other features of the proposed agreements are concerned, the parties are in accord, save for minor changes, and speedy adoption may be expected, provided the arbitration rules are satisfactory.

The Allied units, of course, are autonomous and each will act as it sees fit on proposed adoption of the contract, but no difficulty is anticipated, provided the all-important arbitration rules pass muster.

The number of important concessions on arbitration were made by distributors in the closing sessions of the 5-5-5 conferences at Atlantic City and are expected to lead to ratification when the final draft is submitted to the Allied groups.

At any event, it is learned from an authoritative source, no "extraneous factors" will influence Allied's consideration of the contract. That is to say, that only the contract provisions will be considered, and not any matters outside the contract.

The next step is completion of the contract's wording by Gabriel L. Hess and Abram F. Myers, including the rules of arbitration. Then the agreement probably will go back to the 5-5-5 committee for final approval, after which it will be sent to the various exhibitor groups.

Accommodation

Portland—Carrying two baby boys, a good looking young matron rushed up to the box-office at one minute to one, just in time to see "Rain or Shine" at the RKO Orpheum at the 25c rate, and though both of her hands and arms were well filled, endeavored to subtract a quarter from her purse.

The obliging doorman, perceiving her predicament, stepped gallantly forward and said, "Allow me, madam. I'll be glad to hold one of the children for you." She thanked him and after searching through the many articles in the purse found a quarter. The doorman, hurriedly handing back the baby, remarked, "They're boys?"

"Yes," declared the proud mother, blushing slightly. "We call them Hoover and Smith."

"I see," replied the courteous doorman. "Pardon me, but I believe I must have held Smith."

Paramount Hits Back, Starting House at Cincy

Cincinnati—Bad blood, said to have been caused by the move of Radio-Keith-Orpheum in stepping in on the proposed Paramount-Libson deal, is declared behind decision of Paramount-Publix to build a 2,100-seat house here, known as the Paramount. Publix Ohio Corp. already has started excavation for the 2,100-seater, which is to cost $225,000.

The location is on McMillen Ave., near the intersection of Gilbert and close to the Orpheum, the city's largest second-run. Paramount is building also at Hamilton and Middletown.

Paramount is declared to have been particularly peeved over the RKO move in grabbing off the Libson chain, just when a deal for its purchase was about set. The Libson houses dominate the local first-run field.

RKO Taking Over "U" Capitol at Atlanta

Radio-Keith-Orpheum Monday will take over operation of the Capitol, Atlanta, which recently reverted to Universal. On the same day, the Libson theatres at Cincinnati, Columbus and Dayton, O., will go under the RKO banner, as will the Interstate chain at Dallas, San Antonio, Houston, Little Rock, Fort Worth and Birmingham; the twin theatres, RKO Palace and RKO, at Toledo, and RKO at Dobbs Ferry. Other additions include the Downtown, Detroit, opening Saturday, and new houses recently opened at Rahway, Lyndhurst and Irvington, N. J.

Schenck to Sail On Talker Deal

Decision as to the number of multi-linguals United Artists will produce is to be decided following a trip to Europe by President Joseph M. Schenck. He is scheduled to go abroad in September. Production probably will be on the Continent. Al Jolson is sailing for Germany next week to star in a talker with a supporting cast of Germans, under direction of Fred Zelnick. It will be an original. Meanwhile, Dolores Del Rio is starring in a Spanish version of "The Dove" at the Coast studio.



Joseph M. Schenck

Nathan Burkan is at present in London preparing the multi-lingual production plans.

Ungar Joins Universal

Hollywood—Arthur Ungar, formerly business manager on the Coast for "Variety," has signed a two-year contract as a Universal supervisor, working with Carl Laemmle, Jr.

Marconi Makes Sudden Plunge In Sound Field

London—Maconi Wireless Telegraph Company's closely-guarded activities in connection with the development of new sound apparatus was brought to light here with installation of its initial device in the old Stoll Cricklewood studios.

Stoll Film will distribute for Marconi, which has dubbed the new machine the "Visatone." Lower royalties than Western Electric or RCA will be charged by Marconi, which, it is said, plans to build up strong competition for foreign markets now much sought after by American and German electrics.

Crouch Succeeds Greene As Coast Representative

Los Angeles—William Crouch has assumed charge of the West Coast office of Motion Picture News, succeeding Walter R. Greene, resigned.

"Soreheads" Using Pathe Fire as Political Football

Echoes of the past sounded like the deafening roar of thunder in New York's city hall when Mayor "Jimmy" Walker was put on the political carpet by Alderman Joseph Clark for alleged "laxity," which Clark claimed to be "the root of all the city's evils." "Complete indifference" of Mayor "Jimmy" to "each and every scandalous situation," including the sensational Pathe studio fire, which snuffed out the lives of ten, was scored by Clark.

Okla. City Fight Is Seen; Griffith Momand Deal Off

Oklahoma City—Despite the general trend away from theatre acquisition, there probably will be a jockeying for position here following reported collapse of the Griffith Amusement Co.-A. B. Momand Enterprises merger plan. This deal had been regarded as set, but a last-minnte hitch has said to have caused dropping of negotiations.

Now, Motion Picture News learns, a 3,000-seater costing an estimated $2,000,000 is to be built on E. Grand Ave. Either Publix or Radio-Keith-Orpheum is sponsor, it is said. Meanwhile, Publix has taken over the Circle, Capital Hill, formerly operated by the Momand chain, and will run this house in conjunction with the Criterion, Capital, Ritz and Victoria.

Night Baseball and Football at Balto.

Baltimore—Night baseball and football are planned at Oriole Park, home of the Baltimore International League baseball team. No league games are scheduled at night, but exhibition contests will be played.

Ann Joins Lillian

Hollywood—Ann Roth, sister of Lillian Roth, Paramount actress, has been assigned a part in Jack Oakie's new talkie, "Sea Legs," which Victor Heerman is directing. Lillian Roth is playing the lead opposite Oakie. The Roth sisters were formerly vaudeville headliners in New York.

Reoch, O'Malley Sail

V. E. Reoch, a vice-president of RCA Photophone, Inc., sailed for Europe on the Europa Friday night.

Pat O'Malley is another passenger on the same boat.

Richman Starting Two

Harry Richman, early next month, begins production of two Paramount shorts at the company's Long Island studio. They will be grouped in the Personalities series.

Mel Shauer in New York

Melville A. Shauer, in charge of foreign production for Paramount, arrived Thursday in New York from the Coast.

Atta Boy, Arkayo!

With the release of Winkler's sound cartoon, "The Fiddler," RKO becomes eligible for at least one dozen Disc-feld short subject awards. Originality—that rare jewel found but little in present day cartoons—is the keynote in this new one reeler. Couple this individuality with an unusually humorous tempo, clever animation and perfect musical adaptation and you have the perfect cartoon: "The Fiddler."

CUNNINGHAM

Go West

Eastern exhibitors used to paying high tariff for accommodations at their conventions should get a big kick out of the announcement of rates for the Wisconsin convention scheduled to be held Sept. 9 and 10 at Big Cedar Lake, Wis. Rooms and meals are to be furnished by the resort for $5 for duration of the meet.

Clara Escapes Spanking; Red Head Signs Up

Hollywood — Clara Bow is not to be spanked by Paramount for her front-page escapade in visiting her various boy friends at different spots in the country, for Paramount has exercised its option of renewal. It will be remembered that she was summoned to the studio post haste after sizzling newspaper stories about her affairs of the heart. Anyway, there was the matter of four Bow pictures already being sold on the 1930-31 line-up, so the renewal is not unexpected. It starts Oct. 1 and marks the beginning of her fourth year as a star and her fifth year with the company.



Clara Bow

German Emelka To Expand Abroad

Berlin—Reports that Emelka, one of Germany's biggest production-distribution-exhibition units, was to enter Paris and other Continental markets on an expansion program has caused much excitement abroad. The name of Pathe-Natan, Paris, is linked with the French invasion. Emelka is controlled directly by the German government.

Opens Hollywood Studio

Grace Adele Newell, who last year went to Hollywood as voice instructor for Jeanette MacDonald, has opened a studio there and intends to divide her time between Hollywood and New York.

Film Board "Secs" Here

Alma Walton, secretary of the Film Board of Trade at Memphis, is in New York.

Catherine Northern, secretary of the Kansas City board, is also here.

Vacation stuff.

Hutchinson Gets Post

Oklahoma City—Charles Hutchinson, former manager of the Folly, has been appointed supervising manager for Griffith Amusement Co.

Wisconsin Unit Gets "Lowdown" At Annual Meet

Milwaukee—Protection, analysis of the proposed new standard license agreement and the Tiffany franchise will highlight annual meeting of the Wisconsin exhibitor unit to be held Sept. 9 and 10 at Big Cedar Lake, near West Bend, Wis.

Promise that members will be "told a story" which will have an important bearing on new season's product and on the contract has been made by the Wisconsin association, which is a unit of Allied States Ass'n. Abram F. Myers, Allied president, has been invited to attend.

The association is urging its members to protect their Tiffany franchises, pointing to a big improvement anticipated during the coming season.

Sloane Off for Europe In Search of Vehicles

Paul Sloane will leave for Europe on Sept. 6 to interview European dramatists for RKO's new product which, owing to the waning of the popularity of musicals, will be preponderantly dramatic.

Bearg Gets Montreal Post

Montreal—L. I. Bearg of the Metropolitan, Boston, has been appointed Montreal city manager for Famous Players Canadian Corp., with special jurisdiction over the three main stem houses, the Palace, Capitol and Loew's. Publix stage units are to open at the Capitol here Sept. 13 and one week later at the Imperial, Toronto.

Sovkino Merger "All Wet"

Moscow—The Mezhrabpom-Film organization is to remain independent, in spite of previous statements to the effect that it was to be merged with Sovkino.

Wheeler in N. Y.

Bert Wheeler is vacationing in New York and will stay over for the premiere on Sept. 8 of "Dixiana," in which the team of Wheeler and Woolsey supply most of the fun.

Swanson Film for Rialto

"What a Widow," new Gloria Swanson picture, is to open late in September at the New York Rialto.

Sez You

"What's new?" repeated Abram F. Myers in response to a query while in New York this week. "Why, I read about everything in MOTION PICTURE NEWS, usually before it happens. And the funny part of it is that things almost invariably do happen just as MOTION PICTURE NEWS said they would." The Allied leader was in New York with Mrs. Myers, who attended the conference of women attorneys.

Chaney Niche at M-G-M to Go to Wallace Beery?

Hollywood—Wallace Beery will be groomed to fill the vacant star place on the M-G-M program left by the death of Lon Chaney, Motion Picture News has been informed. Due to his illness, Chaney was listed for but one picture, "The Bugle Sounds," on the 1930-31 program. Beery is being substituted in this film, it is understood.

The death of "the man of a thousand faces" occurred this week after a valiant battle against anemia and congestion of the bronchial tubes. Hope that he would rally from several blood transfusions was shattered when a hemorrhage of the lungs suddenly cut short his fight for life at the age of 47.

Funeral services were held Thursday evening at an undertaker's chapel and he was buried beside his father in Forest Lawn Cemetery.

The following were active pallbearers:

John Jeske, Clinton Lyle, R. L. Hinckley, Phil Epstein, William Dunphy and Claude I. Parker.

Film Leaders Honor Chaney

Honorary pallbearers were:

Nicholas M. Schenck, Louis B. Mayer, Irving G. Thalberg, Milton M. Cohen, Dr. John C. Webster, Dr. Hugo A. Kiefer, Tod Browning, Harry Carey, Lionel Barrymore, Ramon Novarro, William Haines, Lawrence Tibbett, Harry Rapf, Cliff Edwards, Dr. E. L. Commons, Hunt Stromberg, Paul Bern, Chester Vanderlip, M. E. Greenwood, Jack Conway, Pete Smith, George Hill, Henry Sharp, Fred Niblo, Edgar Selwyn, Benny Rubin, Fritz Tidden, Wallace Beery, Jack Benny, Gen. Smedley D. Butler, Sammy Lee, Dr. A. Seiler, James Dugan, Wallace Chewning, W. H. Hendry, H. Roy, Tom Gubbins, M. H. Newman, C. A. Logan, Jack Feinberg, Merritt Gerstad, M. K. Wilson and Sam Feinberg.

At the moment of Chaney's burial all activities at the Metro-Goldwyn-Mayer studio in Culver City ceased for a period of three minutes, while all company offices throughout the world open at the time paid respect to the screen star by a similar pause.

Became Ill in New York

Chaney entered a hospital on August 15 for treatment of an anemic condition resulting from a severe attack of pneumonia suffered in New York early this year. He failed to respond readily to treatment and last week three blood transfusions were resorted to. Last Saturday he became critically ill, but safely passed the crisis and he was said, by hospital attaches, to be resting easily.

The hemorrhage which resulted in Chaney's death struck with unexpected suddenness. He was dead in less than 30 minutes, his physicians said.

At Chaney's bedside was Mrs. Chaney, a constant attendant since her husband first was taken ill, and Creighton Chaney, a son by a former marriage.

The death of Chaney removes from Hollywood's varied ranks a veritable mystery man, who made few friends and was known almost entirely by his screen appearances. Away from the motion picture Lon Chaney inevitably wore a pulled down cap, dark glasses and plain clothes. He commanded a large salary, made numerous investments and reputedly was wealthy.

Chaney, the second of four normal children born to deaf and dumb parents in Colorado Springs, Colo., was born April 1, 1883. When he was nine, in the fourth grade at school, his mother became permanently helpless from inflammatory rheumatism, and Lon gave up school to nurse her and do the housework. For three years he was engaged at this labor, and many have said that the necessity of exchanging thoughts with his mother by gestures and facial expressions laid the groundwork for Chaney's skill as an actor.

At 13 Lon went to work, first as a guide leading tourists up Pikes Peak, and then as carpet layer, decorator's apprentice, mine worker and prop boy in the Grand Opera House, managed by his brother.

Chaney's first stage role was in a comic opera, "Said Pasha," produced by the local stage hands' union of which Chaney still was a member. "Said Pasha" was a success. It encouraged the Chaney brothers to produce first

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"The Man of a Thousand Faces"



"Phantom of the Opera"



In Characteristic Pose



"Mockery"



An Early Portrait



"Thunder"



"Tell It to the Marines"



"Hunchback of Notre Dame"



"Mr. Wu"



"Unholy Three"

RKO After New Houses in Texas; Seeks Supremacy

San Antonio, Tex.—With the acquisition of the theatres of the Interstate Amusement Co., RKO is planning to acquire additional houses in Texas key cities in a battle for theatre supremacy of the South.

The plan of RKO contemplates playing its regular pictures, backed up with strong vaudeville, in its Interstate theatres. In the other spots to be acquired RKO will show pictures.

The Capitol in Dallas has already been taken over and agents of RKO are looking over the field in San Antonio, Houston and Fort Worth. In San Antonio two independent houses are under consideration—the Empire and Palace. Each of these seats between 1,500 and 1,600.

Close First San Antonio Theatre; Progress Rapid

San Antonio, Tex.—The remarkable growth of San Antonio in picture development and theatre construction is exemplified in the closing of the Rialto, the first theatre built here solely for motion pictures.

When this tiny show house opened ten years ago—it seats but 800—it was the last word in picture house construction. So rapid, however, were the strides made by pictures that in a few years Louis Santikos its owner, built another, the Palace, seating 1,500. Santikos eventually disposed of his holdings and a year ago Publix took over the Rialto. The lease expired. Now the theatre will be remodeled into a store.

Today San Antonio boasts of a trio of de luxe theatres. The Majestic (RKO) heads the list with a seating capacity of nearly 4,500. The Texas (Publix) is next with 3,000 seats and the Aztec (Publix) third with 2,500 seats.

Manchester Exhibitors Start Booking Combine

Manchester, Eng.—With 40 members on its roster, Exhibitors' Film Service has commenced operations as a buying and booking combine in this territory. Bookings are already being made six months ahead.

Whether decision of the K. R. S. (distributors) to refuse to do business with combines will hold good when approached by the new body is speculative.

Edwards' Social Bust

Hollywood — Social standing? Tsk, tsk, Cliff Edwards is just plain Ukelele Ike, and his wife "doesn't have to keep up appearances" for him, he told Judge Myron Westover, after his estranged wife asked for $250 maintenance pending trial of their divorce suit. She needed that amount, she said, to maintain her social standing.

For Instance?

Hollywood—Sign in the window of a cleaning establishment on Hollywood Boulevard:

"We clean everything from a lace handkerchief to an entire production."

Which prompted a gag guy to dispatch sales representatives of the cleaners to the producers of 17 new feature releases.

Chaney Niche at M-G-M to Go to Wallace Beery?

(*Continued from page* 31)

a Gilbert and Sullivan opera and then "Fra Diavolo," in 1901, when Lon was eighteen.

Lon's brother returned home when the show failed, but Lon kept on as a trouper in all sorts of shows throughout the United States and Canada.

After four years he married the girl who was then his singing and dancing partner.

After his son was born Chaney decided that life on the road was too uncertain, so he took steady, but strenuous, work as actor and stage manager in Los Angeles and in San Francisco.

Chaney was given his first picture job by Universal on the first day he applied. He was an extra and rode horses in two-reel Westerns.

His first real part was in a unit directed by Jeanie McPherson. Miss McPherson was first to observe Chaney's genius for character work, and wrote a story with a special part for him. But she left the company and it was six years before Lon Chaney got his real chance, which came only after he had been refused a raise from $100 to $125 a week, and had resigned from Universal. "Bill" Hart then gave him a part in "Riddle Gawn." He did other pictures with Hart, and then in 1919 George Loane Tucker cast him in "The Miracle Man," a Famous Players-Lasky film of 1919. In 1920 he made "Treasure Island" for Paramount, and in 1921 "The Penalty" for Goldwyn. The next great success was "The Hunchback of Notre Dame" for Universal.

In 1925 he signed his starring contract with M-G-M. Since then he had made about five pictures a year and had established himself as one of the firmest-placed of all the stars. He was recognized as a master of make-up and was author of the article on make-up in the Encyclopedia Britannica. He was winner of the critics' ballot for the best performance of an actor in 1925, the verdict being based on "The Unholy Three," "The Tower of Lies," "He Who Gets Slapped" and "The Phantom of the Opera."

Four Charette Houses In Receiver's Hands

New Bedford, Mass.—Temporary receiver has been appointed for the Orpheum, Allen and Casino here and the American at Fairhaven, operated by Charette, Inc. The Orpheum Amusement Co., a new firm headed by Zoel Ray, is ready to assume control of the theatres if the matter can be arranged.

Clyde-Freeland Merger

Hollywood—June Clyde, RKO featured player, is to marry Thornton Freeland, United Artists director. The wedding date has not been set. Freeland directed "Whoopee."

Universal Out Of Exhibition; Chain to Lukan

Seattle—Universal sang its swan song as a theatre operator in this territory when, in a $350,000 deal, it disposed of its eight remaining suburbans to Farwest Theatres, newly-formed company headed by L. O. Lukan, former branch and division manager for First National.

Theatres included in the transfer are the Cheerio, Granada, Portola, Arabian, Ridgmont, Woodland, Mission and Madrona. About $80,000 will be spent in improving the various houses, according to Lukan.

Toronto House Used as Publix Unit Studio

Toronto—The Regent has been reopened for use as the production studio for Publix stage units to be seen at Famous Players houses, starting Sept. 5 at the Imperial, Toronto, and the Capitol, Montreal. Players will be drawn from the Publix organization in the States but the unit personnel will be largely Canadian.

The following is the staff under John Arthur: William Mills, recently with the Avalon and Marlborough, Chicago, as assistant director; Tremaine Garstang of Toronto, art director; William Hart, Uptown, Toronto, in charge of sets; Mack McLean, Toronto, scenic artist, and Harry Fisher, Toronto, supervisor of electrical effects.

With the opening of a stage unit-talking picture policy at the Toronto, Imperial, the Uptown will revert to straight talkers. A modernistic stage setting has been created for the Imperial and a new flood lighting system has been installed for the house.

To Remake "Kid"

Hollywood—A remake of "The Patent Leather Kid" is being planned by either First National or Warners, and it is stated that Molly O'Day, who played opposite Richard Barthelmess in the silent version, will have the same role in the talker.

"Fatty" Directing Lloyd

Hollywood—Roscoe "Fatty" Arbuckle is again making comedies. This time he is directing Lloyd Hamilton in a series of short-reelers for Educational. Arbuckle was last with RKO, where he was comedy constructionist for "The Cuckoos."

Confident

Charlie Chaplin intends to hold the fort in his dogged championing of silent pictures. And he is so sure of his ability to do so that he has ordered United Artists to stop "City Lights" pending the screening of it. Charlie, so the story goes, believes that the picture will command much higher rentals than it has been sold at to date, hence the desist order.

Drive Launched Against Violators of Copyright Laws by Pathe, "U" and RKO

Newspapermen Really Are "Gentlemen"

Toledo—Ernest R. Moorefield, film editor of the *Toledo News-Bee*, has a pet peeve. It concerns the depiction of newspapermen in films because he feels that they are portrayed as eager victims of the demon rum. Hollywood needs a clearer definition of the phrase, "Gentlemen of the Press," he believes, decrying the film practice of picturing newspapermen on an unend ng bender. Incidentally, the film, "Gentlemen of the Press," was written by several New York newspapermen.

Two Rochester Houses Turned Into Golf Links

Rochester—Miniature golf captured space from two more theatres in this region for winter quarters last week, while other operators of outdoor courses sought shelter for year-round activities.

The Capitol, West Side neighborhood house, reopened this week as a baby golf course. Almost at the same time Harry C. Morse, owner of the Sampson and Elmwood theatres in Penn Yan, announced the Sampson would be rebuilt to house a course for the winter. The dance hall will be removed from the Fay's Theatre building, downtown, and a course constructed there, it was announced. Rumors also were heard that the old Victoria Theatre, ancient downtown house, would blossom out with greens and tees.

Fight License Fee

Evansville, Ind.—Six operators of Pee Wee courses have filed a petition in court asking an injunction against the city to prevent the collection of the $100 annual license fee. The court has issued a temporary restraining order and a hearing to make the order permanent will be held in September. It is contended the ordinance is unconstitutional.

Inside Links in Chicago

Chicago—The first of a score of indoor golf courses which will be operated in Chicago's Loop this winter is now under construction in the heart of Chicago's theatre district. The Brownie Golf Course Co., operators of several outdoor miniature links here, has signed a lease for a large portion of the second floor of the Ashland Block.

Golf Hits Providence

Providence—Films here are compelled to buck against the miniature golf craze now as well as the beaches. With the Tom Thumb courses scattered broadcast, the phobia is a real menace. Burlesque, which starts at the Modern Labor Day, is another worry for local exhibitors.

Immature Golf Smacked Plenty In Indianapolis

Indianapolis—Old Man Bogey on the city's miniature golf courses will be a license fee of $20 a month if the city council here passes an ordinance introduced at the last session. The proposed ordinance provides that courses must be closed at midnight and provides fines of $5 for violation of this provision and $5 a day for each day of operation without a license. Play on the courses will not be permitted before 8 A. M.

The largest newspaper in the city, in an editorial, said: "The city council's proposal to require miniature golf courses to close at midnight and pay a license fee appears to be in line with public opinion. Some of the courses, located near homes, apartments and hotels, are regarded as objectionable because they continue operation all night and the bright lights keep citizens awake."

It points out all the other businesses that pay licenses and says for this reason the city doubtless has the legal right to levy a license fee and regular hours of play. The only objection was the size of the license fee which the paper said was much higher than that governing most other businesses.

Ways of the Mighty

Several weeks ago came an important announcement from the inner sanctums at Paramount stating that the elimination of "Buddy" was highly essent al if Charles (Buddy) Rogers' name was to carry the dignity and weight which it so justly deserved among the great American public.

Soon afterward, Eddie Cantor served an ultimatum on the industry in which Eddie pointed out that in the future he would tolerate no cognomen other than "Edward Throckmorton Cantor."

And now comes word stating that "Mike" O'Toole should hereafter be addressed: Major Michael J. O'Toole, Officers' Reserve Corps of the United States Army, and National Secretary of the Motion Picture Theatre Owners of America, Esq.

Major "Mike" just got word that his reappointment for another five years has been ordered by the War Dept.

Move Under Way in Michigan and Wisconsin; Bauman Sued for 15 Violations

Milwaukee—A drive against copyright infringements, which include bicycling, unauthorized holding of prints and contract breaches, is under way throughout Wisconsin and upper Michigan.

Several suits for alleged unauthorized holdovers now are pending. Three of them are against Charles G. Bauman, operator of the State at Oshkosh, filed in Federal Court here. Pathe, Universal and RKO are the complainants. They charge 15 violations against Pathe, two against Universal and one against RKO.

Bauman is charged with exhibiting the pictures in excess of the license period without permission of copyright owners and $250 is asked for each exhibition as well as an accounting of the profits and an injunction against continued use of pictures without permission.

Fines Would Total $4,500

The copyright law provides for a minimum fine of $250 for each violation, plus court and attorney fees. Fines, if levied, in this case would aggregate $4,500; $3,750 for the 15 Pathe violations, $500 for the two Universal and $250 for the one RKO.

A similar suit has been filed in the western district, federal division, U. S. District Court at Marquette, Mich., against Delft Theatres, Inc., largest operator on the peninsula.

The complaining companies in this case include Pathe and Universal, the former claiming six violations and the latter four, making a total of $2,500. No decision in the matter of copyright has been handed down in Wisconsin, but in St. Louis and in West Virginia decisions in favor of the complaining companies have been handed down in each case, charging infringement of motion picture copyrights.

Carnivals Ordered Off Main Streets in Indiana

Indianapolis—Indiana's highway commission has issued orders that carnivals showing in the smaller cities and towns of the state must relegate their shows and bandstands to the sidestreets rather than the main street, if the main street happens to be a state highway. The Commission has taken a positive stand against the temporary blocking of arterial highways and has announced it will not consent to detouring traffic for that purpose.

Each year, the commission points out, several small towns place their public entertainment, such as street fairs and carnivals, on the main street, which in most cases is the route of travel of the state road through the town. Promoters ask permission to detour traffic for a few days or a week and when not granted occasionally will establish a blockade regardless of authority.

Kansas City First Runs Get 28 Days Clearance in New Zoning Plan Voted

Pact Outlines Maximum Days' Protection; Permanent Committee Named

Kansas City—Setting forth the maximum protection which may be accorded any theatre, a zoning plan has been approved by distributors and the exhibitor committee here. The plan is complete except for rules governing North Kansas City, Mo., and Kansas City, Kan. The committee did not have sufficient data to work out a plan for these spots. Kansas City first runs have 28 days clearance over second runs.

A permanent zoning committee was elected by the general committee to serve for the 1930-31 season, as follows: E. Van Hyning, president of the M. P. T. O. A. of Kansas and Western Missouri; R. R. Biechele, former president and new regional vice-president of M. P. T. O. A.; Ed Dubinsky, independent circuit owner; E. C. Rhoden, representing Fox Theatres; L. J. Finske, representing Publix; Charles Gregory, Universal branch manager, and M. C. Sinift, branch manager for Warners.

The plan as drawn up is not permanent, but may be changed upon the request of exhibitors if they show that the plan is not fair to their particular situations. The zoning committee will meet as the occasion requires hereafter as determined by the committee, to hear any complaint of any exhibitor or distributor, in writing, in this territory with reference to run and protection or to the uniform zoning plan.

Maximum Protection

The plan specifies only the maximum protection to be given each theatre in time and area; less protection than the maximum may always be given by mutual agreement. The plan states that first run theatres may specify protection over surrounding towns by naming the towns and number of days protection in their contract provided the towns and number of days within the maximum distance and maximum days are defined in the uniform plan. Subsequent runs may define the prior run theatres they will or will not follow in their contracts. Adjacent suburbs and towns within three miles of the city limits are considered as part of the same city in determining first run protection over the city theatres in each town or city, according to the plan.

In determining the classification of runs of theatres on admission prices, the code points out, it is understood that the classification shall be determined by the adult admission charged for a majority of the seats at the week-day evening performances.

For the purpose of the zoning plan, distances between towns or cities are to be determined by air line, as set up by the U. S. Postal Service.

The zoning plan follows:

RUNS AND PROTECTION IN KANSAS CITY, MO.

First-run theatres in Kansas City, Mo. (excluding road show), playing the initial run in the city shall have a maximum protection over all city theatres as follows:

Maximum protection for first-run theatres over second-run theatres shall be 28 days; 14 days additional protection on subsequent run theatres for each 5 cents less admission charges.

The week immediately following the expiration of the protection of the first-run theatre over the second-run theatres charging 40 cents admission as defined above shall be known as the first week of release.

Subsequent-run theatres shall have their pictures available and run and protection in accordance with the following schedule:

WEEK OF RELEASE

First and second week—Theatres charging 40 cents admission.

Third and fourth week—Theatres charging 35 cents admission.

Fifth and sixth week—Theatres charging 30 cents admission.

Seventh and eighth week—Theatres charging 25 cents admission.

Ninth and tenth week—Theatres charging 20 cents admission.

Eleventh and twelfth week—Theatres charging 15 cents admission.

Thirteenth and fourteenth week—Theatres charging 10 cents admission.

All protection between second and subsequent-run theatres shall expire 14 days after their available date. The available date shall be the first day of the first week of release they are entitled to by their admission prices.

Colored Theatres

First colored theatre run to be available 14 days after first run in the city, and to have 14 days' protection over all other colored theatres in Kansas City, Mo., or Kansas City, Kas., charging the same admission and seven days additional protection for each 5 cents less admission price charged, and 21 days protection over first colored run in Kansas City, Kas., provided pictures are dated within 14 days of availability.

Kansas City, Mo., Protection

First-run theatres in Kansas City, Mo., may take 28 days protection on surrounding towns as follows: Bonner Springs, Kas.; Lees Summitt, Mo.; Nashua, Mo.; Overland Park, Kas.; Shawnee, Kas.; Blue Springs, Mo.; Platte City, Mo.; Olathe, Kas.; Independence, Mo.; Belton, Mo.; Liberty, Mo.

RUNS AND PROTECTION OUTSIDE KANSAS CITY

Maximum Protection for First-Run Theatres

Over surrounding towns:
Within radius of 30 miles—21 days.
Over theatres within the city:
60 days over theatres charging 30 cents or more.
90 days over theatres charging 25 cents.
14 days additional for each 5 cents less admission charged.
Cities to which above applies:

Wichita, Kas.

Over surrounding towns:
Within radius of 25 miles—21 days.
Over theatres within the city:
60 days over theatres charging 50 cents or more.
90 days over theatres charging 25 cents.
14 days additional for each 5 cents less admission charged.
Cities to which above applies:

St. Joseph, Mo.

Over surrounding towns:
Within a radius of 21 miles—21 days.
Over theatres within the city:
60 days over theatres charging 30 cents or more.
90 days over theatres charging 25 cents.
14 days additional for each 5 cents less admission charged.
Cities to which above applies:
Topeka, Kas.
Springfield, Mo. (Includes protection over Ash Grove, Mo.)
Joplin, Mo. (Excluding Carthage, Mo., from any number of days' protection but Joplin may be given a prior run. Webb City, Mo., is considered a part of Joplin, Mo., as a subsequent city run.)

Hutchinson, Kas.

Includes protection over Halstead and Sterling, Kas.
Over surrounding towns:
Within a radius of 15 miles—21 days.
Over theatres within the city:
60 days over theatres charging 30 cents or more.
90 days over theatres charging 25 cents.
14 days additional for each 5 cents admission charged.
Cities to which above applies:
Sedalia, Mo. (Also 7 days protection over Warrensburg, Mo.)
Arkansas City, Kas.
Atchison, Kas.
Chanute, Kas.
Coffeyville, Kas.
Over surrounding towns:
Within a radius of 15 miles—21 days.
Over theatres within the city:
90 days protection over theatres charging 25 cents or more.
30 days additional protection for each 5 cents less admission.
Cities to which the above applies:
Emporia, Kas. (Also includes protection over Madison and Cottonwood Falls, Kas.)
Eldorado, Kas.—15 miles—17 days.
Fort Scott, Kas.—15 miles—21 days.
Independence, Kas.—15 miles—21 days.
Leavenworth, Kas.—15 miles—21 days.

First-run theatres shall have a maximum protection of 60 days over subsequent runs within the city charging 30 cents or more, 90 days over theatres charging 25 cents and 14 days additional protection for each 5 cents less admission.

Parsons, Kas.—15 miles—17 days.
Pittsburg, Kas.—20 miles—21 days. (Protection provided over surrounding towns extends to 20-mile radius.)
Salina, Kas.—20 miles—21 days. (Also provided radius extends to 20 miles and includes 7 days protection over Abilene, Minneapolis and Lindsborg, Kas.)
Moberly, Mo.—15 miles—17 days.
Dodge City, Kas.—15 miles—17 days. (Also includes 7 days protection over Kinsley, Spearville, Bucklin, Cimarron and Offerle, Kas.)
Lawrence, Kas.—15 miles—21 days.
Carthage, Mo.—15 miles—17 days.
Manhattan, Kas.—15 miles—21 days. (Also includes prior run over Wamego, Kas.)

TOWNS WITH POPULATIONS BETWEEN 10,000 AND 7,500

Maximum protection to be granted:
Within a radius of 15 miles—17 days.

TOWNS WITH A POPULATION OF 5,000 TO 7,500

Maximum protection to be granted:
Within a radius of 10 miles—14 days.

TOWNS WITH A POPULATION BETWEEN 5,000 AND 4,000

Maximum protection to be granted:
Within a radius of 10 miles.
Prior run only on theatres charging same admission.
Seven days additional protection for each 5 cents less admission charged.

TOWNS WITH A POPULATION OF LESS THAN 4,000

Maximum protection allowed shall not exceed 10-mile radius and 7 days protection for each 5 cents less admission charged.

It is agreed in all towns of 5,000 or less, in case of violation on protection by any exhibitor, exhibitor affected shall report such violation to the continuing committee, in writing, with proof, and the continuing committee shall have full power to increase protection 7 days for each 5 cents less admission charged. Continuing committee shall notify all distributors accordingly, and the distributors agree exhibitor shall not be served any sooner than spot provided for by continuing committee. No penalty to distributors shall be applied by the continuing committee.

Demand Modified

Des Moines—Publix has modified its protection demands in this territory, now asking for a 30-day protection over towns within a radius of 30 miles. While this is not as much as was asked at first, such a schedule would give the chain a blanket of the state for 30 days. Meanwhile, Iowa independents have taken a stand as opposed to any protection.

Plan Complete Except for Rules Governing One Or Two Towns

Clearance Boosted to 90 Days at Montreal

Montreal—New contracts signed here provide 90-day protection for first runs instead of 30 days, which has been the arrangement between first and second runs up to date. First run managers say there are plenty of pictures for neighborhood theatres.

Zoning at 'Cincy'

Cincinnati—Clearance schedules are being drafted for this territory. Announcement of progress made to date is expected soon.

Availability Gums Up Zoning Scheme in Cleveland; Distributors Blame Showmen

Keep Your Nose Above The Water

Hollywood—Pressure on producers to keep high their standards of production is making itself felt more and more as audiences grow more discriminating and exacting, declares Henry Henigson, Universal studio executive, who states that no longer can the mediocre and cheaply turned out film find the generous market that prevailed when the public's appetite for celluloid entertainment was insatiable.

"The best pictures will never fail to satisfy, but we must have more of them, and fewer of the indifferent type," Henigson states.

Zoning Killed In Seattle By Merry Mix-Up

Seattle—Following the brief report that proposed zoning plans had been killed by exhibitors of the territory, more details regarding the decision have been made public.

Two factors, it is understood, prevented the adoption of the revised plan as outlined several weeks ago, namely, the clearance question cannot be settled because of the fact that downtown de luxe theatres have a wide range of admission prices, including a very cheap admission early in the day; and zoning cannot be adjusted because of the overlapping of interests, with chains and independents each on opposite sides of the question in both the key centers and small communities.

A meeting of more than 45 exhibitors listened to their committee of five members and discussed the matter for more than six hours before the final decision to abandon all further action was made.

S.M.P.E. Expanding; Adds 84 New Members

Twelve countries are represented in the new group of 84 members added to the roster of the Society of M. P. Engineers since May 1. Fifty-six additions are from this country and the remainder from England, France, New Zealand, South Africa, India, Scotland, Poland, Norway, Germany, Japan and Brazil.

Pathe Readying Pollard Group

Hollywood—"Breakfast in Bed" will start off the new Daphne Pollard series of two-reel Pathe comedies, stories for which are now being lined up. "Her Hero" follows and then "Under the Cock-Eyed Moon."

In from the Coast

Colleen Moore and Virginia Valli are in New York from Hollywood. Miss Moore is to appear in a stage play produced by Arch Selwyn.

Northwest Unit In Protection Court Threat

Minneapolis—Independent exhibitors of Minnesota, North and South Dakota are stirred over the protection situation and threaten to carry their fight against it to the government and to the public. Meanwhile the Film Board has invited the Northwest exhibitor unit to send two membersh to a meeting on the situation Sept. 5. This would be attended by two distributors and two Publix representatives.

Some independents are threatening to refuse to buy Paramount product unless what they term the unreasonable demands of Publix are withdrawn. They insist that the granting of the demands will mean lower film rentals to all distributors, taking the position that such clearance would make all films second run pictures. Northwest exhibitor unit leaders insist the protection demands are illegal.

Deny Paramount Australian Buy

In a cablegram to his American representative, Millard Johnson, Managing Director Doyle of Union Theatres, Ltd., Australian circuit, denied this week reports that Paramount is seeking to purchase an interest in the chain.

"No doubt the rumor has arisen because Paramount investigators are studying the situation in Australia owing to the demands of exhibitors for reductions in film rentals," said Johnson.

Circuits Laying Off?

Minneapolis—Circuits are through bluffing about enfering towns to force their demands, as the market and the public's attitude toward amusement stocks means no more money for expansion, W. A. Steffes, general manager of the Northwest exhibitor unit, says in calling upon members to fight what he says are unreasonable protection demands on the part of Publix.

Row Over Clause in Plan Is Cause of Stalemate, Companies Say

Cleveland—Availability has thrown a monkey wrench into the machinery of zoning in this territory and distributors are selling product with a zoning plan, according to their individual protection requirements.

Exhibitors approved the zoning plan with the clause making films available to subsequent runs 60 days after release date. In case the first run does not play the picture, the clause would make the film automatically available to the subsequent run.

Distributors claim this clause was incorporated into the plan by the exhibitors after distributors had submitted the zoning plan. Exhibitors, however, claim the clause was part of the original plan and the schedules which they ratified. Thus, the matter, regarded last week as settled, is now at a standstill, due to the row over availability.

No future meetings have been scheduled by the distributor zoning committee, so it looks like the next move will have to come from exhibitors.

Sidetrack Zoning In Boston Due To Labor Scrap

Boston—Meetings of the new protection and zoning committee have been adjourned until after the labor situation is cleared up. The sessions will be resumed when a majority of each of the three groups comprising the general committee signifies its desire for resumption of the meetings.

It is understood that considerable progress has been made by the committee in a preliminary way, although no definite program has been submitted for final ratification.

The adjournment motion also cited the fact that this is the season when exhibitors are busy doing much of their year's buying of films.

Macy Finishes Outdoor Job

Macy Manufacturing Corp., Brooklyn, makers of horns used in sound houses, has completed what it declares to be one of the largest outdoor amplification jobs in the East. Ten large sized horns, hidden in recesses along midway buildings, were installed at Luna Park, Coney Island.

Gets Shoe Tie-Up

Two hundred and thirty-eight stores, comprising the American retailers of I. Miller shoes, will each tie up locally with "Reno," when it is released Oct. 1. The tie-up is the result of a specially grouped series of six shoe models worn at different times by the star, Ruth Roland, who makes her return to the screen in "Reno."

Toledo Deluged With Theatres; Will Public Pay?

(Continued from page 21)

been able to get away with at least two or three "Didn't I tell you's" every Spring. But it's going to be tough this year.

With six first-run theatres to deal with, a cagey guesser stood a chance. But, starting Aug. 30, there are no less than nine of them competing for the patronage of a 297,000-odd population, a Mutual Burlesque Association hip-waving emporium bringing the grand total of Friday, Saturday and Sunday openings up to the unprecedented number of 10.

The latest additions are the RKO houses, Rivoli and Palace, and the Cameo, which has just abandoned a second-run policy and now will specialize in brand-new ones bearing the Fox trade-mark. Toledo-Paramount and Rivoli, the city's two largest, are the only ones offering stage as well as screen fare. The situation is particularly interesting because Publix and RKO each get two cracks at the town's show-shoppers, the former's second shot being the Princess. Completing the roster are the State, only first-run not in the downtown district but spotted in a class neighborhood, Vita-Temple, Pantheon, and Loew's Valentine, all of which are on the main drag, theatrically speaking.

Dopesters have bought up a supply of those "You Can't Win" posters but can't decide which marquees to hang them on. Anyway, the pygmy golf gate hasn't been hit—yet.

Lodged in Jail on Fake Film Agency Charges

Philadelphia—Edwin F. Bamford, former professor of sociology at Pennsylvania State College, is held under $500 bail for the grand jury on a charge of obtaining money under false pretenses and operating a film and model employment agency without a license.

He was accused of obtaining $1 each from more than 100 girls who answered his advertisement promising a future in the films or as models for those enrolling in his National Motion Picture and Modeling Employment agency. Officials in a central city hotel became suspicious of his activities and called the police. Two woman attaches of the detective bureau visited his headquarters and on their testimony Bamford was arrested. He pleaded not guilty to the charge.

Warners Take Over 2 Goshen, Ind., Houses

Goshen, Ind.—Sale of the Jefferson here to Warners for approximately $100,000, has been completed. The purchaser also has taken over the lease on the Lincoln. The Jefferson was owned and the Lincoln leased by Oscar Hansen. It also was learned that the same company has leased the Lerner, Bucklen and Orpheum theatres at Elkhart, Ind., in the same county. The Lerner is owned and the other two theatres were leased by Harry Lerner. Possession will be given immediately.

Good-Bye Talkers!

If scare headlines in important London newspapers are to be believed, thousands of song writers and others brought West with the advent of sound will soon start the trek back to New York.

"Talkies have definitely collapsed in America," says the *London Daily Express*. "The boom in talking pictures has finished," states the *London Daily Mail*.

Which leads us to inquire: Who the 'ell is news correspondent in this country for both papers?

Chicago Run for "Hell's Angels"

Chicago—United Artists has given up its intention to open "Hell's Angels" at the United Artists Theatre and will road show the Howard Hughes spectacle here instead. A theatre is now being sought for the picture, with the odds favoring either the Garrick or Majestic. Only minor cuts were made by the censors before issuing the local permit.

Publicity tie-ups have been completed with aviators here to participate in the National Air Races, and numerous other stunts are in work.

Whatever happened to that war picture that was road-showed here several months ago?

Musician Killed In Cooling Plant Blast

Leavenworth, Kas. — Explosion of the carbon dioxide tank used in the cooling system of the Orpheum cost the life of Joseph Eisch, a musician of the theatre, who had gone to the basement to shut off the air compressor when the overcharged tank exploded. Blood transfusions failed to save his life. Albert Evans, a machinist, was injured by the explosion.

The accident occurred during a matinee when approximately 50 patrons, mostly children, were seated in the theatre. A first report that 700 persons were in the house at the time was an error. Although panic resulted, patrons escaped safely.

Brown to Sheridan to ABC Newest U. K. Theatre Play

London—Seven theatres recently acquired from Summers Brown circuit by Victor Sheridan are expected to pass to Associated British Cinemas, now conducting negotiations for their acquisition. The deal would give ABC control of 12 houses. John Maxwell heads the circuit.

Sherman Supervising First Of Majestic's List, 'Today'

Hollywood—Harry Sherman, president of Majestic, is supervising production of "Today," which is being directed by William Nigh. It is the first of eight pictures which Majestic is producing for independent distribution through its franchise holders. Conrad Nagel and Catherine Dale Owen are featured.

Hughes Bankroll Still Okay; Gets Interest in U. A.?

(Continued from page 21)

Hughes lavished on his "multi-million-dollar air epic." He kept thousands of Hollywood's bit players and studio workers from the bread line for more than two years, and made more than one Gold Coast film magnate feel like a piker when it came to dishing the coin. But now the days of plunging are ended, and Hughes, it is understood, has decided to make pictures his regular business.

Hughes After U. A. Interest

Hughes, Motion Picture News learns, will shortly acquire an interest in a distributing unit. United Artists is mentioned, but Joseph M. Schenck denies ever having been approached. However, negotiations are understood to have been in work which would give Hughes a substantial slice of Art Cinema, United Artists subsidiary.

First, as a hobby and sideline, Hughes entered the business with formation of Caddo Prod. He made "Two Arabian Knights" and "The Racketeer" before attempting "Hell's Angels." The latter effort, so the inside story goes, finally convinced Hughes that he could make pictures, and opened the way for definite expansion of his film interests.

Holding "Hell's Angels" Pro Tem

General key city distribution will not be accorded "Hell's Angels" for at least six or eight weeks. The picture, now playing Los Angeles and New York, is due to open at Boston on Monday, Philadelphia one week later and then possibly one or two additional spots. Other roadshows will be held until Nov. 1.

The delay is said to be due to another pet whim of Hughes. Unlike other producers, he had the sound made on a separate sound track instead of on regular sound-on-film distribution prints. This was done pending reaction following Los Angeles and New York premiers, which would give Hughes the opportunity of cutting unfavorable sequences. He used the scissors plenty after the Coast showing, and made only one or two minor changes at New York, after which he sent in his order for the regulation sound-on-film prints. This transfering of sound from the separate track to Movietone prints adaptable to the ordinary sound projectors will take from six to eight weeks. The separate track now in use at the few big-town showings must be operated in conjunction with a double sound head costing in the neighborhood of $35,000, a stiff installation fee to allow for widespread openings. In New York, Los Angeles and two or three other spots, there is a possibility of securing a profit and the $35,000 double head investment from the run, but Hughes and his Caddo company are not so sure of weaker spots, which they have decided will not get "Hell's Angels" until the Movietone prints are ready.

Sterling in Comedy Series

Hollywood—Ford Sterling has been signed by Al Christie for a series of Educational-Christie comedies to be made in the near future.

Out of the Can

Hot off the griddle are the reviews on the latest pictures, contained in this issue. Pictures analyzed are: "Madame Satan," "Viennese Nights," "The Spoilers," "Animal Crackers," "The Sea Wolf," "The Bad Man," "The Sea God," "Borrowed Wives," and "The Oklahoma Cyclone."

Turn to page 51.

Lab Wizards to Hasten Arrival Of Television?

Washington.—Efforts are being made to hasten the arrival of television, but technical as well as economic obstacles still must be surmounted, according to Dr. C. B. Jolliffe, chief engineer of the Federal Radio Commission, who states that within the laboratory and on the five experimental visual broadcasting channels now being used, technicians are doubling their efforts to speed the day when television will be practical.

The commission still regards visual broadcasting as purely experimental, a fact pointed out exclusively in Motion Picture News many weeks ago.

On the television channels set aside for experiments, Dr. Jolliffe pointed out, there are 24 licensed stations as well as seven under construction. These transmit images which may be picked up by visual broadcast receiving sets, he said, explaining, however, that at present television has little sustained entertainment value.

Urges Standard Scanning

Dr. Jolliffe urged the adoption of standard scanning systems by experimental television stations, as a means of expediting development. "The Commission, while it does not require the use of standards in television, feels that the adoption of a standard scanning system by as many as possible of the companies engaged in the experimentation will increase the value of the experiments," he asserted.

Standards might be adopted such as those of the Radio Manufacturers Association, which provide for scanning from left to right and from top to bottom, with pictures of 48 lines, and with 15 pictures per second, he pointed out.

One of the major television problems, declared Dr. Jolliffe, is that of maintaining synchronous operation between sending and receiving apparatus. Unless the receiving apparatus is calibrated at precisely the same speed as that of the emitted impulses, the pictures received are off-tangent, he said.

Visual Broadcast from London Stage Planned

London.—Commercial television will make its debut in Europe shortly when the Baird system will put on the ether waves a complete stage play from a London theatre. The system, of British origin, is understood to be considering play broadcasting on an elaborate scale provided the initial venture is successful.

Schulberg Sends Lubitsch, Bow To L. I. Studios

Having gained "active charge" of eastern and western production, B. P. Schulberg is beginning to make changes at the Paramount Long Island plant. He is bringing Ernst Lubitsch east as supervising director at the studios.



B. P. Schulberg

Upon his arrival, Lubitsch will start work on a star production. Hector Turnbull, associate producer on the Coast, will come to the New York plant to take charge of production of pictures starring Clara Bow, Ruth Chatterton and Clandette Colbert. Miss Bow is to make one picture, her next, at the eastern plant. James R. Cowan continues as general manager of the studio and its chief executive.

Eastman Kodak to Buy Gelatine Company Plants

Rochester—The Eastman Gelatine Corp., newly-organized subsidiary of Eastman Kodak, has contracted for the purchase of the gelatine plants and business of the American Glue Co. Albert Goodhue, manager of the glue company's gelatine department, will become vice-president and general manager of the Eastman Gelatine Corp. William G. Stuber, president of Eastman Kodak, is also president of the subsidiary.

Warners Withdraw in Mansfield Lease Fight

Mansfield, O.—Long drawn out court fight to prevent rebuilding fire-razed Madison has been settled by Warners withdrawing legal action. Ground for new building and additions will be broken within 30 days, according to Scareb Amusement Co., which has taken lease on the house. The theatre is part of Memorial building, a city-owned project. Meanwhile, there is report of another house on the Vonhof Hotel site.

Murder and Press Agents

Neatly tucked away in a far corner of a current issue of the *Baltimore News* appears the following item:

KEEPING THE PACE

A friend of Pat Garyn went out and bought himself a snooty roadster the other day. So Garyn turned right about and annexed a very sassy phaeton in blue. The Jersey countryside now turns to look when Pat passes through.

Which just goes to show how far a fellow can get with a good press agent (or did the Baltimore city editor clip the above item from MOTION PICTURE NEWS many weeks ago).

U. S. Films Taboo Here

Sydney—British films, and British films only, will be screened at a new sound house just opened at Auckland, New Zealand. The supply of British films is not sufficient to provide even weekly changes, so the exhibitor will run longer than a week when there is a dearth of product.

Television Near, Says Milwaukee Projection Dean

Milwaukee—Television with sound will be the next major improvements in films, according to Arthur H. Weaver, Milwaukee's pioneer projectionist. Weaver turned the first crank in the first machine in the first film house in Milwaukee. Aug. 31 he will turn off the current at the Merrill theatre for the last time and go on a vacation.

Weaver's record is a record of the film business in this city. Starting with the old Wonderland, the Magnet, Otto Meissner's Vaudette, the South Side and then the Butterfly, he was the organizer of the Milwaukee operators' union.

When Harry Graham, manager of the old Butterfly, on whose site Warners' new theatre is now rising, left Dec. 15, 1915, to go to the Merrill, designed for pictures only, Weaver went with him. Since that time Weaver has worked for 32 managers of the Merrill.

The Merrill, formerly operated by Saxe Amusement Enterprises and now by Fox, will close Sept. 1. It has a seating capacity of only about 1,300 and is one of the smallest first-run downtown houses in Milwaukee. It will be remodeled into a store building.

NBC Applies to Gov't For Television Permit

Washington.—The Federal Radio Commission is expected to take action soon on renewal of an experimental television license for operation by National Broadcasting Company, operating a national radio chain.

The televisor is operated with 5,000 watts on the channel 2,000 to 2,100 kilocycles and was originally operated by RCA, which assigned the permit to its subsidiary, NBC. Known as Station W3XAK, the plant is located at Bound Brook, N. J.

Two Apply to Gov't for Television Authorization

Washington—Application for permits to operate experimental television stations have been filed with the Federal Radio Commission by the Chicago *Daily News* and De Forest Radio Co., Passaic, N. J.

The newspaper license would allow for construction of a new station, operating as W9XAP, on 2,750 to 2,850 kilocycles. De Forest likewise asks for a construction permit for W2XCD, for 2,000 to 2,100 kilocycles.

One Man in Booth Chief Point at Issue Between Operator, Independent Groups

Few Cities Have Deals Not Expiring Until Next Year

(*Continued from page 27*)

been done to cause musicians' return to the theatres, which are supervised by him. The situation is unchanged, he added, despite the fact that labor interests have launched a fight to have union musicians employed in the playhouses again. All Richmond theatres now have mechanical music.

The situation has not affected stage hands and electricians to any great extent, it is learned, and in most houses only a few changes have been made since music supplanted orchestras.

Threaten to Cut Stage Shows in Detroit Row

Detroit—Threats of the Publix and Fox downtown houses to adopt all-sound policies followed a strike vote by musicians, who rejected the theatres' proposals for concessions on a 1930-31 contract.

The theatres want to abolish the yearly contract and have one cancellable on four weeks' notice in case of policy change. They also want to abolish overtime, the men to play the required number of shows under the house policy without extras, and demand the right to allow houses to cut the size of orchestras at their discretion.

Working to Prevent Strike at Providence

Providence—Every effort is being made by local exhibitors to find some solution that will prevent a walkout of musicians, electricians, stage hands and operators Sept. 1. Conferences between Providence managers and union delegates so far have served to promote better understanding of the problems involved and there is hope expressed that a strike may be averted. Two meetings have been held during the past two weeks and the final conference will take place Wednesday.

All Quiet on Rochester Front as Sept. 1 Nears

Rochester, N. Y.—All is serene in Rochester in view of the general expiration of union-theatre contracts Sept. 1. Only two theatres are employing musicians and only one operating a legitimate stage until fall and there have been no indications of a general upheaval and no kicks heard on possible negotiations. The RKO Palace employs a full orchestra for its vaudeville program and the Little, specializing in silent films, a group of instrumentalists and a small orchestra.

Charlotte Confabs Seek Agreement on Contract

Charlotte—While both theatre managers and union operators in Charlotte are reticent and non-committal, it is learned that they are not in agreement as to wages and working arrangements for the new year, which opens in September, but amicable negotiations are under way and there is no prospect of a break. Just what is the point of disagreement no representative of either side would say, but it was indicated that a proposed wage reduction is being resisted by the operators. There is some talk, too, of a reduction in the number of men per theatre.

The principal theatres here are controlled by Warner Brothers and the Publix organization, the latter operating three houses and the Warners one.

Dropping Stage Shows Planned at St. Louis

St. Louis—First run picture houses may drop their stage shows and go on an all-sound policy if their demands for reduction of stagehands and musicians are resisted. Contracts of stagehands at all St. Louis houses expire Sept. 1. On the same date, agreement of musicians at the St. Louis and Fox expire, while at the Skouras, St. Louis Amusement Co., and independent houses the contracts run until Sept. 19.

The projectionists contract is also about to run out, but it is understood that this agreement will be renewed without controversy. There has been close harmony between this organization and the theatre owners in this locality and no friction is expected.

It is understood that for the first time in years the theatre owners are a unit and will present a solid front in their conferences with the musician and stage hand union representatives. It will be recalled that last year when a conflict with the musicians union developed the Fox Theatre signed up very quickly while Loew's State Theatre hasn't used any musicians since Aug. 31, 1929. The Skouras houses and the independents resisted the musicians demands for several weeks and finally worked out a compromise concerning the number of musicians to be employed. The number of union workers will be the chief issue this year.

Vaudeville Threatened

Musicians will demand, it is said, that the St. Louis give up its status as a vaudeville house and be placed on the same basis as the Fox, Ambassador and Missouri. This move, if successful, would mean the St. Louis orchestra would be increased to 20 or more players. This demand will be resisted to the utmost by the St. Louis management and if forced to do so the house probably will drop its vaudeville act and depend on sound pictures. This was what Loew's State did a year ago and it has done fairly successful without musicians since then.

It is an open secret that the stage shows haven't been such big money makers for the motion picture houses and perhaps if they are eliminated entirely the profit and loss account would be healthier at the end of the year. Record of heavy losses for the past year will be among the exhibits displayed at the conferences with the union representatives between now and Sept. 1.

Samuel P. Meyers, president of the Musicians Mutual Benefit Association, has stated that his group will attempt to obtain a new contract from Loew's State.

No Radical Reductions Made In Contracts Being Closed

Syracuse Operators O. K. But Musician Jam Seen

Syracuse—For the first time a uniform contract with operators prevails here. In the past local houses have negotiated individually, with the result that contracts have been irregular as to scale, working conditions, duration and expiration date. The new deal superseded existing contracts, the Eckel contract having two more and the Keith's one more year to run.

The cancellation of these contracts is a concession by the operators, as the Eckel scale called for $80, $70 and $60 this year and $83.73 and $64 in 1931-32. Inasmuch as the top scale is considered the governing scale here, other houses would have been forced to meet the Eckel's top.

Now, however, a two-year agreement scales the men at $75 for chief operator, $65 to first assistant, and $60 to the two other men of the crew.

Keith's has had a comparatively moderate scale, and the new contract brings its booth force an advance; the existing figures are $65, $55 and $52.50. The Strand has been paying $75, $65 and $55. The Paramount scale has been on par with the Eckel. The Loew contract, oldest, had the low of $60 for the chief operator and $50 for the other three men.

Other concessions given by the union permit the reckoning of overtime in fractional terms of 15 minutes instead of the straight hour, and 11:30 P. M. closing, whereas 11:15 has been the deadline in the past. Houses, in return, will pay operators from 1:30 P. M. on Sunday instead of 2 P. M. City authorities for some time have been winking at the earlier opening.

Organist Seen Stumbling Block

Keith's and the Empire, which recently went vaudefilm, are the only two houses with a union orchestra. The latter has five men by a concession of the union. Leaders here get $90, men $65. There is no trouble over the orchestra question, but the organist matter is something else again.

The Syracuse Musicians' Union has served notice on all five chain houses that it expects an organist to be retained for the new labor year; four have organs at present, while the Paramount has none, but that's nothing to the union; it wants the house to engage a console maestro, any way.

The State, Keith's, Strand and Eckel have all handed their organists two weeks' notice and a fight impends. Houses would be

Year Marks First Time Unions Haven't Held Out for Raising of Wage Scales

Contracts Ready to Be Signed In Most Keys; Few Deadlocks

willing to keep organists on for the present, although obviously with sound programs they are not needed, provided the union would grant a contract with a clause providing for two weeks' notice on both sides. The union is insistent, however, that an organist playing on Labor Day must be paid until the ensuing Memorial Day.

Keith's would also like to carry its organist, Carlton James, as an extra musician, using him with the orchestra in the featured overtures. James also broadcasts from WSYR three times a week.

The organist scale at present is $65; Paul H. Forster, featured at the Eckel for several years, and before that at both the Empire and Loew's, is reported to walk the plank on Sept. 1, when his agreement terminates. He is said to be drawing $150 a week, rating as assistant manager as well as organist.

Keith's this fall will use 11 men in the pit in addition to Ken Sparnon, director. This is a cut of one, but two more than used during the summer.

As for the stage hands, Keith's present contract calls for eight men. The house wants to cut two and the union offers to take one. The house plays intact four-act bills. The Empire, also with four acts, is permitted to operate with only two.

Scale is not an issue; carpenters and electricians get $52.50 for six days and $20 for Sundays. Six other men get $47.50 for six days and $20 for Sundays. Assistant props get $42.50 for seven days; assistant electrician gets $42.50 for six and $20 for Sundays.

Loew's, with vaudeville out, carries two stage hands and has no argument. Eckel, with no stage, has one at present, and is fighting to drop him. The Paramount and Strand have one man each and the union is insisting upon two men under a new contract.

Kansas City Agreement Expected by Saturday

Kansas City—Theatre managers and the unions expect to complete their contract negotiations by Saturday, and no danger of a strike is believed to exist. Both sides are reluctant to disclose the new demands or progress being made, but it is known that the operators are asking a $2.50 increase in the de luxe first runs.

No changes are expected in contracts covering second runs and neighborhoods. Stage hands are seeking a six-day week. New demands of the musicians have not been disclosed.

2-Year Musicians' Pact Is Completed at Frisco

San Francisco—Musicians and theatre men have completed a secret and "pleasant" two-year agreement. Previously, agreements were for three years. Negotiations are under way with operators and stage hands and the opinion is that a new contract will be executed without delay or danger of a strike.

Only One House at San Diego in Labor Row

San Diego, Cal.—With one exception, there is no labor difficulty here and contract renewal is expected. The exception is the Carteri, where the manager has only one man in the booth. It is "only a question of how long it can last," states Ed Dowell, secretary of the Federated Trades and Labor Council.

Both Sides Stand Pat In Boston Conferences

Boston—With neither managers nor employes giving ground, indications point to a strike on the part of theatre employes on Sept. 1 to enforce the demands made upon theatres a month ago.

Some of the theatres are believed to be prepared for just such an emergency and there are plenty of reports afloat as to just which theatres are so prepared and which are not, but no one in authority is willing to make any statement.

Negotiations are continuing with sessions held almost daily. Other activities of theatre managers have been cast aside in order that all attention may be focused on the negotiations in the hope of arriving at a satisfactory solution.

The situation at Boston is the same as at other points throughout New England. What Boston does will probably be followed by a majority of the cities in New England. In small towns having one or two theatres, individual agreements may be made, but in all of the larger cities indications at present point to united action, with all eyes focused on the situation in Boston and its suburbs.

Strike of Philadelphia Musicians Is Threatened

Philadelphia—Four hundred members of Philadelphia Local No. 77 of the American Federation of Musicians seethed in rage at a meeting here when the resolution of the motion picture theatre owners of the city to drastically cut the number of musicians employed for the next year, was placed before them.

Following a scene of disorder when it was proposed that approximately three-fourths of the musicians now employed be dismissed this year, the musicians advanced a two-day ultimatum to the managers to reconsider their plan. If the managers do not acquiesce, it seems inevitable that the musicians will walk out Saturday night when their 1930 contract expires.

According to the present rating, approximately 200 musicians are employed by the Warner interests in Philadelphia, Camden and vicinity, while the Fox company uses

Extension of Time Is Decided Upon to Map Capital Accord

40. It is said that the Warner Brothers intend to use only 45 musicians divided mainly between the Mastbaum and the Earle, where stage shows are featured. The Fox Grand Orchestra, a feature of the house since its opening six years ago, is to be abandoned according to current rumor and a stage band of 17 pieces substituted.

If the musicians strike, there will be an attempt to have the operators join them. Whether this will be accomplished, of course, remains in doubt, as the operators' contract runs until the end of the year. There seems to be the concensus of opinion around the city that the operators will sit tight for the present at least. Should the strike eventuate, so far as the musical end of the affair is concerned, the only houses affected would be the Fox, Mastbaum and Earle and whatever neighborhood theatres run stage shows. At the musicians meeting today it was announced that an amicable settlement had been made between the Carman, independent, and the Friehoffer interests, controlling several neighborhood houses.

The musicians are demanding a renewal of all contracts on the same basis as last year, with the big movie operators employing the same number of musicians for the coming year.

Projection School Favored By St. Louis Operators

St. Louis—Better projection is the aim of a projectionists' school being conducted here. Attendance is purely voluntary, but practically the entire membership of the union has taken advantage of the weekly meetings.

Milwaukee Seeks to License Operators

Milwaukee—Municipal licensing of projectionists is proposed in an ordinance here. At present Wisconsin operators are licensed only by the state.

Para. Invading Gouverneur

Gouverneur, N. Y.—Paramount had a representative here recently inspecting sites for the erection of a theatre. In times past Gouverneur had three theatres, but now has but one.

Changing Thrice Weekly

Hamilton, O.—The Rialto, in an effort to stimulate patronage during the excessive heat, is changing programs three times weekly, instead of twice as heretofore.

Gets St. Paul House

St. Paul—George Granstrum has taken over lease of the Hamline Midway from Henry Greene.

The Syllabic One Cat-e-gor-i-cal-ly Denies Everything

Just think of it, mates, some mugs have got us wrong, figuring Empeenews has a bone to pick with Six-Syllable Sim-mons, the choice for president on the regular AMPA ticket. Far be it from this publication to twit the practically certain next president, as witness this official communique from the old kid himself:

"Sir:

"My chief attention-caller has called my attention to the story in Motion Picture News about my playing prima donna to a bunch of AMPA chorus men.

"Poof! Tish! and a couple of derisive shrugs! What a gross distortion of my lucid monolog! And, what a crass chronicler your representative is! Apparently it meant nothing to him that when he accosted me I was humming the opening bars of Rachmaninoff's Prelude in G—*allegro con brio.*

"And the joke about my having an inaugular address in type is no laughing matter. In the first place there is no printer east of the Mississippi boasting a font of type adequate to the syllabic exigencies thereof. In the second place there is no inaugural address in the first place. Now, you can all go and slap a flounder.

"I give a most disdainful snap of the fingers to your sleuth hounds. I invoke all the prophets in the scroll to witness the gargantuan asthma of their minds, the moral dyspepsia of their humor and the dandruff on their lapels.

"I return to a more profitable pre-occupation with the andante movement of Debussy's "Apres Midi Avec d'une Faune."

AMPA-thetically yours,

Mike Simmons"

Baltimore Theatres on Standard Time Basis

Baltimore — The Rivoli, managed by Frank Price, Jr., goes on standard time Saturday, reopening with "Hell's Angels." Price has discarded daylight time for his theatre because all other picture houses in the city are on standard time. Prior to closing for renovations and the installation of the dual unit Typhoon cooling plant, Price ran the playhouse on daylight time. Practically all the city is on daylight time and the matter will be settled once and for all at the polls this November at the general election, for the question is on the ballots.

Publix in Deal with Mascot in New England

Boston—Hollywood Films, handling Mascot product in this territory, has sold "The Lone Defender," new Rin-Tin-Tin serial, to 40 Publix houses in England. The serial is the first of a series of three all-talkers which Nat Levine will make for the independent market in 1930-31. "Phantom of the West" and "King of the Wild," the latter a wild animal yarn, complete the trio.

A Long Shot

New York, with its tremendous population of 7,000,000, has only 668 theatres—one for every 10,569 inhabitants, according to Frank Wilstach of the Hays office, who has just completed a survey which divides the Metropolitan theatre map as follows:

Brooklyn	**272**
Manhattan	**221**
Bronx	**85**
Queens	**71**
Richmond	**18**
Total	**668**

Warners and F. N. Can Bookers' Aids

Chicago—In an economy move inaugurated this week at the Warner and First National exchanges here, all assistant bookers are dispensed with. The policy affects four assistant bookers and Charles Fanning, a First National booker here for the past nine years.

Percy Barr, First National salesman, was named this week to succeed Harry Neil as district Vitaphone sales manager. Neil has been appointed Indianapolis branch manager for Warners.

Morning Matinee Is Bid for Kid Trade

Commencing Saturday, RKO's 86th St., New York, will inaugurate its new fall season with an "Early Bird" morning matinee daily excepting Sunday. Doors will open at 10:30 A. M. and the show will begin at 11. In addition to seeing the regular vaudeville show and screen entertainment, at a reduced price, patrons of the "Early Bird" matinee will also enjoy added screen presentations of comedies, shorts and features.

24 in Manhattan Chain As Two More Are Opened

Remodeled, redecorated and refurnished throughout, the Second Ave., Second Ave., and Second St., New York, is being reopened Friday by Manhattan Playhouses. It will be the 23rd house in the company's chain with the 24th, the Cosmo, 116th St., near Third Ave., scheduled to open Saturday after complete overhauling.

DeForest on Coast to Open Phonofilm Plant

Hollywood—Dr. Lee DeForest and M. A. Schlesinger, General Talking Pictures chief, are here in search of a site upon which will be erected a new Phonofilm studio. The pair will offer Phonofilm licenses to independent producers.

Rivkin Working With Selig at Tiffany

Joe Rivkin has joined Al Selig's publicity-exploitation staff at Tiffany. Rivkin, well known in Eastern press agent circles, resigned recently as exploitation director for Pathe.

Greater Talkie Season Helps B.O. On West Coast

Los Angeles—With theatres here, at San Francisco, Seattle and Portland co-operating and all Fox West Coast houses participating, Greater Talkie Season is being observed throughout Pacific Coast states. Box offices are reflecting the extensive compaign waged.

The Greater Talkie Season, an outgrowth of Greater Movie Season, is being continued as an annual August event on the Coast, although exhibitors in most other sections of the country abandoned the new season observance several years ago.

Chain and independent theatres in Coast cities are joining hands to put over the Greater Talkie Season in a big way, stressing the strides made during the year in pictures and theatre equipment. Civic and business organizations are helping put over the event. Theatres throughout the Coast states are in holiday dress for the observance.

Fox New York Houses to Celebrate New Season

Greater Talkie Season starts Friday night in the 17 Fox theatres of upper Manhattan and the Bronx, with simultaneous reopening of six theatres of the circuit. These are the Riverside, Audobon, Valentine, Manhattan, Crotona and U. S., all of which have undergone extensive alterations.

London, Ont., Royal Is Reopened with Sound

London, Ont.—Competition will be further increased here Sept. 5 when Famous Players Canadian Corp. opens the Royal as a talker house. "All Quiet on the Western Front" will be the feature. Loew's recently reopened with a straight picture policy, after overhauling.

38 Names on Roster

Hollywood—The number of contracts being signed by Educational brings the list of players lined up for starring or featured roles in comedies to 38, while the roster of writers now totals 11. Five directors are devoting themselves exclusively to company comedies.

Niblo Out of M. G. M.?

Hollywood—Fred Niblo, who has been with M-G-M since that company was formed, finished there last week and no new agreement has been signed. Niblo's latest talker was "Way Out West." The director was noted for "Ben Hur," a silent picture which he directed some years ago.

Former Showman Dies

Boston—David Murdock, who sold the Needham, now renamed the Paramount, at Needham, Mass., to Publix and who went abroad for a vacation, died in Scotland, according to word received in Boston this week.

Canadian Officials Continue Probe of Paramount Purchase of Famous Chain

Sic Transit Gloria!

Hollywood—Grauman's Egyptian is swinging into its second week as a neighborhood house. Prices have been cut from 65 to 50 cents and the stage band, which has been a regular feature at the theatre, dropped.

The Egyptian now gets second choice of second run pictures in Hollywood, but Pantages gets the break for weekly changes along Hollywood Boulevard.

Film to Carry On, but What a Bloody Change

Trenton, Ont.—"Carry On, Sergeant" is to have another stab at Canadian theatres, but this time it will be in new dress, for the picture is undergoing a major operation at the Ontario government studio, under supervision of G. W. Brownridge, who has just completed 26 scenics for the provincial government.

The feature was produced by Canadian International Films, Toronto, now defunct, just before the talking picture wave struck the continent, and it was practically stillborn in so far as Canadians who had invested in the venture were concerned. The guiding light behind the project was Col. W. F. Clarke. The original film was directed by Bruce Bairnsfather.

With a great blare about Canada's war film epic, "Carry On, Sergeant" had its world premiere at the Regent, Toronto, but it proved an immediate failure and was put on the shelf after two or three other engagements.

Nothing much will be left of the original feature in the present revamping as it will have a new title, new theme and dialogue with sound effects. "Carry On, Sergeant" was silent, of course, and the promoters ignored the advent of talking pictures, which was one of many reasons why the feature flopped. Incidentally, the company took some two years to make it.

Rogers' Next Set

Hollywood—Charles "Buddy" Rogers' next talker to follow the one going into production this week will be a comedy western, at present titled "The Lone Rider of the Mojave." Adaptation and dialogue are by Joseph Mankiewicz and Andrew Bennison. Mankiewicz is at present working on Jack Oakie's next picture, a talker remake of "Merton of the Movies."

Bess Lonergan Sails

London—Elizabeth Lonergan, American correspondent for "Kinematograph Weekly," sailed Thursday for New York. She has been spending the summer in England on a combination business and pleasure trip.

Premier Bennett to Get Data On Deal and to Decide on Course of Action

Ottawa—Proposed probe of the Paramount-Famous Players Canadian Corp. deal has not been dropped and the government's course of action is to be determined upon by Premier R. B. Bennett.

F. A. McGregor, registrar under the Combines Act, "has assembled considerable data on the question which he is waiting to lay before the prime minister for his consideration and decision whether or not an official inquiry will be instituted in the public interest."

Premier Raised Issue

As leader of the opposition in the last Parliament, Premier Bennett brought up the Famous Players sale in the House of Commons, Ottawa, in May. The sweeping victory by the Conservative party in the Federal elections in July made him prime minister with a clear working majority in the house.

It was pointed out in a statement by McGregor that there has been wide protest in Canada against the recent reported action of the new Publix owners in banning legitimate drama shows from practically all theatres in the Famous Players chain. It is declared that, if the inquiry is held, the company may be required to show that stage productions were operated at a loss "or else the banning of these shows might be termed detrimental to the public interest and a combine in restraint of fair competition.

"Theatre conditions under present film booking contracts were also touched upon and it is suggested that the department of labor would look into this angle of the situation with particular attention being given to the effect on independent exhibitors. The next session of Parliament is scheduled to open late in September."

Resorters See Pictures Hot From Studios

Oak Bluffs, Mass.—Theatregoers who expect to leave pictures behind when they come to this resort find themselves agreeably surprised, for not only are there two cinema houses here, but many of the pictures are shown far in advance of city premieres.

This is true all along the Cape, where the demi-tasse "palaces," many of them dingy and nondescript, nevertheless flaunt such attractions as "Romance," "For the Defense," "Queen High" and other features hot from Hollywood. The admission price usually is 50 cents and but two performances a day are given, in the afternoon and evening.

Theatres Safe

Cincinnati—Inspection by the board of health here shows that film houses in the city and vicinity are safe in so far as ventilation and temperature are concerned. City authorities ordered the inspection as result of continued hot weather and drought. The report indicates that houses having air-cooling methods sought to have the air inside at about 80 degrees.

Philly's Indigo Laws Receive Judicial Swat

Philadelphia — Philadelphia's anticipated "open Sunday" moved another step forward with a decree this week by Judge Edwin O. Lewis that Sunday amateur baseball was legal and that "passing the hat" was within the law.

Sunday amateur baseball has been permitted for some seasons, but any attempt at a collection brought the interference of the police. The question came to a head three weeks ago when the Passon Baseball Club attempted a test case by passing the hat in the presence of Judge Lewis and police spectators. The managers of the two clubs and the umpire were arrested and sentenced to 30 days for violation, not of the blue laws, as was anticipated, but for disorderly conduct, though many witnesses testified that the proceedings of the game were most orderly. The sentences were appealed, at which time Judge Lewis handed down his decision on the "passing the hat" question. Last Sunday, several thousand people attended various independent games throughout the city which were played without interference.

The New Jersey farmers have added their squawk to the blue laws situation, having protested against police interference against selling their produce at the Dock Street wharves before midnight. An indignation meeting was held at Gloucester Monday night under the direction of George Lamb, Gloucester County farm agent, and State Senator Francis B. Davis, where the protest was duly forwarded to Director Schofield. Davis led a delegation of Jersey farmers to City Hall two weeks ago and won a concession from Police Superintendent Mills to unload their produce at 7 P. M. Sundays, but they were still prohibited from selling before midnight.

Youthful Playwright

Hollywood—Jane Hinton, 21-year-old playwright, has written a play, "The Devil Was Sick," which Warners will produce with Claudia Dell and Grant Withers in the leading roles.

Text of Decree That Ended Anti-Trust Suit in L. A.

(*Continued from page 23*)

torneys, Messrs. Newlin & Ashburn and Allen W. Ashburn, and having consented in open court to the making and entry of this decree, before any testimony whatever having been taken, now, on motion of Samuel W. McNabb, Esq., United States Attorney, John H. Amen, Esq., and Albert J. Law, Esq., of counsel for the petitioner, and after due consideration;

IT IS ORDERED, ADJUDGED AND DECREED AS FOLLOWS:

The term "affiliated exhibitors" as used herein shall include all persons, firms, partnerships and / or corporations which are engaged directly or indirectly in the exhibition of motion pictures at theatres owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

The term "unaffiliated exhibitors" as used herein shall include all persons, firms, partnerships and / or corporations which are engaged in the exhibition of motion picture films at theatres which are not owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

1. That the court has jurisdiction of the subject-matter hereof and of all persons and parties hereto and that the petition states a cause of action against the defendants under the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman Anti-Trust Act.

2. That the combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films as described in the petition herein is hereby declared illegal and in violation of the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman Anti-Trust Act.

3. That the defendants and each of them, and each and all of the respective officers and directors of the corporate defendants and each and all of the respective agents, servants, employees and all persons acting or claiming to act on behalf of the defendants or any of them, be and they hereby are perpetually enjoined and restrained from carrying out, directly or indirectly, by any means whatsoever, the conspiracy described in Paragraph VI of the petition herein, and from entering into or carrying out, directly or indirectly, such conspiracy.

4. That the defendants, their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them or any of them be enjoined from collusively, collectively or by concert or agreement—

a. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit in competition with exhibitions thereof by said defendant, Fox West Coast Theatre; and

c. Excluding or attempting to exclude from the aforesaid interstate trade and commerce in motion picture films all said unaffiliated exhibitors who—

(1) Exhibit two feature motion pictures on one program;

(2) Donate gifts or premiums to patrons.

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant, Fox West Coast Theatres, in the City of Los Angeles, California, and in other cities and towns in the southern half of California.

5. That the defendant, Fox West Coast Theatres, its officers, agents, servants, employees, and all persons acting or claiming to act on behalf of it, or them, or any of them, be enjoined from coercing or compelling said distributors, their officers, agents or employees, with the intent, for the purpose, or calculated to have the effect of causing them—

a. To exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second-run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. To exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant, Fox West Coast Theatres, and

c. To exclude from the aforesaid interstate trade commerce in motion picture films all said unaffiliated exhibitors who—

(1) Exhibit two feature motion pictures on one program, and

(2) Donate gifts or premiums to patrons;

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant, Fox West Coast Theatres, in the City of Los Angeles, California, and in other cities and towns in the southern half of California;

e. Giving or attempting to give defendant, Fox West Coast Theatres, the right to select and contract for motion picture films to be exhibited at the theatres maintained and operated by it, or at theatres in behalf of which it contracs for motion picture films, before negotiations are entered into for film contracts with unaffiliated exhibitors; and

f. Entering or attempting to enter into film contracts whereby defendant, Fox West Coast Theatres, is given the right to select for exhibition a certain number of motion picture films from the annual product of certain of said distributors to be selected by Fox West Coast Theatres, from time to time during the season for the purpose and with the effect of preventing unaffiliated exhibitors competing with Fox West Coast Theatres from contracting for and securing any of the product of those exhibitors immediately after the release thereof because of the requirement that the distributors not contract with any other exhibitor until Fox West Coast Theatres had made its selection.

Nothing in either of the foregoing subdivisions e and f of this paragraph 5 shall be construed as preventing the defendant distributors acting separately from entering into contracts with the defendant, Fox West Coast Theatres, for motion picture films to be exhibited at theatres maintained and operated by or at theatres for which Fox West Coast Theatres contracts for motion picture films, or from permitting Fox West Coast Theatres from selecting for exhibition a certain number of motion picture films from the annual product of such distributors, or any of them, from time to time, before said distributors or some of them enter into negotiations on contracts with unaffiliated exhibitors for, or permit unaffiliated exhibitors to select, motion picture films from time to time for exhibition purposes, nor as preventing Fox West Coast Theatres from entering into contracts for or making selections or motion picture films for exhibition purposes before the time when unaffiliated exhibitors, or some of them, have entered into such contracts or made such selections.

6. That the defendants and their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them are enjoined from taking concerted and agreed action to prepare, publish, adopt, attempt to enforce, or enforcing any uniform plan, system or schedule of zoning and/or clearance with the intent or for the purpose of unreasonably—

a. Excluding said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California.

b. Excluding said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant, Fox West Coast Theatres;

c. Giving certain designated motion picture theatres operated by said defendant, Fox West Coast Theatres an arbitrary and unreasonable protection over competing theatres operated by unaffiliated exhibitors; and

d. Giving motion picture theatre operated by said defendant, Fox West Coast Theatres, an arbitrary and unreasonable clearance over motion picture theatres operated by unaffiliated exhibitors.

Nothing in this paragraph 6 containcd shall be construed as prohibiting Fox West Coast Theatres from negotiating for or entering into any lawful contract for motion picture films for exhibition purposes with any distributor separately.

7. That nothing in this decree contained shall be construed to declare a classification of theatres according to the method described in the petition as first, second, third or subsequent run or runs theatres, or such other reasonable classification as may hereafter from time to time be in use in the motion picture industry or zoning of such theatres or clearance and/or protection of motion picture films for exhibition purposes as between theatres, including clearances and/or protection according to runs or price of admission, to be illegal as such or in violation of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce" commonly known as "Sherman Anti-Trust Act," or as prohibiting any defendant from selecting its own customers and bargaining with them in accordance with law, or any affiliated exhibitor from exhibiting at any time its own films in theatres owned or controlled by it.

8. That the terms of this decree shall be binding upon and shall extend to each and every one of the successors in interest of any or all of the defendants herein.

9. For the purpose of this decree in case any defendant is owned directly or indirectly by another defendant, the two defendants, shall, so long as such relationship continue, be deemed one defendant.

10. That jurisdiction of this cause be and it hereby is retained for the following purposes:

a. Enforcing this decree;

b. Enabling the plaintiff to apply to this court for a modification, but not for any enlargement, of any of the provisions of this decree; and

c. Enabling the defendants or any of them to apply to this court for modification, but not for enlargement, of any of the provisions of this decree on the ground that the same have become inappropriate or unnecessary.

Any application by any party hereto under the foregoing subdivisions, a, b and c of this paragraph 10 shall be made in open court upon notice to all of the parties hereto, and any of the parties hereto, upon such application, shall have the right and privilege of requiring the production of witnesses upon whose testimony such application is sought or opposed, and of examining and cross-examining such witnesses in accordance with the rules of the Court.

DONE in Open Court, this 21st day of August, 1930.

SGD *GEO. COSGRAVE*
District Judge.

Victory for All Seen In Consent Decree

(*Continued from page 23*)

recognition of its right to demand and receive "reasonable" protection, and in protection against the triple damage civil suits by independents which were regarded as practically certain to follow, if the Government won the case.

What Distributors Gain

Distributors gain a victory in the recognition of their right to select their own customers and "bargain with them in accordance with law," and at any time to show their films in their own or affiliated theatres. They also win protection against any intimidation in connection with unreasonable protection demands.

Independents win protection against "unreasonable and discriminatory" protection; unfair buying and exhibition restraints by the defendants, and the right to double-feature shows and to donate gifts or premiums.

The Government finds victory in the injunction which "restrains the defendants from every illegal practice charged in the indictment."

Suit Launched by United States in 1929

(*Continued from page 23*)

showing by independents was unprofitable, it was charged.

Practices complained of were abandoned, according to Acting Attorney General John Lord O'Brian, and agreements of a more satisfactory character entered into voluntarily between independents and the defendants. He says the settlement and the course of action taken by the Government were commended by the trial judge "because of the protection afforded independent exhibitors of southern California through the injunctive features of the new decree."

Coast Decree to Spread "Reasonable" Zoning

(*Continued from page 23*)

atre to demand protection over a subsequent run, the difficulty having been extended clearance demands, which, in many instances have assumed unreasonable proportions.

The decree, therefore, will clear the way to a degree for distributors not in sympathy with excessive clearance to co-operate more closely with independents in the drafting of satisfactory schedules, it is believed.

Protection Writ Lists 4 "Dont's"

(*Continued from page 23*)

ture productions on one program or who may desire to donate gifts or premiums to their patrons in connection with any motion picture performance.

4. From enforcing or attempting to enforce clearance schedules providing for *unreasonable* or *discriminatory* protection.

Cruze, Johnson, Whale, Carr on Tiffany Units

Unit system of production is being adopted by Tiffany in its plans for 42 features and 62 short subjects for 1930-31, details of which have been completed by Grant L. Cook, executive vice-president. James Cruze is to make ten pictures for the company, James Whale, one, Emory Johnson, one, and Trem Carr a series of westerns, while the remainder will be made by Phil Goldstone, chief studio executive, and by Al Rogell, company producer.

Following is the complete list of Tiffany product for 1930-31:

Big Ten Super-Productions:

"The Third Alarm," directed by Emory Johnson and featuring James Hall, Anita Louise, Jean Hersholt, Paul Hurst, Hobart Bosworth, Yola D'Avril and Blanche Frederici.

"Circus Parade" (subject to change), by Jim Tully. A James Cruze super-production directed by Cruze.

"Aloha Oe," a story of Hawaii, directed by Al Rogell.

"A Girl of the Limberlost," by Gene Stratton-Porter.

"Leftover Ladies," by Ursula Parrott, author of "Ex-Wife" and "Strangers May Kiss."

"The Barbarian," a story of banditry and adventure in North China. Story by A. P. Younger; screen play by Harvey H. Gates; directed by Bert Glennon.

James Whale production, story and cast to be announced.

"Moran of the Lady Betty," from the novel by Frank Norris.

James Cruze production, story and cast to be announced.

"The Unpardonable Sin," from the story by Rupert Hughes.

Sixteen Special Features

"Extravagance," with June Collyer, Lloyd Hughes, Owen Moore, Dorothy Christy, Jameson Thomas and Gwen Lee.

"She Got What She Wanted," from the Broadway stage production by Edward Rosner. A James Cruze production, supervised by Cruze.

"Caught Cheating," with George Sidney and Charlie Murray.

"Steel," a story of the steel industry.

"The Drums of Jeopardy," by Harold MacGrath.

"Lasca," taken from the poem of the old Southwest, by Frank Desprez.

James Cruze production, story and cast to be announced.

"The Single Sin," a society drama.

"The Beloved Enemy," by Ferdinand Schumann-Heink. A story of the American Army of Occupation in Germany. An Al Rogell production, directed by Al Rogell.

"The Keeper of the Bees," from the novel by Gene Stratton-Porter.

"Wild Youth," a story of the jazz age.

"Hi-Jack," a story of one of America's greatest outdoor sports.

An Al Rogell production and two Cruze productions, the stories and casts of which are to be announced.

12 Westerns Listed

Six westerns, starring Bob Steele, are on the program. They are: "Near the Rainbow's End," "The Ridin' Fool," "Oklahoma Cyclone," "The Sunrise Trail," "Headin' North" and "The Land of Missing Men."

Six western productions will star Rex Lease. They are: "Lawley Valley," "Thundering Hoofs," "The Fighting Grin," "The Utah Kid," "Branded Men" and "Blazing Guns."

Six outdoor action melodramas: "The Lure of the Yukon," "Roaring Barrier," "The Danger Signal," "The Arctic Patrol," "The Ojibway" and "The Ghost Ship."

Short subjects to be released are:

Twenty-six one-reel, "The Voice of Hollywood—Station S-T-A-R."

Six two-reel, H. C. Witwer's "Classics in Slang," starring Paul Hurst and Port Kelton.

Six two-reel Tiffany Chimps, all-talking monkey comedies.

Six one-reel musical fantasies.

Three one-reel and three two-reel Forbes Randolph's Kentucky Jubilee Singers.

Six one-reel Color Symphonies, Technicolor subjects.

Six one-reel Rolling Stones Series, multicolor travel subjects.

"U" Party Nov. 1

Second annual dinner dance of the Universal Club will be held Nov. 1 at the Hotel Astor, New York. The grand ballroom will be transformed to represent the steamer "Morro Castle."

Regusted



Both members of the Fresh Air Taxicab Corpulation seem to be that way. One of the first stills of the Amos 'n' Andy production, "Check and Double Check," to reach New York.

Five Baltimore First Runs Open

Baltimore—Five first-run theatres will reopen their doors for the new season soon—the Little, Auditorium, Palace, Hippodrome and Rivoli.

The Auditorium, managed by Fred C. Schanberger, Jr., reopened August 29 with Al Jolson in "Big Boy" with admission at $1.50 top at night. It is planned to show it later at Warners' Metropolitan Uptown for the popular-priced showing. "Hell's Angels" will go into the Auditorium later in the season.

The Little, operated by Moviegraphs, Inc., of Maryland, affiliated with the same company of New York, reopens Sept. 1 under the management of Herman G. Weinberg, who piloted the house last season.

Nat Keene will manage the affairs of the Hippodrome again this year with Roger Hurlock, who acted as his publicity man last season, promoted to be his assistant, to have charge of publicity also. Tabloid musical shows with talking pictures will prevail. It opens August 30.

Bert Smith has returned to Baltimore and opens the old burlesque house, the Palace, on Aug. 30, under the backing of John Jemon, of New York, it is said. He will offer his tabloid musicals with talking pictures, as the house has been wired. Joe Battersby will handle publicity.

The Rivoli will reopen under the management of Frank Price, Jr. "Hell's Island" is to be the opening attraction. This house has been generally overhauled. Columbia and Pathe pictures have been signed for the season.

Three Birthdays

Chicago—Three neighborhood theatres here are observing "birthdays" this week. The Senate (Publix-B. & K.) is celebrating a tenth anniversary; the Tower (Publix-B. & K.) its fifth anniversary and the Ramova (Indie) its first. All three houses invited patrons to cut a piece of cake and the Ramova, with the customary profligacy of youth, also ladeled out ice cream. The mammoth birthday cakes, candles and all, are established in the lobbies

Spoor Reenters Production with New Inventions

George K. Spoor, pioneer producer and head of Essanay Pictures, Inc., is to reenter the field of production in January after a lapse of many years, during which he has devoted his time to developing a three-dimensional camera and projector and the "Intersound" device, by which sound is engraved on the edge of the film. Both innovations have reached "the point of perfection," he told a Motion Picture News representative in New York, and he predicted that they would "revive the industry."

Spoor declined to give details of his production plans, beyond that he contemplated making four pictures during 1931. They will be outdoor productions chiefly, he said, because his "Natural Vision" camera, which he says gives a stereoscopic perspective, has a focus range of 25 miles and the outdoors therefore constitute better backgrounds. He will utilize his Chicago studio, where Charles Chaplin and other stars made their film debut, for interiors. Although he has plenty of story material, he asserted that he had not as yet signed up players or a technical staff.

In addition to making his own productions, Spoor will license his equipment to any producer. One picture, "Danger Lights," a railroad melodrama, has already been made by RKO with the "Natural Vision" camera and will have its premiere in Chicago next month. It was shot on 63mm. stock, with the sound recorded on a separate film. Perfect synchrony between the two can be obtained on the projector devised by Spoor and P. John Berggren, the producer declared. "Danger Lights" was also shot on standard film. After playing RKO houses, the wide film will be available to other theatres.

The cost of "Intersound" recording will be one-twentieth that of any other process, Spoor asserted.

"I'm told that the present type of sound track will wear out after running the picture 110 to 125 times," he added. "We have run the 'Intersound' through a projector 6,000 times without any perceptible wear and believe that it will reach 10,000."

Spoor is now preparing his Chicago studio for the resumption of production.

Unreasonable Jealousy, Basquette Case Charge

Hollywood—It was a case of "unreasonable jealousy," Peverell Marley, cameraman, charges in his suit for divorce from Lina Basquette, former wife of the late Sam Warner. She was jealous of his friends and even threatened to slap the face of one woman with whom he was dancing, Marley charges. Miss Basquette recently provided front page copy by a suicide attempt.

Trop Handles Scenics

J. D. Trop has arranged for the distribution of a new series of one-reel novelty scenics, synchronized both on film and disc, known as "Masterpieces of Nature."

Clarke Reports Improvement in Fox Finances

Improvement of the financial condition of Fox Film is indicated in the detailed report for the first six months of this year, as made public by President Harley L. Clarke. It shows current assets of $30,444,121 on June 30 and current liabilities of $12,229,-245.

At the end of 1929 current assets were $23,408,565 and current liabilities $46,101,-586. Cash at the end of June was $6,965,126, compared with $2,492,600 at the close of 1929. Accounts receivable on June 30 were $3,564,633 and inventories, otherwise referred to as unamortized costs, aggregated $19,914,362.

Supplementing the earnings statement for the first 26 weeks of 1930 are figures made public by Mr. Clarke in connection with the Fox Film's interest in Loew's Inc. Its holdings of 660,900 shares of common stock of Loew's Inc. represent an equity of about 48 per cent in the earnings of Loew's. Such equity for the first 26 weeks of 1930 approximated $3,304,500, or a gain of more than $2,800,000 over the income actually reported by Fox Film Corp. from such holdings. This would be equivalent to additional earnings of $1.11 a common share of Fox Film.

Robbins Exploiting New Fall Catalogue

Simultaneous with the release of several M-G-M productions, Robbins Music Corp. has begun exploitation on a number of songs which include "Go Home and Tell Your Mother," "I'm Learning A Lot From You," "I'm Doin' That Thing," and "One More Waltz," written by Jimmy McHugh and Dorothy Fields for "Love In the Rough," "Just a Little Closer," by Howard Johnson and Joe Meyer, sung by William Haines in "Remote Control," "Sing A Song to the Stars," from "Way Out West" and "Sing a Happy Little Thing" from Buster Keaton's "Dough Boys," a song that is reported to be another "Singin' In the Rain."

Al Skinner, for the past two years Detroit manager for this firm, has been recalled to New York to assume charge of the band and orchestra department succeeding Frank Kelton. Al is a brother of Frank Skinner, arranger.

Treacy in Series of Eight "U" 2-Reelers

Hollywood — Emerson Treacy, stage player, is now working in "A Day to Live," the first of a series of talking two-reelers which he will make for Universal. Albert Kelly is directing under supervision of Sam Freedman.

Browning to Make "Dracula"

Hollywood—Tod Browning is to direct "Dracula," recently acquired by Universal.

Un-Common "Clay"

Fox's "Common Clay" this week winds up a four-week run at the Roxy, New York, with a total box-office take nearing the $465,000 line, a sensational figure considering weather and usual seasonal depression. The first week started off at $108,367, climbing to $120,233 and then to $123,746 in the third week. Up to Thursday of the final week, more than $95,000 had been grossed.

Suit on "Unborn Child" by Ross Not Yet Settled

Suit brought in District Court at Minneapolis by Mark Ross for return of his $15,-000 deposit on "Her Unborn Child" from Windsor Pictures has not been won by Ross, as stated last week, according to Harry G. Kosch, Windsor attorney.

"In the action brought by Mr. Ross," Kosch writes in a letter to Motion Picture News "a demurrer was interposed, which merely judged the sufficiency of the complaint and the decision of the judge merely means that the complaint sets forth a cause of action. There was no determination and there could be none as to the merits of the action. The decision merely meant that Windsor has to interpose an action and then the action will proceed to trial."

Ross claims the contract was abrogated when he says Windsor refused to become party to a suit against Publix for alleged violation of the copyright law and for other obligations, for which he asks $5,300. His contract is said to have specified he is to hold 55 per cent of the gross until his deposit was returned. He has collected $7,-200 and is suing for the balance.

Keith-Albee Nets $60,597 in 6 Mos.

Net earnings of $60,597 for the six months ended June 30 are reported by Keith-Albee-Orpheum Corp. and subsidiary companies. The figure represents income after taxes and charges, but before deduction of subsidiary preferred dividends, and compares with a net loss of $446,274 for corresponding period in 1929.

Consolidated income account for K-A-O and its affiliations for the six months of 1930 and 1929 follows:

	1930	1929
Loss from operations	$17,412	$987,619
Other income	78,009	541,345
Net profit	$60,597	*$446,274

*Loss.

Boost Attendance

Attendance at AMPA meetings is being boosted since the association changed its weekly luncheon headquarters to the Dixie, 42nd and 43d Sts., west of Broadway. The newspaper and outdoor billing committees reported at Thursday's session.

Columbia Hits Stride; Revenue Nearly Doubled

While some distributors have been squawking about poor business, Columbia during the fiscal year which ended June 28, 1930, sailed along to a new record net of $1,029,958, nearly doubling earnings of the previous year, when the take was $551,822. This year's earnings equal $6.22 earned on 150,063 no-par common shares, while last year $4.77 a share was earned on 100,063 shares then outstanding. On the basis of present capitalization, last year's net was $3.18 a common share.

The balance sheet shows current assets of $4,098,953, as against current liabilities of $1,168,588 and cash of $516,291. And the company for the coming season is set for its entire product in all Radio-Keith-Orpheum houses.

Levine Returns from L. A., First of 3 Serials Ready

Nat Levine, president of Mascot Pictures, is back in New York from Hollywood, where he produced "Lone Defender," first in a series of three all-talking serials which his company plans for 1930-31. Levine returns to the Coast shortly to place the second serial in work.

Distribution deals for the serial group have already been closed by Levine with Capital Film, New York; Hollywood Films, Boston; Premier Pictures, St. Louis; All Star Features, San Francisco and Los Angeles; Fischer Film, Cincinnati and Cleveland; Standard Film, Buffalo and Albany; Graphic Exchanges, Detroit; Affiliated Producers, Atlanta; P. C. Hurst, Seattle; Midwest Film, Kansas City; B. N. Judell, Chicago and Indianapolis; and Midwest Film, Milwaukee.

Harvey Starts Art Service

George W. Harvey, formerly head of Pathe publicity and advertising and recently with Warners, has established an advertising art service at 1674 Broadway, New York. Herb Jaediker and other artists are associated with him. Harvey also is representing McKellar & Platt, advertising typographers, offering a practical service to advertisers, backed by his 15 years of experience in the field of advertising and publicity.

More Runs Set

"Top Speed" will probably follow "The Dawn Patrol" at the Winter Garden. Another New York run set by the Warners is "Kismet," Otis Skinner's first talker," which is now scheduled to follow "Moby Dick" at the Hollywood. Dates depend upon how long the pictures current at those houses hold up.

Pathe Starts Two Shorts

Hollywood—Two short comedies are scheduled to go into production at the Pathe studios next week. Daphne Pollard will start "Breakfast in Bed," the first of her new series of 12 and Bob Carney and Si Wills will get under way with "Under the Cock-Eyed Moon."

• Stop Us If We're Wrong •

WE HOPE that young Thalberg won't be a chip off the old block. Just imagine the old man sitting outside the nursery waiting for a couple of hours while Junior is in conference. . . . A New Englander who once occupied the White House names motion pictures as one of the three factors that have improved the condition of the people. Which won't improve the temper of a lot of crack-brained reformers. . . . Now that the cool weather has turned the red ink black, exhibitors don't feel so blue any more.

George K. Spoor, the "Ess" of Essanay, in New York for a few days, opined that things are so quiet in the Windy City now that the hardy inhabitants of that burg no longer carry revolvers. He didn't say whether they carry anything else on the hip. . . . Oscar Hanson, Tiffany sales mogul, gags that they won't make any more baby Austins because they've discovered a new Dodge. Don't blame Oscar. He's been mixing with those Allied boys.

Our old sidekick, L. O. (Sea Lion) Lukan, who has been taking things easy at his mountain ranch since leaving First National, is back in the business with both feet (and they are feet) as president and general manager of Farwest Theatres, which has eight suburban houses in Seattle. . . . Empeynews was honored by a visit from Miss Jean La Roe, publicity director for the five Neth theatres in Columbus, O., and a member of the Managers' Round Table Club. Come again.

"'Boop-a-Doop Girl' Bursts Into Real Tears at Idea of Handing Back $50,000," states a headline about Helen Kane. Money talks, but not baby talk. . . . A Parisian has been jailed for destroying posters advertising the picture "Seduction." He was probably a naughty postcard vender kicking against competition. . . . The electrics on the Gaiety hail "Hell's Angels" this wise: "At Last! The First Complete Picture!" Meaning, "At Last! It's Completed!"

Fred G. Sliter, via a swell folder, "announces the formal opening of the new Educational exchange and the home of Educational pictures" at 57 Church St., Boston. Which reminds us. Ask us to tell you the story about Fred and the cuspidor. . . . Mary Pickford breaks into print in the Satevepost with an article on "Ambassadors," high brow for the films. That automatically makes Will Hays Secretary of State.

Norman Pearce, free lance radio announcer who styles himself "The Poet of the Air," mounted the marquee of the New York Strand and started on a 56-hour talking endurance stunt. The police decided that he was carrying the talker craze much too far and pinched him for blocking traffic. . . . England has banned the stage play, "The Last Mile," as "too tense." Now, if it had been titled "The Last Smile" the British might have "gotten" it. Yes, that's a bum pun.

James A. (Traveltalks) FitzPatrick is one of the Seven-twenty-niners who believes in getting down to the office early. It's a habit acquired in the days when it took half an hour to push through the mob of curb bookers. . . . Paula Gould, veteran publicist, is enthusiastic over the strides being made by Ilka Chase on the Paramount Long Island lot. . . . United Artists is still receiving requests for Valentino photos, although it's four years this Saturday that the star passed away.

The massed brain power of the staff has given birth to a new batch of synonyms for miniature golf and "golfers," to wit: Pill Plains, Pasture Pool, Immature Golf, Dot Ditches, Tiny Turfs, Dinky Links, Dwarf Dubbers, Scotch Meadows, Abbreviated Acres, Tiny Toms, Course-ettes, Thimble Courses, "Missing" Links, Diminutive Ditches, Golfies, Lilliputian Lots, Divot Diggers, Gall-f Courses and Marble Movers. (To be continued—if we do not meet an untimely end.)

Announcement is made of the engagement of Margaret de Mille, daughter of William C. de Mille and niece of Cecil B. De Mille, to Bernard P. Fineman, producer. It is understood that Cecil will give her one of his prop bathrooms as a wedding present. . . . Peverell Marley, cameraman, has sued Lina Basquette for a divorce, charging that his wife was so jealous that she objected to his working with actresses. Just a bit "cranky," as it were.

Barney (Paramount Publicity) Hutchison wasted his vacation in the mountains writing trick post cards. . . . Ben Grimm hooked up with Columbia a few weeks ago, but he couldn't break himself of the habit of going to 730 Fifth Ave. every morning, so Universal hired him back again. He is now manager of sales promotion under Phil Reisman, general sales manager. Ben is a stable (not livery) resident of Rutherford, N. J.

Harold J. Fitzgerald, veteran showman, now has the Fox Chicago houses, as well as the Wisconsin string, under his jurisdiction. Harold is one of the boys who used to say, "There'll be a franchise everywhere," asleep or awake. . . . There's some kind of a subtle gag hidden in the Fox P. A.'s announcement that "'Stolen Thunder' is a story of an opera singer and a burglar." Hollywood could use a couple of burglars like that.

Norman Taurog, directing for Paramount in the east, invariably calls Ed Wynn "Madame," but he doesn't kiss his hand. . . . An excited reader has just called up to inform us that he's seen "Our Blushing Brides" and that he believes the word "talkies" should be changed to "undies." And he didn't talk under his breath, either. . . . Sam Sax asserts that the Tom Thumb golf course across the way from the Brooklyn Vitaphone studio will not interfere with production. In fact, he's thumbing his nose at it.

Mich-ael Sim-mons is conducting a terrific campaign for the AMPA presidency. His latest stunt is taking policemen for a ride. His motive is a secret. . . . Claudette Colbert is making a round-the-world tour, shooting daily with her portable motion picture camera. The completed picture is to be shown upon her return—but not to us. We'd rather look at Claudette. . . . Bill Le Baron, RKO production chief, is in New York for stories. Say, Bill, did you hear this one?

B. S. Moss' Colony, where Universal took it on the chin for so long using the house as a Broadway show window, will open with legit in November. . . . Al Ruben, insurance broker, is all a-thrill over the ride he had t'other day in the dirigible, Los Angeles, sailing over New York for some 11 hours. Wotta guy. . . . Incidentally, that Jack Holt automobile mishap had all the earmarks of a publicity gag, but wasn't.

Harry Rathner, formerly with Photocolor, has returned to the Main Stem with the first of a series of novelty shorts which he says is something new and a real novelty. . . . What producer recently went abroad under an assumed name? . . . Ilka Chase is having fun with a pet parrot given to her by a film man. It seems the bird tells plenty of stories.

Another Hope Shot



"Good night—an' remember—don't sleep in that uniform!"
—Life.

Depression? Blah! Better Pictures Boost Bway B. O.

Seasonal depression is the bunk if you have the pictures, as evidenced by many healthy performances along Broadway's main stem, where, aided by comparatively cool weather, box-office grosses mounted to high averages for current period. At the Roxy, one of the outstanding runs of the season was scored by Fox's "Common Clay," which closed after four weeks at this weekly-change house with a total gross intake of $449,755 (up to Thursday), a sensational figure considering the terrific heat wave which this picture had to buck in the early days of the run.

In this week's line-up, the new $2 pictures continued to hold up well, but most of them are still in the early stages and the Broadway box-office prophets refuse to hazard an opinion as to the possibilities of their continuing indefinitely. Howard Hughes' two "Hell's Angels" runs, now in their third week, remain complete sellouts. The Capitol was forced to five shows a day with the Garbo picture, "Romance." Greta usually plays to capacity at this house. United Artists' Wright story, "Eyes of the World," flopped heavily in the middle of its second week at the Rivoli. "Monte Carlo" succeeded on Thursday, following a dressed-up formal opening on Wednesday night.

Estimated takings for last week:

"THE BIG HOUSE" (M-G-M)

ASTOR — (1,120), 50c-75c-$1-$1.50-$2, 7 days, 9th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $20,790, a knockout gross.

"WAY OUT WEST" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, presentation "Radaelli" the tenor; comedy, ("Girl Shock"). **Gross:** $68,336, figure here near the low mark.

"HELL'S ANGELS" (Caddo-U.A.)

(Playing Simultaneously at Criterion and Gaiety)

CRITERION—(850), $1-$2-$2.50, 1st full week. **Other attractions:** None. **Gross:** $19,200, selling to "S.R.O."

EMBASSY NEWSREEL

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $6,800, playing $200 better than previous week.

"HELL'S ANGELS" (Caddo-U.A.)

(Playing simultaneously at Gaiety and Criterion)

GAIETY—(808), $1-$1.50-$2-$2.50, 1st full week. **Other attractions:** None. **Gross:** $17,500.

"RAIN OR SHINE" (Columbia)

GLOBE—(1,050), 35c-50c-75c, 7 days, 2nd week. **Other attractions:** Cartoon "The Fiddler"; newsreel. **Gross:** $19,800, substituted by "The Storm."

"MOBY DICK" (Warners)

HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 1st week. **Other attractions:** "Looney Tunes," "Many Happy Returns." **Gross:** $25,232, pretty good, but should be higher for opener.

"ANYBODY'S WOMAN" (Para.)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Vaudeville, "Garden of Girls"; overture, newsreel. **Gross:** $91,300, a wow of a week.

"RAFFLES" (U.A.)

RIALTO—(1,904), 65c-85c, 7 days, 4th week. **Other attractions:** Comedy, "Neighboring Neighbors"; Lee Morse; Paramount news, cartoon, "Barnacle Bill." **Gross:** $34,800, great considering length of run.

"EYES OF THE WORLD" (U.A.)

RIVOLI—(2,103), 35c-65c-85c, 7 days. **Other attractions:** Shorts, "Story Book," "The Hot Air Merchant," "The Texas Kid"; newsreel. **Gross:** $24,800, plenty floppy for this house.

"COMMON CLAY" (Fox)

ROXY—(6,200), 50c-75c-$1, 7 days, 3rd week. **Other attractions:** Newsreel, overture, stage show. **Gross:** $123,746, sensational for third week.

"DANCING SWEETIES" (F.N.)

STRAND—(3,000), 35c-50c-60c-85c, 7 days. **Other attractions:** Shorts, "Still Alarm," Railroad Follies," "Thank You, Doctor," "Two Plus Fours." **Gross:** $23,810, one of week's low figures.

"THE DAWN PATROL" (F.N.)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 6th week. **Other attractions:** Joe Frisco in "The Song Plugger." **Gross:** $31,233, no let-up to successful run of this one.

"OLD ENGLISH" (Warners)

WARNERS—(1,490), $1-$2, 2 days. **Other attractions:** Shorts: "Legacy," "Believe It Or Not," "Hold Everything." **Gross:** $6,915, looks good on these first two-day figures.

Paging Papa

Tucson, Ariz.—Roy Drachman, manager of the Rialto and Opera House, often finds it necessary to call railroad men from the audience.

In the silent film days the usher merely paged them. Now it is necessary to cut in a slide on the screen with the trainman's name on it.

Recently during the showing of a dramatic picture the irate father thunderously roared at the heroine:

"And who is the father of this child?"

Right at this point a slide appeared on the curtain reading: "W. J. Young."

The Tucsonites are still kidding the engineer who was unwittingly the victim.

Rainbow Follows "Rain or Shine" In Cleveland

Cleveland—Big pictures did big business here last week. Cool weather helped recreate an interest in theatres generally. The new policy of featuring big vaudeville headliners at the Palace is getting splendid response from the public.

"Rain or Shine" went over big, indicating that good fun and plenty of laughs is today's best bet. Weather, cool and clear.

Estimated takings:

"ROMANCE" (M-G-M)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Pups Is Pups," (M-G-M): "Fiddlin' Around," (Columbia); Fox Movietone news. **Gross:** $15,000. **Rating:** 100%.

"SONG OF MY HEART" (Fox)

ALLEN—(3,300), 35c-60c, 7 days. **Other attractions:** "College Hounds," (M-G-M); "Glow Worm," (Paramount song); Hearst Metrotone news. **Gross:** $12,500. **Rating:** 80%.

"LAST OF THE DUANES" (Fox)

STATE—(3,400), 35c-60c, 7 days. **Other attractions:** "Bugville Romance," (Pathe); "Prize Puppies," (Educational); "August Follies," (Standard Film); "Zeppelin," (Fischer Film); "Hello, Sunshine," (Fischer Film); "If You Believe in Me," (Standard Film song). **Gross:** $16,000. **Rating:** 94%.

"KING OF JAZZ" (Universal)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Golf Specialists." (RKO): Pathe news, vaudeville. **Gross:** $22,500. **Rating:** 112%.

"RAIN OR SHINE" (Columbia)

RKO HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Radiotors," (Columbia); "Give Me Action," (Pathe); Fox Movietone news. **Gross:** $17,000. **Rating:** 113%.

Oliver & Kirby Get House at Little Rock

Little Rock—Eugene T. Oliver and Sam B. Kirby have acquired lease of the old Kempner, "legit" house and will open it in October under the name of the Arkansas. The house is being completely remodeled and modernized for a picture policy.

Associated with Oliver and Kirby in Arkansas Theatres, Inc. are Thomas W. Freeman, Arkansas financier who is president of the company; G. L. Nicklaus, secretary and treasurer. Oliver is vice president and general manager and Charles W. Mehaffy legal advisor. Oliver for 20 years has been connected with the Interstate Amusement Co.

Seitz Returns

Hollywood—George B. Seitz will return to Columbia to direct "The Lion and the Lamb," by E. Phillips Oppenheim.

"Top Speed" Tops L. A. Runs With Weather Boiling

Los Angeles — Scorching hot weather doomed downtown first runs which were on the spot with weak pictures. Very little influence was felt on the week's figures of the stronger runs, led by "Top Speed" with its $27,400 gross (195%), and "Moby Dick," taking $27,000 (185%).

Under-par performances were made by "Anybody's War," taking only $3,600 on a 53% rating; "Love Among the Millionaires," $11,500, or 78%; "Our Blushing Brides," $9,500, 97%, "Eyes of the World," $10,500, 80%, and "Czar of Broadway," $11,000, rating 66%. Other runs played slightly above the 100% mark.

The new Newsreel theatre (formerly the President) started off with a bang. Seating 700, and charging 25 cents, the first week's gross reached $4,700.

Estimated takings:

LOS ANGELES

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 3rd week, 7 days. Twice daily. 75c to $1.50. **Other attractions:** Abe Lyman and band, talkier comedy, Movietone news. **Gross:** $17,250. **Rating:** 135%.

"OUR BLUSHING BRIDES" (M-G-M)

FOX CRITERION—(1,652), 4th week, 7 days, 35c to 65c. **Other attractions:** Movietone news, talker comedy. **Gross:** $9,500. **Rating:** 98%.

"GOOD NEWS" (M-G-M)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Metrotone and Movietone news, Rube Wolf, Fanchon & Marco "Southern" Idea. **Gross:** $31,100. **Rating:** 110%.

"ANYBODY'S WOMAN" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Paramount sound news, Oliver Wallace organ concert. **Gross:** $27,000. **Rating:** 106%.

"MOBY DICK" (Warners)

WARNERS DOWNTOWN—(2,400), 3rd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Gross:** $28,900. **Rating:** 185%.

"EYES OF THE WORLD" (U. A.)

UNITED ARTISTS—(2,100), 1st week, 7 days, 35c to 65c. **Other attractions:** Talker comedy, sound news, Gaylord Carter organ concert. **Gross:** $10,500. **Rating:** 80%.

"CZAR OF BROADWAY" (U.)

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, talker comedy, Pathe sound news. **Gross:** $11,000. **Rating:** 66%.

"DAWN PATROL" (F. N.)

ORPHEUM—(2,750), 2nd week, 7 days, 35c to 65c. **Other attractions:** Talker comedy, Pathe sound news. **Gross:** $17,000. **Rating:** 105%.

NEWSREELS

NEWSREEL—(formerly the President), (700), 25 cents, continuous newsreel performance. **Gross:** $4,700.

HOLLYWOOD

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE—(2,023), 13th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman's prologue, James Hall in personal appearances. Sound news. **Gross:** $18,600. **Rating:** 115%.

"ANYBODY'S WAR" (Para.)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 30c to 50c. **Other attractions:** Talker comedy, sound news. **Gross:** $3,600. **Rating:** 53%.

"TOP SPEED" (F. N.)

WARNER BROS. HOLLYWOOD—(3,000), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Gross:** $27,400. **Rating:** 195%.

"LOVE AMONG THE MILLIONAIRES" (Para.)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco's "Busy Bee" Idea. Talker comedy and sound news. **Gross:** $11,500. **Rating:** 78%.

W. E. Installations Now 6,446; Near 1,000 in U. K.

Western Electric installations in Great Britain will shortly have passed the 1,000th mark. The figure is now 968.

World-wide installations now told 6446 of which 2111 are in the foreign field and 4335 in the United States. Four installations recently completed in Switzerland have jumped that country's total to 41.

Friendly Enemies

Hollywood — Joe Frisco, the comic, was surrounded by his usual audience in the lobby of the Roosevelt. He was trying to impress the listeners with how well the studio technicians, "Yes-men" and others, roared and howled while rushes on "The Gorilla," his latest picture, were being shown in the projection room.

One of the boys who had been listening to the confab in a rather casual manner asked:

"Tell me, Joe, just how many studios do you think the talker can play in?"

300% for 'Quiet' A Sensation on Des Moines Row

Des Moines—S.R.O. business at the Des Moines where "All Quiet on the Western Front" is doing knock-out business on both matinees and evenings gave the picture a rating of 300%. All other pictures hung around average. The Fair crowds and 3,000 men here for the I. N. G. camp helped a little.

"Rain or Shine," Columbia picture at the Orpheum, did 120%, while "Call of the Flesh" at the Paramount rated 125%. An exceptionally good attraction, the Roxy Theatre "gang," helped out the Orpheum bill. Weather O. K.

Estimated takings:

"QUEEN HIGH" (Para.)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 60c. **Other attractions:** Paramount news, stage band, vaude. **Gross:** $4,160. **Rating:** 100%.

"CALL OF THE FLESH" (M-G-M)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 60c. **Other attractions:** "U" News, Bob Hamilton organ number, Al Morey and stage band in "Cabaret Capers," original stage skit. **Gross:** $5,600. **Rating:** 125%.

"WILD COMPANY" (Fox)

ORPHEUM—(2,000), 4 days, 25c, 50c. **Other attractions:** Pathe news, Pathe revue, RKO vaude. **Gross:** $3,504. **Rating:** 80%.

"RAIN OR SHINE" (Columbia)

ORPHEUM—(2,000), 25c, 50c. **Other attractions:** Pathe news, RKO vaude. **Gross:** $5,100. **Rating:** 120%.

"ALL QUIET ON THE WESTERN FRONT" (U)

DES MOINES—(1,600), 25c, 35c, 60c. **Other attractions:** Paramount news, Paramount act ("Food for Thought"). **Gross:** $12,000. **Rating:** 300%.

"SWEET KITTY BELLAIR" (Warner)

STRAND—(1,100), 4 days, 20c, 30c. **Other attractions:** Paramount news, Pathe comedy ("Beauty Spots"), Paramount act ("Lady, You Slay Me"). **Gross:** $2,400. **Rating:** 85%.

Subsequent Runs Can't Play 'Lummox' at Sydney

Sydney, Australia—Censorship here has become hysterical. The latest instance of the irritating fiasco was the revival by the chief secretary's department of the N.S.W. censors for the express purpose of viewing "Lummox" which, after the chief censor's ban, had been passed by the appeal board. As a result of their look-see, "Lummox" was ousted, despite the fact that it has already run several weeks in the city. The affair has caused a sensation not only in film circles, but also among the picture going public.

Joe Cook Clicks At Providence on Take of $13,500

Providence—With thousands of resort-bound vacationists beating it hot-foot from the city exhibitors here felt a bit depressed although a check-up of the books at the end of the week showed that things might have been worse.

The Majestic, with "Common Clay," which hit $13,000, and the Paramount, showing Moran and Mack, clicked $12,-500, were the week's best.

Loew's State came under the wire strong with $18,000 with Haines in "Way Out West" and the RKO Albee had a good week with Joe Cook in "Rain or Shine." The RKO Victory sank to about $7,000 with "One Mad Kiss."

Estimated takings:

"ANYBODY'S WAR" (Par.)

PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** "Desperate Sam," Paramount news, "Drifting Along," Joe Alexander, organlogue. **Gross:** $12,-500; **Rating:** 98%.

"COMMON CLAY" (Fox)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** Fitzpatrick Travel Talk, Vitaphone dance revue, Paramount news. **Gross:** $13,000. **Rating:** 105%.

"RAIN OR SHINE" (Col.)

RKO ALBEE—(2,300), 15c-50c, 7 days. **Other attractions:** "Bottom of the World." "Shindig," Mickey Mouse cartoon. **Gross:** $13.500. **Rating:** 110%.

"WAY OUT WEST" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Rounders," Our Gang comedy, Hearst Metrotone news, Maurice, guest organist. **Gross:** $18,-500. **Rating:** 90%.

"ONE MAD KISS" (Fox)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Mickey's Warriors," "Hot Tamale," Pathe news. **Gross:** $7,000. **Rating:** 80%.

Fair Brings 'Em To Ottawa, and "Clay" to Regent

Ottawa—Mixed results were obtained in Ottawa during the week with thousands of visitors in town for the Ottawa Exhibition, the second largest annual fair in Canada. Both country and city folks flocked to "Common Clay" at the Regent where a new summer record was established with $6,400, or 115%. All theatres averaged high, however, and the weather was excellent.

Estimated takings:

"COMMON CLAY" (Fox)

REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Laurel and Hardy in "Blotto," Movietone news, orchestra. **Gross:** $6,400. **Ratings:** 115%.

"INSIDE THE LINES" (RKO)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, Paramount Screen Song "Smiles," "Swell People" (comedy). **Gross:** $4,200. **Rating:** 88%.

"FLIRTING WIDOW" (F. N.)

AVALON—(990) 25c-35c, 3 days. **Other attractions:** Movietone news, "French Kisses" (comedy, "Do It Now," single reel. **Gross:** $1,200. **Rating:** 85%.

"MURDER WILL OUT" (F. N.)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Voice of Hollywood," "Imagine My Embarrassment," Ruth Etting musical film. **Gross:** $3,400. **Rating:** 90%.

"SWING HIGH" (Pathe)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Metrotone news, "The New Waiter" (comedy). **Gross:** $3,100. **Rating:** 85%.

"GOOD INTENTIONS" (Fox)

KEITH'S—(2,596), 10c-50c, 3 days. **Other attractions:** Universal news, Screen Snapshots, Our Gang in "School's Out." **Gross:** $4 050. **Rating:** 83%.

"13TH CHAIR" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Movietone news, "Saxophone March" musical reel, Our Gang comedy, "Pups Is Pups." **Gross:** $1,050. **Rating:** 80%.

Calls Turn

Albany—A mind reader at one of Schenectady's theatres informed "Mingo" Charles, of Watervliet, N. Y., that he would soon leave town. Charles was being sought by the Watervliet police for the shooting of a patrolman a few nights before. When he entered the theatre in Schenectady he was spotted by one of the police of that city, and no sooner did he ask the question of the mind reader and receive the answer, than he was placed under arrest. Ten minutes later he was on his way from Schenectady to Watervliet.

"Common Clay" Held Over on $13,500 Gross

Toronto—Business was so snappy with Toronto's cinema palaces during the week that practically every attraction crowded the high marks and two features were held over, "Common Clay" going into a second week at the Tivoli after doing $13,500, and "Splinters," British war comedy, being retained at the Royal Alexandra on $12,000 for the first six days.

Topping the list was "Grumpy" at the Uptown with $16,000, Jack Arthur's stage unit helping materially. Arthur has only two more weeks at the Uptown when his stage spectacles will be transferred to the Imperial. Fair weather prevailed during the week.

Estimated takings:

"GRUMPY" (Para.)

UPTOWN—(3,000), 30c-60c, 6 days. **Other attractions:** Eddie Cantor in "Insurance," Screen Snapshots, Movietone news, presentation, "Rhapsody in Rhythm," orchestra. **Gross:** $16,000. **Ratings:** 105%.

"COMMON CLAY" (Fox)

TIVOLI—(1,600), 35c-65c, 6 days. **Other attractions:** Movietone news, Andy Clyde in "Chumps." **Gross:** $13,500. **Rating:** 100%. (Held over).

"WILD COMPANY" (Fox)

IMPERIAL—(3,500), 30c-60c, 6 days. **Other attractions:** Paramount news, 5 vaudeville acts, Technicolor, "Parisian Nights," "Kandy Kabaret" (comedy). **Gross:** $14,800. **Rating:** 90%.

"WAY OUT WEST" (M-G-M)

LOEW'S—(2,300), 30c-60c, 6 days. **Other attractions:** Five vaudeville acts, Metrotone news, Our Gang in "Pups Is Pups." **Gross:** $12,500. **Rating:** 80%.

"INSIDE THE LINES" (RKO)

HIPPODROME—(2,600) 30c-65c, 6 days. **Other attractions:** Universal news, five vaudeville acts, cartoon comedy. **Gross:** $14,500. **Rating:** 88%.

"SPLINTERS" (British)

ROYAL ALEXANDRA—(2,000), 50c-$1.50, 6 days. **Other attractions:** Eddie Cantor in "Cock Eyed News." **Gross:** $12,000. **Rating:** 90%.

Businessmen Back Sunday Pictures in Iowa Town

Jewell, Ia.—Petitions, signed by the town's leading business and professional men, asking the repeal of the ban on Sunday films and the ordinance requiring a license fee for operating a theatre, have been received by the council.

Jewell has been without a theatre since June 1, when the Strand closed, due to heavy competition from wired houses in adjacent towns. J. B. Forseman, owner of the house, has declined to install sound equipment. for a six-day week. Merchants claim that business generally has been hurt by lack of a theatre.

Reel (Not Real) Life

He saved the poor orphan girl from the churning waters,
He foiled the plans of the cruel villain,
He grappled with the bandit and saved the bank's money,
He carried the aged woman from the burning house—
Then his double died and he had to go to work.

—The Pathfinder.

End of Drought In Okla. Raises Managers' Hopes

Oklahoma City—A heavy rain Tuesday, breaking the drought, improved theatre business considerably. Crowds flocked to the first run houses and found it hard to choose from the excellent offerings.

"The Bad Man," with Walter Huston, at the new Midwest, grossed $8,000, rating 105%. "Manslaughter" (Para.), starring Claudette Colbert and Frederic March, piled up $8,500 with a rating of 110%. "Let's Go Native" (Para.), with Jack Oakie, pulled in $7,000, rating 105%.

"Women Everywhere" with Fifi Dorsay only pulled down $4,000 at the Liberty for the entire week, while "Bride of the Regiment" knocked off but $4,500 at the Empress. "Wings of Adventure" did $3,200 for four days, while "Embarrassing Moments" with Reginald Denny did like business at the Orpheum.

Estimated takings:

"BAD MAN" (F. N.)
MIDWEST—(1,500), 35c-60c, 7 days. **Other attractions:** Silly Symphony, "Arctic Antic," Fox news. **Gross:** $8,000. **Rating:** 105%.

"MANSLAUGHTER" (Para.)
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, "Barnacle Bill," "Sailor's Luck." **Gross:** $8,500. **Rating:** 110%.

"LET'S GO NATIVE" (Para.)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Our Gang in "When the Wind Blows." **Gross:** $7,500. **Rating:** 105%.

"BRIDE OF THE REGIMENT" (F. N.)
EMPRESS—(1,500), 25c-50c, 7 days. **Other attractions:** Universal news, Vitaphone Variety, "Bubbles." **Gross:** $4,500. **Rating:** 90%.

"WOMEN EVERYWHERE (Fox)
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Fox news, "Big Deal." **Gross:** $4,000. **Rating:** 85%.

"WINGS OF ADVENTURE" (Tiffany)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** RKO vaudeville, Kinogram news. **Gross:** $3,200. **Rating:** 100%.

"ONE EMBARRASSING NIGHT" (S. R.)
ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Kinogram news, Fanchon-Marco, vaude. **Gross:** $3,200. **Rating:** 100%.

Sound an Impetus for Educational Development

Hollywood—"The fact that sound development in films has made the dialogue unintelligible to a great proportion of the people abroad seems to make no difference whatever," according to Richard Wallace, director, back from a tour of the world.

"The effect it seems to have, on the contrary," Wallace says, "is to make everyone eager to learn the English language. It is surprising how talkers are helping foreigners to acquire a speaking acquaintance with our language."

Mpls. Managers Perk Up as B.O. Receipts Climb

Minneapolis—Happy days are here again. Theatres in the Loop had one of the best weeks they have known for several months. Best of all, it appears that this week is just an indication of still better weeks to come. Now the house managers greet you with a smile. The future has the rainbow hue that they have been constantly talking about but have doubted of seeing.

Of the six houses in the Loop, four registered 100% or better, biggest gross going to the Minnesota where the personal appearance of Helen Kane and the showing of "Holiday" was a great lure for the customers. The house rated 98% and grossed $34,000. The Orpheum gave the Publix house competition with "Let Us Be Gay." The film grossed $23,000 which rated 105%. The State came in third by collecting $19,250, a rating of 90% on "Way Out West." The Century also brushed into high money by showing "Common Clay," to the tune of $11,300 which gave the house 110%.

The Aster, ballyhooing "Murder Will Out," listed $3,000 as the week's take to rate the house 100%. The Lyric made "A Man From Wyoming" bring in $3,800, rating 115%.

No apprehension is felt here concerning the legit shows which are soon to be featured at the Shubert, Metropolitan and the Lyceum. Mrs. L. N. Scott who has the backing of the Civic and Commerce association, so it is stated, will bring in "Strictly Dishonorable" to open the house in Sept. The Shubert will open with the stage version of "Let Us Be Gay." Mrs. Carlyle Scott plans to manage the Minneapolis Symphony orchestra this season and to bring in several theatre guild offerings.

Estimated takings:

"LET US BE GAY" (M-G-M)
ORPHEUM—(2,300), 35c, 50c, 75c, 7 days, 3 shows daily. **Other attractions:** Count Bernivivi and his company of 20 headlining four-act vaude bill. **Gross:** $23,000. **Rating:** 105%.

"COMMON CLAY" (Fox)
CENTURY—(1,640), 30c, 50c, 75c, 7 days, 6 shows daily. **Other attractions:** Rudy Vallee and orchestra playing "Stein Song," (Paramount novelty cartoon), "Introducing Mrs. Gibbs," (comedy), Grantland Rice Sportlight, Paramount news. **Gross:** $11,300. **Rating:** 110%.

"HOLIDAY" (Pathe)
MINNESOTA—(4,025), 30c, 40c, 75c, 7 days, 4 shows daily. **Other attractions:** Personal appearance of Helen Kane, "Satan's Revels" (Publix stage show), overture presentation. **Gross:** $34,000. **Rating:** 98%.

"WAY OUT WEST" (M-G-M)
STATE—(2,300), 25c, 35c, 60c, 7 days, 6 shows daily. **Other attractions:** Andy Clyde comedy ("Vacation Lovers"), "Barnacle Bill" (Paramount cartoon), Paramount news. **Gross:** $19,250. **Rating:** 90%.

"MURDER WILL OUT" (F. N.)
ASTER—(812), 20c, 30c, 7 days, 7 shows daily. **Other attractions:** Paramount news, comedy. **Gross:** $3,000. **Rating:** 100%.

"MAN FROM WYOMING" (Para.)
LYRIC—(1,238), 15c, 25c, 30c, 7 days, 7 shows daily. **Other attractions:** Paramount news, comedy. **Gross:** $3,800. **Rating:** 115%.

Cummings on Colman Film

Hollywood—Irving Cummings has been borrowed from Fox by Samuel Goldwyn to direct Ronald Colman in the star's next. Among those who have been cast for the picture which is as yet untitled are David Torrance and Frederick Kerr. Frederick Lonsdale has written the story.

Service Plus

Hollywood—Harrison Carroll is telling the story about the extra man who went into a famous Hollywood restaurant minus his coat. The headwaiter rushed toward him shaking his head, "I'm sorry, sir, but we can't allow anyone in shirt sleeves in the dining room. Where is your coat?"
"I just sold it for enough to eat luncheon here," replied the extra.

Greta's Gross Of $16,000 Puts Palace on Top

Montreal—Theatre business in Montreal broke still further away from the summer slump during the week, receipts being generally better and two features good enough for a hold-over.

Greta Garbo in "Romance" soared to $16,000 at the Palace and Manager George Rotsky decided that it was good for a hold. The British International feature, "Atlantic," remained at His Majesty's as a road show when $11,000 went through the wicket for the first week. "One Embarrassing Night" did nicely at the Princess with $9,500 for its second week, although this was a big drop from the previous week. The weather was fair and cool, turning warm Thursday.

Estimated takings:

"ROMANCE" (M-G-M)
PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Movietone news, cartoon reel, comedy. **Gross:** $16,000. **Rating:** 110%.

"ONE EMBARRASSING NIGHT" (M-G-M)
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Chinatown Fantasy," cartoon comedy, Metrotone news, Universal news. **Gross:** $9,500. **Rating:** 80%. (Second week.)

"LOVE AMONG THE MILLIONAIRES" (Para.)
LOEW'S—(3,000), 40c-99c, 7 days. **Other attractions:** Five vaudeville acts, Pathe news, Edmond Sanborn's Symphonists, cartoon. **Gross:** $12,800. **Rating:** 90%.

"COURAGE" (Warners)
IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Six vaudeville acts, Paramount news. **Gross:** $7,600. **Rating:** 85%.

"ATLANTIC" (British)
HIS MAJESTY'S—(1,600), 50c-$1.50, 7 days. **Gross:** $11,000. **Rating** 95%. (Held over.)

"YOUNG DESIRE" (Universal)
STRAND—(750), 25c-44c, 7 days. **Other attractions:** "Paradise Island" (Tiffany), added feature, Pathe revue. **Gross:** $4,700. **Rating:** 80%.

"DYNAMITE" (M-G-M)
ROXY—(550), 25c-50c, 7 days. **Other Attractions:** Screen Snapshots, two comedies. **Gross:** $3,000. **Rating:** 80%. (First run, silent.)

"U" Buys "Mississippi"

Hollywood—Universal has purchased screen rights to "Mississippi," Ben Lucien Burman novel.

In from Kaycee

June Medcalf, secretary of the M. P. T. O. of Kansas and Missouri, is visiting national M. P. T. O. A. headquarters in New York this week.

Follies Dancer Signed

Hollywood—Geneva Mitchell, Follies dancer, has been given a supporting role in Clara Bow's next, now in production at Paramount. "Her Wedding Night" is the title of the picture.

When the Fleet's In, Frisco Hangs Out S.R.O. Signs

San Francisco—Because of pleasant warm weather, the arrival of 24,000 sailors and exceptionally good pictures as well as the promotion of "Talkie Season," which has been going over splendidly, business here was much better than usual.

Eight leading houses did at least 100% or better, topped by "Common Clay" with a 148% rating and $35,000 gross. "Our Blushing Brides" was second, rating 140% and grossing $21,000.

"All Quiet on the Western Front" was shown at the Davies for a second week, rating 105% on a gross of $8,550. "Oh Sailor Behave" also rated 105% at the Embassay with a gross of $9,500.

Three other leading theatres rated 100%. They were the St. Francis with "Journey's End," which grossed $10,000; "Manslaughter," second week at the California, grossing $12,000, and "Grumpy" at the Paramount grossing $10,000. All this in spite of the fact that a couple of new "miniature golf links were opened.

Estimated takings:

"COMMON CLAY" (Fox)
FOX—(5,000), 7 days, 50c, 65c, 75c, $1. **Other attractions:** Fox news, comedy, "Hot Days," Walter Roesner conducting "Hail to the Navy," Fanchon and Marco, "Green Devil Idea." **Gross:** $35,000. **Rating:** 148%.

OUR BLUSHING BRIDES" (M-G-M)
LOEW'S WARFIELD—(2,672), 7 days, 50c, 65c, 90c. **Other attractions:** News, Vagabond Director, Jan Rubini and his violin, orchestra. **Gross:** $21,000. **Rating:** 140%.

"ALL QUIET ON THE WESTERN FRONT" (U)
DAVIES—(1,150), 2nd week, $35c, 50c. **Other attractions:** "Chronicle" newsreel, cartoon comedy, "Bully Beef," music. **Gross:** $8,550. **Rating:** 105%.

"JOURNEY'S END" (Tiffany)
ST. FRANCIS—(1,375), 2nd week, 35c, 50c, 90c. **Other attractions:** Eddie Cantor in "Cockeyed News," Larie de Pries band, Paramount news. **Gross:** $10,000. **Rating:** 100%.

"MANSLAUGHTER" (Para.)
CALIFORNIA—(2,200), 2nd week, 35c, 50c, 65c, 90c. **Other attractions:** Lulu McConnell in "Neighborly Neighbors," Paramount cartoon, "Dizzy Dishes," California orchestra playing "Carmen." **Gross:** $12,000. **Rating:** 100%.

"GRUMPY" (Para.)
PARAMOUNT—(2,698), 7 days, 35c, 50c, 65c, $1. **Other attractions:** Harry Gourfain's revue, "'Neath the Palms," Paramount comedy, "Meek Mr. Meek," Louis Flint at the organ, Paramount news. **Gross:** $10,000. **Rating** 100%.

"RAIN OR SHINE" (Columbia)
ORPHEUM—(2,270), 2nd week, 25c, 50c. **Other attractions:** Comedy, "A Peek at the Beet," orchestra, Pathe news. **Gross:** $7,500. **Rating:** 90%.

"CZAR OF BROADWAY" (Universal)
GOLDEN GATE—(2,485), 7 days, 30c, 40c, 50c. **Other attractions:** Music, vodvil. **Gross:** $14,000. **Rating:** 90%.

"OH SAILOR BEHAVE" (Warner)
EMBASSY—(1,365), 7 days, 50c, 65c, 90c. **Other attractions:** Technicolor novelty, selections from Carmen, "Railroad Follies," Laborious Hauptman and his "Melody Artists," news. **Gross:** $9,500. **Rating:** 105%.

"TRESPASSER" (U. A.)
CASINO—(2,400), 7 days, 25c, 40c. **Other attractions:** Newsreel, carton, "Mickey Mouse," scenic. **Gross:** 8,500. **Rating:** 85%.

Exhibitor, Feeling Biz Topsy-Turvey, Retires

Tampa—E. J. Walton, who at one time controlled all three of the Ybor City theatres, has disposed of all his Tampa interests and has moved to Atlanta where he will manufacture a magnetic belt he has perfected. Mr. Walton says the show business is undergoing too many growing pains, with the sound and wide film, and is confident that he will not reenter the game until it gets on a more stable basis.

Get Ready, Showmen!

If the initial group in Universal's 1930-31 short subject lineup is an indication of the production tempo which is to be followed in future releases, theatre owners will have at their disposal a selection of two reelers hitting very high entertainment standards.

First subjects in the Slim Summerville, "Leather Pushers" and Indian serial units combine the best of everything needed in their respective types. The initial Summerville will probably be accepted as one of the season's funniest shorts. The new "Leather Pushers" is fast and snappy, while the serial is knock-'em-dead stuff for the kids.

Great stuff and surefire money-getters for Universal if the later shorts continue at the same pace.

CUNNINGHAM

K. C. Fans Flock To 'Common Clay' Which Gets 230%

Kansas City—"Common Clay" proved to be uncommon box office tonic for the Newman, shooting the gross up to $23,000. Average intake for this house is around $10,000, but this Fox opus chalked up a rating of 230% and the picture has been sent over to the Royal, another Publix house, for a second, and possibly a third, week.

"Rain or Shine" swelled the coffers at the Mainstreet to the tune of $17,250, or 115%. Above-average business may partly be attributed to Baby Rose Marie, radio favorite, who packed the kids in at matinees.

"Skin Deep" at the Uptown pulled average patronage, getting $6,000, or a rating of 100%. "All Quiet" at the Royal did a little better than average, grossing $5,000, or 110%. It was the picture's third week in K. C. at popular prices. The Midland failed to do better than average with "Lady of Scandal" and finished the week with $15,000, 100%. The Pantages, after a brilliant opening last week with its first Fanchon & Marco show, nosedived down to a 95% week, taking in $9,500. Picture was "Bright Lights."

Estimated takings:

"COMMON CLAY" (Fox)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Charles Ruggles in "The Hot Air Merchant," Rudy Vallee, "Stein Song," Imperial City travel-talk. **Gross:** $23,000. **Rating:** 230%.

"RAIN OR SHINE" (Columbia)
MAINSTREET—(3,067), 35c-60c. **Other attractions:** Pathe news, five acts vaude headlining Baby Rose Marie. **Gross:** $17,250. **Rating:** 115%.

"LADY OF SCANDAL" (M-G-M)
MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Metrotone news, "Dude Ranch," M-G-M "College Hounds," Grantland Rice Sportlight. **Gross:** $15,000. **Rating:** 100%.

"SKIN DEEP" (W. B.)
UPTOWN—2,200), 25c-50c, 7 days. **Other attractions:** Pathe comedy, "Some Babies," Columbia cartoon, "Haunted House," Tiffany colored short, "Parisian Nights," Universal news. **Gross:** $6,000. **Rating:** 100%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news. **Gross:** $5,000. **Rating:** 110%. (Third week in Kansas City.)

"BRIGHT LIGHTS" (F. N.)
PANTAGES—(2,160), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon and Marco stage unit, "Brunettes." **Gross:** $9,500. **Rating:** 95%.

Boston Beans Discarded for Animal Crackers

Boston—Seldom are first runs held over here and even less often are first runs playing day and date held over. This was the case with "Animal Crackers," Paramount's Four Marx Brothers film, playing day and date at the Publix Uptown and Olympia and the second week's business at both houses nearly equalled the first. For a second week, total gross of $29,500 plus a first week's gross of $31,500, made a grand total for the two weeks of $62,000—which is plenty for Boston.

Metro's "Sins of the Children" did extra big business at Loew's State for a gross of $24,000 and there is talk of another week at the earliest booking date. It hit 120%, partly due to a tie-up with Hearst papers and heavy advertising.

Advent of cold and rainy weather helped maintain the heavy grosses at all downtown theatres for a third week. "Rain or Shine" brought laughter worth $24,000 for 110% at Keith Memorial; "Raffles" at Loew's Orpheum hit 110% and the Metropolitan with "Common Clay," which played many weeks as a legit in Boston, grossed $35,000 for 110%. "The Sap from Syracuse," which showed at the Metropolitan two weeks ago, was brought back to the Scollay Square where it was good for $14,000 more, plus $34,000 two weeks ago, a total of $48,000 for the two weeks.

Estimated takings:

"COMMON CLAY" (Fox)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Dollies Follies revue, comedy, Paramount news. **Gross:** $35,000. **Rating:** 110%.

"SHOOTING STRAIGHT" (RKO)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, R K Olians, Sportlight, Pathe news. **Gross:** $19,000. **Rating:** 100%.

"RAIN OR SHINE" (Columbia)
KEITH MEMORIAL—(2,800), 30c-60c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $24,000. **Rating:** 110%.

"SINS OF THE CHILDREN" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, "Laurel-Hardy Murder Case," Hearst Metrotone news. **Gross:** $24,000. **Rating:** 120%.

"RAFFLES" (U. A.)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days, **Other attractions:** Vaudeville, Charlie Chase comedy, Hearst Metrotone news. **Gross:** $21,000. **Rating:** 110%.

"SAP FROM SYRACUSE" (Paramount)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $14,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Paramount)
(Playing day and date with Olympia)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $13,000. **Rating:** 110%.

"ANIMAL CRACKERS" (Paramount)
(Playing day and date with Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $16,500. **Rating:** 120%.

Another for Columbia Firm

Milwaukee—Columbia Enterprises has taken over the Greenfield neighborhood house which featured in one of the recent bombings, from James Docter and Harold Watson. The theatre recently installed De-Forest sound equipment. Columbia also operates the Columbia here.

Estabrook Signs Contract

Hollywood—Howard Estabrook has been signed by RKO on a long-term contract as a result of his adaptation of "Cimarron," from the story by Edna Ferber.

'Little Accident' Surprises "Chi" With 190% Take

Chicago—The weather being agreeable, those Loop houses which were stuck with program pictures managed to hold their heads above water—but that's about all. Holdovers, for the most part, showed what little strength happened to be in circulation.

"Common Clay" finished its fourth week at the Roosevelt in the same consistent manner it adopted at the start. The picture took $22,500 (110%) and opened its fifth week strong. The women are still going for this one. "Grumpy," which gave the RKO Palace its best gross since adoption of a vaude-film policy, after it was overlooked by Publix bookers here, was given a second Loop week at the State-Lake, RKO's other Loop vaude-film spot, where it did $23,400 (90%). "Little Accident," playing to "adults only" at the Woods, grossed $21,500 (190%) in the last seven of its first ten days at that spot. After one more week it moves to the Palace, and "Dixiana" (Radio) replaces for what may be the last run the house gets under RKO management. The Woods will probably be turned over to the Shuberts some time in September.

"Holiday" went into its third week at the United Artists at a nice pace, after finishing the second with $26,400 (120%). Word of mouth advertising is helping this one, and the house is getting the best business it has seen in months. "Animal Crackers" replaced "Dawn Patrol" at McVickers in midweek, and was off to a good start, getting $25,200 (115%) in its first five days. "What Men Want" was shoved out of the Garrick after one unimpressive week. The house remained dark after it left. The Monroe, Fox Loop spot, was also dark during the week while alterations were being made.

Estimated takings:

"HELL'S ISLAND" (Col.)
CASTLE—(300), 60c, 2nd week. **Other attractions:** Univ. newsreel, "Bride of the Regiment" (F. N.) replaced. **Gross:** $3,800. **Rating:** 125%.

"COURAGE" (W. B.)
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short, Horace Heidt's Californians. **Gross:** $46,500. **Rating:** 97%.

"ANIMAL CRACKERS" (Paramount)
MCVICKERS—(2,284), 35c-85c, first 5 days. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $25,200. **Rating:** (based on week end play dates) 115%.

"WAY OUT WEST" (M-G-M)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $37,800. **Rating:** 83%.

"OUR BLUSHING BRIDES" (M-G-M)
(2nd time in Loop)
ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** 3 Vitaphone acts, newsreel. **Gross:** $6,000. **Rating:** 90%.

"BRIGHT LIGHTS" (F. N.)
PALACE—(2,509), 35c-75c, 7 days. **Othe rattractions:** 5 acts RKO vaude, headed by Clyde Cook and Ledova, comedy, newsreel. **Gross:** $16,300. **Rating:** 75%.

"COMMON CLAY" (Fox)
ROOSEVELT—(1,591), 35c-85c, 4th week. **Other attractions:** Cartoon, musical short, newsreel. (playing to "adults only"). **Gross:** $22,500. **Rating:** $110%.

"GRUMPY" (Paramount)
(Second Loop Week)
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, newsreel. Picture in here after a record week at the Palace. **Gross:** $23,400. **Rating:** 90%.

"HOLIDAY" (Pathe)
UNITED ARTISTS—(1,700), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel. Remarkably steady and getting word of mouth advertising. **Gross:** $26,400. **Rating:** $120%.

"LITTLE ACCIDENT" (U.)
WOODS—(1,166), 35c-75c. Last 7 of first 10 days. **Other attractions:** Cartoon, newsreel, novelty short. One more week here, then to Palace for a final week. "Dixiana" (Radio) replaces. **Gross:** $21,500. **Rating:** 190%.

Shucks!



"Sure we missed it—right before your eyes don't it say it was LAST WEEK?"
—Life.

Novarro's "Call Of Flesh" Hits High, $14,550

Portland, Ore.—With the second week of "Greater Talkie Season," key houses enjoyed good mid-summer business. Continued warm weather drew considerable matinee business to the beaches, but with modern refrigeration the first runs got their share of evening business. Increased lines at the Fox Broadway for the minimum price of 25c prior to 1 P. M. were in daily evidence enabling this house again to top the grosses with $14,550, rating 135%, proving the popularity of Novarro in "Call of the Flesh."

However, Columbia's "Rain or Shine" at the RKO Orpheum brought out increased patronage, who went in on the laugh wave with a gross of $14,000, rating 131%.

Estimated takings:

"CALL OF THE FLESH" (M-G-M)
FOX BROADWAY—(1912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Idea in Blue"; cast included Mitzie Mayfair, dancer with Renoff and Renova; adagio team; Paul Russell, tenor; Fox Movietone news; $500,000 fur fashion revue; Don Wilkins and stage band. **Gross:** $14,550. **Rating:** 135%.

"RAIN OR SHINE" (Columbia)
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** RKO stage varieties, midnight radio frolics, Catherine Custer at Wurlitzer. **Gross:** $14,000. **Rating:** 131%.

"NUMBERED MEN" (F.N.)
PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "'Neath the Palms," stage show including Irene Taylor, blues singer, Phil Lampkin & Paramounteers, Ulis & Clark, singing comedians, Con Maffie at Wurlitzer. **Gross:** $11,450. **Rating** 110%.

"GOOD NEWS" (U. A.)
FOX UNITED ARTISTS—(945), 25c-50c, 7 days. Clever comedy and lots of it surely meant additional money. Hollywood varieties, Fox news. **Gross:** $11,000. **Rating:** 110%.

"QUEEN HIGH" (Paramount)
RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** "Neighborly Neighbors," comedy, Paramount news. **Gross:** $8,900. **Rating:** 100%.

"JOURNEY'S END" (Tiffany)
HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox news, continued for a second week to fair business. **Gross:** $7,900. **Rating:** 95%.

Balto Business Bad; "Jubilee" Helps Warners

Baltimore.—With cool and temperate weather all during the week, only one first-run house came out with a high rating. That was Warners' Metropolitan, where they are celebrating Warners' "Silver Jubilee"; attraction here was "Three Faces East." This caught on with the public and, whereas the house has been running low, estimated gross for the week was $7,500, rating 125%. Six hundred cases of Coco-Cola were given away free to patrons and a set of Rogers Silverware on Friday night when winning ticket was selected.

Loew's Century did not fare so well during the first week, without stage show, orchestra and organist. Greta Garbo, in "Romance," started with crowds. Looked like a tremendous week, but during last days business dropped heavily. Picture appeared over the heads of most, although Greta appealed. Gross estimated at $22,000, giving a 104% rating, but gross was probably lower.

The New theatre picked up considerably with Edmund Lowe in "Born Reckless," as the character name of Louis Beretti was billed large and many have read the story. Gross was estimated at $8,500, while the rating was 85%.

"Queen High," "The Sap From Syracuse" and "Sweet Mama" only did average business. Weather, temperate throughout week with cloudy and clear atmosphere coming and going.

Estimated takings:

"ROMANCE" (M-G-M)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Egypt" (scenic); "The Doctor's Orders" (comedy). **Gross:** $22,000. **Rating:** 104%.

"QUEEN HIGH" (Paramount)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M news, Laurel and Hardy in "The Murder Case" (M-G-M comedy). **Gross:** $15,300. **Rating:** 87%.

"SWEET MAMA" (First National)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, Pathe Audio Review, "Let 'em Buck" (Sportlight), "Honolulu Wiles" (cartoon), "Vacation Love" (Sennett comedy). **Gross:** $2,700. **Rating:** 77%.

"RAFFLES" (United Artists)
(Shown uptown after one week at the Stanley downtown.)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, Our Gang in "The First Seven Years" (M-G-M comedy), "Fiddling Around" (Mickey Mouse cartoon), Pathe Audio Review. **Gross:** $3,850. **Rating:** 88%.

"THREE FACES EAST" (Warners)
WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Universal news, Trixie Friganza in "Strong and Willing" and Harry Fox in "The Playboy" (Vitaphone Varieties), "Bubbles" (Vitaphone color act). **Gross:** $7,500. **Rating:** 125%.

"SAP FROM SYRACUSE" (Paramount)
KEITH'S—(3,016), 25c-50c, 6 days, starting Saturday. **Other attractions:** Pathe news, W. C. Fields in "The Golf Specialist" (Pathe comedy), "Toby the Pup" (cartoon). **Gross:** $6,000. **Rating:** 75%.

"BORN RECKLESS" (Fox)
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Two Plus Four" (comedy, scenic. **Gross:** $8,500. **Rating:** 85%.

Giant Expanding Picture Name of New Wide Film

London—M. Pilgrim, projectionist at the Regal, has demonstrated a new wide-film device which he has invented. The process, dubbed "Giant Expanding Pictures," is claimed to give a 300 per cent increase per square foot of screen without damage to the focal image and can be fitted to any make of projector, at low cost, it is said.

Vets Convention Boosts "Quiet" Take to $26,000

Philadelphia—Spanish American War veterans convention helped the musical jingle at box offices, with a war film, "All Quiet on the Western Front," getting the biggest play. Stanley, where this film is playing, grossed $26,000 for a rating of 145%.

Fox crashed through with another $34,000 for the second week of "Common Clay," holding up its rating to 140%. It is being held for a third week. "Big House" jumped to $14,000 for its fifth week, a jump of $2,000 over last week. It seems to be assured at least two more weeks.

With Bernice Claire making a personal appearance, the Mastbaum shared in the increase of business by grossing $42,000, $2,000 over summer normal. Besides the veterans' convention, the weather break helped the grosses, last week being the coolest in two months.

Estimated takings:

"TOP SPEED" (First National)

MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Bernice Claire in personal appearance; stage show, "The Rhythm Hotel," with Charles Kaley as m. c. and Freddie Crump, negro drummer, Joseph Jones, songster, Foster Girls among entertainers; Milton Charles, singing organist, also featured; newsreel. **Gross:** $42,000. **Rating:** 105%.

"COMMON CLAY" (Fox)

FOX—(3,000), 40c-50c-75c, 6 days, 2nd week. **Other attractions:** Fancho and Marco stage show, "Eyes Idea," with Don Carroll, six Candrova Brothers, Billy M. Greene, Paul Olsen, Bob and Eula Buroffs; Movietone news. **Gross:** $34,000. **Rating:** 140%.

"ALL QUIET ON WESTERN FRONT" (Universal)

STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** News, Vitaphone Variety. **Gross:** $26,000. **Rating:** 145%.

"BIG BOY" (Warners)

BOYD—(2,400), 35c-50c-75c, 2 days. **Other attractions:** Vitaphone Variety, M-G-M news. **Gross:** $8,000. **Rating:** 135%. (Last four days of "Raffles." **Gross:** $11,000. **Rating:** 90%.

"DANCING SWEETIES" (First National)

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Universal news; stage show, "Fashions," with Jay Mills, Montrose and Reynolds, Jimmy Ray, Paul Remos and His Midgets, Four Co-eds, Littlefield Dancers. **Gross:** $19,500. **Rating:** 105%.

"BIG HOUSE" (M-G-M)

STANTON—(1,700), 25c-65c, 6 days, fifth week. **Other attractions:** M-G-M news, Vitaphone Variety. **Gross:** $14,000. **Rating:** 140%.

"SWEET MAMA" (First National)

KARLTON—(1,000), 40c-50c. **Other attractions:** News, "With Pinchot in the South Seas" (novelty four-reel film). **Gross:** $4,000. **Rating:** 80%.

"U" Signs Drew

Hollywood—Roland Drew has been signed by Universal for "The Lady Surrenders," which John Stahl is directing. Conrad Nagel and Genevieve Tobin have the leads in the production.

Osserman at Milwaukee

Milwaukee—J. C. Osserman has been transferred from St. Louis to manage the Columbia branch here.

Shills at "Cincy"

Cincinnati—A stunt new to Cincinnati has been inaugurated by R-K-O, which had placed barkers outside their houses, who, in a soft, well-modulated voice, announce name of features, starting time of next show, where choice seats are available, etc. No direct solicitation for business is made by the young men who are attired in uniforms resembling those of a major-general in the regular army.

Discord

Hollywood—An actor who played in a number of filmusicals spent his vacation in a small California town that had a theatre of about 500 seats. As one of his pictures was being shown at the theatre while he was there, he decided to attend. He did so and was surprised to find that during the showing two reels were completely left out. After the show he asked the manager what happened. Had the projector gone wrong or what?

The manager replied that musicals were not to the liking of the audience and it was only by running them off in a short time could he hold the audience interest.

The actor is now gravely wondering as to what his future will be. He thinks perhaps short subjects would be the best bet.

Oakie Follows Garbo in Close Race at Seattle

Seattle—The Fox Fifth Avenue, with Greta Garbo's "Romance" as the attraction, was high gross-getter for the week. The take was almost $16,000, rating 110%. Second in the running was Jack Oakie at the Paramount, where "Sap from Syracuse" got $12,500, or a rating of 105%.

"Caught Short," at Fox's Coliseum, on the second week of an extended run policy, was well over the 100% mark, after a first week of 150%. The picture originally played the Fifth Avenue a few weeks ago and rated close to 150% there also. Weather for the week was hot.

Estimated takings:

"CAUGHT SHORT" (M-G-M)
(Extended run, 2nd week)

COLISEUM—(1,600), 15c-25c-35c, 7 days. **Other attractions:** Fox Movietone news, Mack Sennett comedy, organ, vocal novelties. **Gross:** $3,500. **Rating:** 115%.

"SINS OF THE CHILDREN" (M-G-M)

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Mickey Mouse comedy, Fox Movietone news, Owen Sweeten and Fox band. **Gross:** $6,000. **Rating:** 60%.

"ROMANCE" (M-G-M)

FOX FIFTH AVENUE—(2,750), 25c-35c-50c-75c, 7 days. **Other attractions:** Fanchon-Marco stage revue, Fox Movietone news, style reel. **Gross:** $15,900. **Rating:** 110%.

"ONE ROMANTIC NIGHT" (U. A.)

METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, Paramount comedy, Terry-toon cartoon comedy. **Gross:** $5,500. **Rating:** 95%.

"SAP FROM SYRACUSE" (Paramount)

PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount news, Arthur Clausen and orchestra, Stanleigh Malotte at organ, Publix stage revue with Paul Spor and band. **Gross:** $12,500. **Rating:** 105%.

Starting Outdoor Sept. 1

Hollywood—Paramount's outdoor drama, "Fighting Caravans," which is expected to cost more than $1,000,000 and compete with Fox's "The Big Trail" and RKO's "Cimarron," will go into production Sept. 1. Gary Cooper has the starring role, with Mary Brian opposite. Otto Brower will direct.

Circus on Sunday Illegal

St. Louis—Operation of a circus on Sunday is prohibited under state laws, it is stated in an opinion prepared by the assistant attorney general.

"Blankley's" Bad Showing Results In Substitution

Omaha—Good shows brought good crowds last week, with one exception. Barrymore's "Man from Blankey's" was jerked from the State after the first day of a scheduled three-day run. Reviewers tore the picture to pieces.

William Powell came through in great shape to bring the World $11,885 with "For the Defense." That's another 125% week for the house. "Sins of the Children" surprised with 125% for the last half at the State, getting $2,812.50.

Orpheum continued its stride with "Rain or Shine" and Babe Egan's Red Heads on the stage with an RKO all-girl unit. Total for the seven days was $18,125, or 125%. "Anybody's War" at the Paramount did 110% for a gross of $8,800. Weather, clear and warm.

Estimated takings:

"FOR THE DEFENSE" (Paramount)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville headed by Ray Hughes and Pam, Billy Meyers' band, house ballet, Paramount news, shorts. **Gross:** $11,885. **Rating:** 125%.

"ANYBODY'S WAR" (Paramount)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Robert Hudson," organ, Paramount news. **Gross:** $8,800. **Rating:** 110%.

"RAIN OR SHINE" (Columbia)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** All-girl show with Babe Egan's band, Pathe news and shorts. **Gross:** $18,125. **Rating:** 125%.

"MAN FROM BLANKLEY'S" (W. B.) (1 day) AND "HUNTING TIGERS IN INDIA" (Epic Pictures)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $1,575. **Rating:** 75%.

"SINS OF THE CHILDREN" (M-G-M)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $2,812.50. **Rating:** 125%.

Fay's Reopens Sept. 15

Rochester—Date for the reopening of Fay's Theatre, closed for several months as the aftermath of a disastrous fire, has been set for Sept. 15 by Chester Fenyvessy, spokesman for the owners.

The theatre still has 14 years to run on its lease with the Rochester Playhouse Company, of which Frank L. Walker is president and Edward M. Fay of Providence, R. I., operator of the theatre is a director. Arch McCallum is expected to return as manager.

Fort Wayne House Ready Soon

Ft. Wayne, Ind.—The new Paramount-Publix theatre, now under construction, probably will be ready for operation about the middle of September, according to the management. Workmen now are busy on the interior work and installing various features.

Double-Crossed?

London—British distributors have not as yet recovered from the shock of the new tax law which levies 10 per cent on all U. K. importations into New Zealand. Although some are consoled with the 25% tax against American films, they believe certain New Zealand authorities pulled a boner in taxing product from the mother country.

THE

Projectionists' Round Table

By John F. Rider

NOW that we have completed the elementary treatment of the two popular forms of generating potential and have considered at short length the items of magnetism and the effects of current flow through wire, it is possible to consider the properties of certain devices and arrangements.

We have in the past mentioned that certain substances are good conductors of electric current and other substances are poor conductors. The latter classification is also known as insulators. Yet we cannot fail to note a very peculiar phenomenon when some of these non-conductors or insulators are used in a certain manner.

Suppose that we wish to note the electrical reaction to a piece of paper and arrange this small sheet of dry paper between two metal plates. These metal plates are connected to a battery through an indicating device which will register the presence and magnitude of current flow and a switch for opening or closing the battery circuit. Such an arrangement is shown in Figure 47. *M* is the meter, *S* is the switch and *B* is the battery. We show a great enlargement of the paper and the metal plates, but we wish to make special reference to the fact that the two metal plates are in contact with the paper, one on each side and further, that the two plates are not in metallic contact with each other.

If we observe closely we note that when the switch *S* remains open, having never been closed in the circuit, the meter pointer indicates zero. However, when the switch is closed, the meter needle deflects momentarily, kicking "up" rapidly and then gradually decreases until it is again zero, although the switch *S* is still closed as it was when the first large deflection occurred. What has happened? If this meter is a current indicating device, the momentary deflection indicates a momentary flow of charges in the circuit when the switch was first closed. For a short period subsequent to the closing of the switch decreasing values of moving charges were registered. After a while, motion of charges in that circuit ceased and the current meter registered zero. Such is, of course, the explanation for the action of the meter, based upon the law that electric current is in charge in motion. The answer, however, does not explain why such a transient state should exist.

Another puzzling question is the momentary current flow through the circuit when the circuit is not a complete metallic link. How can current flow through the system when the two metal plates are separated by paper and paper is a non-conductor? The only possible answer is that the current flows only through the external circuit. Let us see.

If we assume a certain difference of potential between the points *A* and *C* of the battery *B*, and further assume that *A* is — and *C* is +, then all points in contact with these ends of the battery will have like polarity. When the switch is closed, the plate 2 is connected to the battery terminal *C* and is positive with respect to plate 1, which is connected to the negative end of battery *B*. At the same time, the paper located between these two plates is subject to an electric strain since it is within an electric field, the charges upon the plates 1 and 2. Now, when the voltage is applied to plate 2 by closing switch *S*, there is created an electrostatic field between plates 1 and 2 and because of the maximum difference of potential between these two plates, there takes place a sudden flow of electrons from the negative plate to the positive plate *through the external circuit*. This flow occurs in order to make the potential of the plates the same as that of the battery.

This means that the reason for the flow is the difference between the potential across the plates and the potential across the battery. This is maximum at the instant that the swich *S* is closed, hence the maximum flow of charges. As the flow of charges takes place,

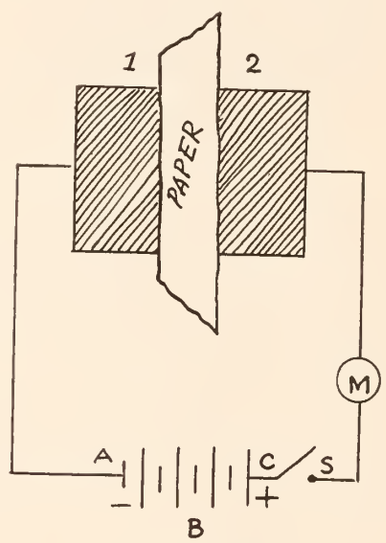


FIG. 47

the potential across the plates increases and the difference in forces which causes the flow of charges gradually diminishes, and the flow of charges diminishes. After a short period sufficient charges have moved from the negative plate to the positive plate to adjust the potential of the two plates to that of the battery. Since there is no longer any difference in the potential between the two plates and the potential across the two battery terminals, there occurs no further motion o fcharges *through the external circuit* and the current meter again indicates zero. Thus, the current flow in the circuit, or the flow of charges *in the external circuit*, occurs in order to adjust the potential between the plates to that of the battery. Hence the sudden current indication when the switch is first closed and the gradually receding value of current until it becomes zero.

During this time, the electrons in the paper are under an influence. While the charges have been deposited upon the plates by virtue of the applied potential and the potential created across the condenser plates, the electrons within the paper have been displaced. This action is in contrast to that taking place in the external circuit. Whereas there is a flow of electrons or a drift of electrons in the external circuit, the electronic activity within the paper insulation between the plates or the dielectric is not a flow of electrons. Were the constituency of the paper such that the atoms would under normal circumstances part with an electron, the paper would be a conductor rather than a non-conductor. In non-conductors the electronic affinity is so great that only displacement of the electron is possible and the electron moves away from the atom, but does not leave it entirely and travel to another atom. This motion of the electron likewise influences the charges upon the plates and we have two forms of currents. The conduction current in the external circuit and the displacement current within the dielectric.

After sufficient time has elapsed, the charges have been so distributed upon the plates that no further conduction current or displacement current will flow. The battery may now be removed without disturbing the charges upon the respective plates, or without disturbing the positions of the electrons displaced in the dielectric. Such a structure consisting of two or more active surfaces and an insulating medium or a dielectric is now said to be *charged* with a certain quantity of electricity. During this state of charge, there is a surplus of electrons upon one of the plates and a dearth of electrons upon the other plate.

Now, if we consider the action taking place in the circuit when a voltage is applied to such a device, we can say that electricity is being stored within the device. Such is actually the case because the application of the voltage to the device resulted in a flow of charges from one plate to the other, which remain in that position until disturbed. If we remove the battery which has *charged* the structure and connect the two plates with a wire so as to allow the flow of electrons from plate 2 to plate 1 until both again bear equal charges, the structure is being *discharged* and the current flowing through the conductor is the discharge current. Such a device is known as a *condenser*, or we might say that the name *condenser* is given to such a structure of plates because a condensing action upon the charge appears to take place.

The above does not mean that a condenser must consist of two metal plates separated by paper. The insulating or separating medium may be air, just as well as paper, and the action will be the same. The displacement of electrons will take place in the atoms of air located between the two plates, and the conduction current in the external circuit will flow as readily when air is the dielectric as when some solid material separates the two plates.

Such condensers need not consist of but two small pieces of metal or plates. They may consist of two sets of plates, each set consisting of a number of plates as shown in Figure 48, wherein plate 2 in Figure 47 is shown by the plates bearing the number 2, and plate 1 in Figure 47 is shown by the plates bearing the number 1. All of the plates of like number mean plates of like polarity or plates which, when combined, represent one plate of the elementary condenser. The dielectric now is the material between the active surfaces of the opposing plates as shown by the dots. Another popular form of condenser is that which utilizes

(*Continued on next page*)

This Is Lesson 14 in The Rider Series on Sound Projection

THE Projectionists' Round Table

By John F. Rider

(*Continued from preceeding page*)

two plates separated by linen paper. These plates are of tin foil or aluminum foil and are many feet in length. The dielectric material is likewise many feet in length and the complete unit is coiled.

Referring once again to the effect when the voltage is applied, we recognize the flow of conduction current until the potential across the plates of the condenser equals the value of the applied voltage. Any reduction in voltage applied after the condenser has been charged at a higher voltage will result in a new flow of charges until the new state of equilibrium is reached. Thus, the application of a varying voltage will cause a varying charging current. If the applied voltage varies between maximum and zero, the charging current will likewise vary between maximum and zero. This is an important item and should be remembered.

During this variation of applied voltage there is a continued variation in the displacement of the electrons within the dielectric.

A variation in charging current can also be created in another manner. If two plates, say 1 and 2 in Figure 47, are a certain distance apart, they can be charged within a certain period of time. When charged, the meter *M* will indicate zero current. Let us say that the difference of potential when charged is 20 volts. If we now reduce the separation between the two plates the positive potential upon plate 2 is reduced by means of induction from the negative potential upon plate 1. Simultaneously, the negative potential upon plate 1 will also be reduced. This state means that the difference of potential between the plates 1 and 2 is made lower than that of the voltage applied. This, in turn, means that a motion of charges will again take place between the plates through the external circuit and a new displacement of electrons will take place within the dielectric until the plates again bear the potential difference of the battery. The charges upon the plates now are much greater than when they were separate a greater distance.

Capacity. There is a constant relation between the charge of a condenser and the difference of potential between its plates. This is evident in the last paragraph. Assuming any one set of plates, being charged by a battery, the difference of potential between those two plates when charged will be the same irrespective of the separation between the two plates or the medium used to separate the plates. On the other hand, the charge of the condenser depends upon the difference of potential no matter what the separation between the plates or the nature of the dielectric. If the separation is reduced and the difference of potential remains the same, the charge is increased. Hence, there must be a factor which is allied with the condenser, its charge and the difference of potential or the voltage. This relation of charge *Q* to potential difference *V* is called the capacity *C* of the condenser. In other words, the relation between the charge and the voltage produces the factor representative of the physical makeup of the condenser. Such is illustrated by the example about the variation in the distance between the plates. The relation between *C*, *Q* and *V* is

$$Q = CV \quad \ldots\ldots (48)$$

and

$$C = \frac{Q}{V} \quad \ldots\ldots (49)$$

and

$$V = \frac{Q}{C} \quad \ldots\ldots (50)$$

The charge, or the quantity of electricity stored in a condenser is, with a constant physical makeup (or capacity expressed in another manner, to be mentioned soon) directly proportional to the voltage. If the voltage is doubled the charge is double. On the other hand, if the voltage is constant, the charge is directly proportional to the capacity. This relation is shown in equation 48.

The capacity *C* varies inversely with the voltage when the charge is constant and is proportional to the charge when the voltage is constant. The voltage (see equation 50) is inversely proportional to the capacity when the charge is constant and proportional to the charge when the capacity is constant.

We know that the charge is applied to a condenser when a current flows in the external

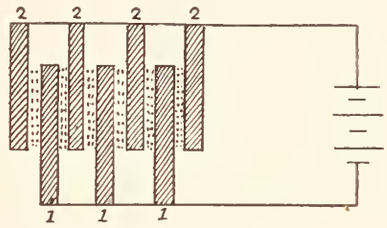


FIG. 48

circuit. This current depends upon the voltage and the makeup of the condenser. If we determine the magnitude of current flow for any one combination of voltage and condenser we can determine the quantity of electricity stored. From previous explanations a current flow of 1 ampere for a second represents 1 coulomb of electricity. If we have a voltage of 1 volt and with any one condenser, this value of voltage causes a flow of 1 ampere per second, the physical makeup of that condenser is such that its capacity for storing electricity is 1 farad. Expressed in another manner, if 1 ampere per second (1 coulomb) is required to raise the potential across the plates of a condenser by 1 volt, that condenser has a capacity of 1 *farad*. Hence equation 48 can be rewritten as

Q (coulombs) = Capacity in farads x volts

and 49 becomes

$$\text{Capacity in farads} = \frac{Q \text{ (coulombs)}}{V \text{ (volts)}}$$

and the capacity of a condenser in *farads* is the equivalent of a number of coulombs within the condenser per volt difference of potential between its plates. If a condenser stores two coulombs of electricity for each unit volt difference of potential between its plates, the capacity of that condenser in *farads* is

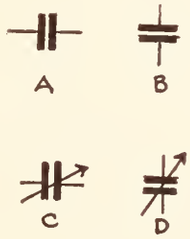


FIG. 49

$$C = \frac{Q}{V} = \frac{2}{1} = 2 \text{ farads.}$$

The unit *farad* is too large for practical use. The design of the condensers generally in use is such that decimal values of the unit must be employed. These decimals are

$$\text{micromicrofarad} = \frac{1 \text{ farad}}{1{,}000{,}000{,}000{,}000}$$

and 1 micromicrofarad is

$$= .000000000001 \text{ farad}$$

$$\text{and the microfarad} = \frac{1 \text{ farad}}{1{,}000{,}000} = .000001 \text{ farad}$$

General values used in sound equipment vary from about 50 micromicrofarads to about 5,000 microfarads and it is customary to convert all values into fractions or multiple of a microfarads, thus

50 micromicrofarads = .00005 microfarad

Some other common values are

1,000 micromicrofarads=	.001 microfarad=	.001 mfd.
2,000 micromicrofarads=	.002 microfarad=	.002 mfd.
10,000 micromicrofarads=	.01 microfarad=	.01 mfd.
250,000 micromicrofarads=	.25 microfarad=	.25 mfd.
500,000 micromicrofarads=	.5 microfarad=	.5 mfd.
1,000,000 micromicrofarads=	1. microfarad=	1. mfd.

The letters *mfd* designate microfarad and the letters *mmfd* designate micromicrofarad. In cases the Greek letter μ is used to denote *micro* or millionth part.

Factors Controlling Capacity.—There are several factors which influence the capacity of a condenser. These are three in number, namely

1.—Area of the plates
2.—Separation between the plates
3.—Character of the dielectric material

(The first, area of the plates, is the equivalent to the number of plates, since any increase in number increases the area of the active surfaces.)

As is evident, all of these factors are governed by the physical design of the condenser. An increase in the area or the number of plates with a uniform separation increases the capacity of a condenser. One cannot say that capacity increases with number of plates or area because an increase in the separation between the plates of a large number of plates may result in a value of capacity less than that of fewer plates with reduced separation.

A decrease in the separation between plates or uniform area or of any one number of plates increases the capacity of the condenser and conversely an increase in the separation between plates decreases the capacity.

All of the above must be considered in connection with the dielectric material. The presence of a dielectric other than air will always increase the capacity. The dielectric constant of air is classed as unity or 1 and all other materials are compared with air. As it happens, condensers used in sound systems are generally of one character with three possible types of dielectrics. These are

1.—Mica.
2.—Linen paper.
3.—An oxide film.

By character, we mean that the capacity is fixed at the time of manufacture by rigid assembly of the elements, hence such condensers are known as fixed condensers. More practical information will follow at the end of this lesson.

The Dielectric Constant.—The change in capacity when a solid dielectric is used instead of air varies as a constant *K*, according to the character of the dielectric material. Hence the expression to denote the constant *K* for any material is

$$K = \frac{C_k}{C_x}$$

where C_k is the capacity of the condenser with the solid dielectric and C_x is the capacity of the condenser with air as the dielectric. Thus, if we had a condenser consisting of two plates separated .125 inch with air dielectric and the capacity was measured and found to be .0001 mfd and a piece of mica was inserted to fill the same space between the plates and the capacity was found to be .0006 mfd, the ratio

$$\frac{C_k}{C_x} = \frac{.0006}{.0001}$$

= 6 as the constant *K* for the dielectric material.

As a point of information, the dielectric constant for dry linen paper varies between 2 and 2.5; for mica between 5 and 7, and for some films of oxide it may be as high as several hundred.

(*Continued on page* 50)

Before the "Mike" In N. Y. Studios

LON HASCALL, portly comedian of several "Artists and Models" and "Follies" revues, rolled over to Flatbush last week to make his debut in the flickers, appearing in "One on the Aisle," a playlet written by Paul Gerard Smith and directed by Roy Mack.

* * *

Even gangsters make mistakes in their identifications of the people marked for "the spot." At least the gangster in the Vitaphone variety, "My Mistake," is guilty of such a faux pas when he almost gives "the woiks" to Donald Brian, who is the mistaken victim. Pat O'Brien is the gunman, with Arthur Hurley directing.

* * *

No sooner had the miniature golf course opposite the eastern Vitaphone studio been completed than Murray Roth took possession in the name of Bigger and Better Shorts and, of course, Warner Bros., and made a comedy entitled "Tom Thumbs Down" with a cast including Harry McNaughton, Bobby Jarvis and Sue Conroy. Stanley Rauh wrote the story.

* * *

What is the Brooklyn Vitaphone studio to Burnet Hershey? It's his Utopia, you dope, ya. Some rhyme, eh? Here's why. Burnet, who has been a benedict for only a month, has already done what thousands of his comrades have dreamed about but never could do. He brought his wife, the former Adele Allerhand, to the studio and got her a job in one of the shorts. Director Roy Mack says she shows great promise.

* * *

Soldier Bartfield and Jack Roberts, a pair of gladiators from the land of nod and sock, were included in the cast of "Purely An Accident," a story of the ring by Sam Hellman, Satevepost humorist, which was Vitaphoned this week by Murray Roth.

* * *

We were over at the Paramount short subject department chinnin' an' chattin' with Walton Butterfield and Howard Bretherton when we learned that ice cream was in order down on the main set where Norman Taurog was directing "Manhattan Mary." We got down there faster than you could say Mort Blumenstock and found that the folks had liked the ice cream. Larry Williams was the last to have any, but upon spying us, hastily disposed of his share so that our only alternative was to go outside and buy some. We didn't have any ice cream.

* * *

What a grand little reunion was held between Mary Brian, who just arrived to play in "The Royal Family," and Stanley Smith, now at work in "Manhattan Mary." Miss Brian hasn't been in New York for three years and admits that she is SO GLAD to have been cast in this picture.

* * *

Peggy Thompson, former script girl who worked on the French version of "The Big Pond," has recently finished her own script of a story scheduled to be made here.

* * *

Rube Welch has got his work cut out for him. Having just finished originals for Ben Blue, Marion Harris, Frances Williams and Gina Mallo, he is now at work on a story for Harry Richman and another for Frances Shelley. Rube says he's losing weight, but he likes it.

The folks working on "The Best People" sat under Fred Newmeyer's direction are becoming veritable night hawks. About half the picture has been shot long after the birds, bees, flowers, little children and ye studio sleuth has gone to rest.

THE STUDIO SLEUTH.

New York Plans Screens in Front Of Billboard Ads

Albany—Erection of screens on state property in front of billboards constructed on privately-owned land in the vicinity of the new Hudson river bridge at New York will be ordered by the state superintendent of public works, Col. Fred S. Greene, who charges that billboards spoil the natural beauty.

Col. Greene has long been an advocate of billboard taxation, two bills having been introduced by him at recent legislative sessions. Both were killed.

RKO Opening Twin Toledo Theatres on Saturday

Toledo—Two addition to RKO's string will be made on Saturday with the opening of new houses here, located side by side in the downtown section. The Rivoli seating 2,700 will have a vaude-picture policy, while the Palace, a 1,400 seater, will show pictures only.

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By John F. Rider

(*Continued from page* 49)

Another point of interest in connection with the dielectric material is its ability to withstand electric strain. The action of the voltage applied across the plates causes a displacement of the electrons, the tension between the displaced electrons and the associated atoms being governed by the voltage applied. If the voltage is too great for the dielectric material, the electron is freed from the atom and conduction current flows through the dielectric, rendering the complete unit unfit for further use. Such action is the equivalent of a rupture of the dielectric. The dielectric material has been punctured.

As a rule, mica, as a dielectric, allows the application of higher potentials than are possible with paper dielectric units. Once again many other factors enter upon the scene. Be that as it may, the fact remains that condensers as a rule are designed to withstand certain definite potentials and are so rated. In other words, a condenser unit bears two ratings, possibly three. First, the capacity in microfarads or fractions thereof. Second, the operating voltage at D.C. potentials and in some cases the operating voltage at A.C. potentials.

The usual symbol for a capacity consists of two parallel vertical or two parallel horizontal lines as shown in Figures 49A and B. The horizontal lines in 49A indicate the connections thereto and the same applies to the vertical lines in Figure 49B. The significance of the unit is not changed by the alignment of the lines which indicate that it is a capacity. When the unit is variable in character an arrow crosses the elemental line as in Figures 49C and D.

Further details relative to the action of charging, discharging and the utility of condensers will be discussed in Lesson 15.

High and Low On Music Row

FRANK GOODMAN, president of Universal Publishing Co., has returned from Yurrup where he succeeded in gaining handsome fees for the British rights to his catalogue from Campbell-Connelly and for the Central Europe rights from Francis Salabert. Goodman also told us that "Melancholy," which was one of the recent hits on this side of the Atlantice, is now sweeping England.

* * *

Frank Kelton, formerly with Robbins, has accepted the general managership of Davis, Coots & Engel, and Harry Engel can be credited with making a smart move in appointing Frank, who is one of the most popular executives in the music business, to that post. Harold Lee, formerly manager of Witmark's Chicago office, has been made sales and exploitation manager of Davis, Coots & Engel.

* * *

This firm has a potential trio of hits in "I Still Get a Thrill," written by Benny Davis and Fred Coots, "Good Evenin'," by Al Hoffman, Tot Seymour and Charlie O'Flynn, and "In My Heart It's You," by Max Rich, Al Hoffman and Charlie O'Flynn.

* * *

Remick will publish "Maybe It's Love," theme song of the Warner college picture of the same name. Sidney Mitchell, Archie Gottler and Geo. W. Meyer are the writers. "June Kisses" and "I'm Needin' You" are beginning to cause some activity among the stock clerks while a new modern arrangement of that old favorite, "Japanese Sandman," is proving popular with the boys wielding the batons.

* * *

Harold Spina, formerly with Harms, is now harmony man for Universal Publishing Co. and will also act as the right hand man to Paul Jonas, professional manager. We're here to say that Harold is an asset since he can do anything in the music business.

* * *

With "I Remember You from Somewhere" already successfully launched into the present list of money makers, Danny Winkler, general manager for DeSylva, Brown & Henderson, has ordered a concentrated effort on "Don't Tell Her What's Happened to Me," a new torch number, written by DeSylva, Brown & Henderson. Al Salomon, of the special service department, says, "My files will prove the fact that organists are finding favor everywhere and are being rehired."

* * *

Denton & Haskins have what they believe to be another "Stein Song" in "Bartender Bill," written by Bill McKenna, writer of "Anybody Here Seen Kelly?" and "Down in the Old Neighborhood," where, no doubt, the much sought-after Kelly was found.

* * *

L. B. Curtis Publishing Co. has just started work on a new song, "When I'm Away from You," a pretty ballad written by Sunny Clapp, writer of "Girl of My Dreams."

* * *

We knew it would happen sooner or later. Leo Diston, Mitchel Paris and Frank Perkins have "putt" their heads together and have "ironed" out a song called "I've Gone Goofy Over Miniature Golf," which is "driving" the comedians nerts trying to pronounce miniature. Mills Music Co. is the publisher.

* * *

Bughouse fables of Tin Pan Alley. Rudy Vallee will be best man at Will Osborne's benediction.

PINCUS

Opinions on Pictures

Madame Satan

(*M-G-M*)

Very Movie-Like; "Oke" as B.O.

(*Reviewed by Don Ashbaugh*)

PICTURE fans have learned to expect a Cecil B. De Mille outburst periodically. Here it is. "Madame Satan" is the satisfactory title hung upon his latest. It has already been previewed twice in different sections. Both times the audience reaction has been favorable, with reservations.

When the picture is finally released it will be a feature-run offering which should gross good busines. It has all the regular De Mille adjuncts—splendor, daring, spectacular effects and modernity.

But "Madame Satan" has one thing few of De Mille's former pictures have had—a rip-snorting comedy vein which relieves many tense situations. In this connection Roland Young blossoms forth. He proves a riotous comedian in the droll part of "best friend" to Reginald Denny. Young captures the major portion of acting honors with his clever and natural execution of an excellent part. He provides enough laughs to save the picture from flopping in many weak spots.

De Mille, with the help of Jeannie MacPherson, who wrote the story, dragged the same old plot, dear to his heart these many, many years, from the shelf and dressed it up in 1930 clothes. Kay Johnson is the conscientious loving wife who finds that her husband is stepping out with a show girl who supplies the things his wife neglects. Miss Johnson is wholly acceptable in the part while Denny does a husband role satisfactorily enough.

Getting through the opening scenes of the husband and friend coming home soused, the fight between wife and husband, the split of the family and the battle between wife and show girl, the story gets to the point where Kay declares that "if he wants 'em hot she'll show him some real heat." This she proceeds to do —more or less.

One of the highlights has Young staging a mammoth masquerade party aboard his dirigible moored at a tall mast. Here is where the spectacular effects come in. Some really fine ballets are offered with the interior of the Zep as a setting. An electric dance in which the characters simulate everything from sparkplugs to lightning bolts proves unique, although slightly impossible. Of course, all these dances mean nothing to the plot except to add the De Millian touch of grandeur.

The "struggle" scene comes after "Madame Satan," having successfully charmed Denny from the actress with a display of human fireworks which intend to convey how hot she really is, unmasks and reveals herself as the "forgotten wife. Denny is astounded, but contrite. He is charmed but annoyed and falls into his mate's arms joyously. It's all very nice, but just then a storm strikes and lightning, presumably by way of censure of the dirigible's merrymakers, tears the balloon from its moorings. The controls are shattered and the Zep tosses madly among the clouds.

The ship's captain orders all aboard to don parachutes while Abe Lyman's band, looking sadly as the others jump overboard and float toward the ground, plays lively tunes.

The parachute jumping business gives the audience a real thrill. Passengers who balk at taking the leap are bodily heaved overboard. In this sudden situation, where both face almost certain death, the man and wife realize their true love for each other.

Then it develops but one parachute remains. The wife begs and pleads to stay with her husband but he flings her overboard. The ship breaks up and he dives overboard. Wife screams and covers her eyes.

And, believe it or not, he lands in a perfect swan dive in the city reservoir and suffers only an injured shoulder. At least that's what the final scenes would have us believe as they sit at home cooing in their love revival while the old friend, slightly battered, comes to call. Lillian Roth is a quite satisfactory siren. Tyler Brooke is also noticed by the audience as a woman-crazy member of the dancing party aboard the Zep.

All you need with it will be a news reel.

Produced and distributed by M-G-M. Directed by Cecil DeMille. Screen play by Jeanie MacPherson. Photographed by Harold Rosson. Edited by Anne Bauchens. Dialogue by Elsie Janis and Gladys Unger. Running time, length, release date not set by distributor.

THE CAST

Angela Brooks	Kay Johnson
Bob Brooks	Reginald Denny
Trixie	Lillian Roth
Jimmy Wade	Roland Young
Martha	Elsa Petersen
Hermen	Jack King
Biff	Edward Prinz
Captain	Boyd Irwin
First Mate	Wallace MacDonald
Romeo	Tyler Brooks
Babo	Ynez Seabury
Electricity	Theodore Kosloff
Little Rolls Riding Hood	Betty Francisco
Miss Conning Tower	Julanne Johnston
Fish Girl	Martha Sleeper
Water	Doris McMahon
Call of the Wild	Vera Marsh
Empire Officer	Albert Conti
Pirate	Earl Askam
Spain	Countess De Liguoro
Spider Girl	Katharine Irving
Eve	Lotus Thompson
Victory	Aileen Ransom
	Abe Lyman and His Band

Service!

Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.

Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:

PRODUCTION	REVIEW DATE
Abraham Lincoln	August 23
Animal Crackers	This issue
Anybody's Woman	August 16
Dancing Sweeties	June 24
Eyes of the World	August 23
Journey's End	April 12
Let's Go Native	May 31
Matrimonial Bed	August 9
Moby Dick	August 16
Monte Carlo	August 9
Outside the Law	August 23
Raffles	August 2
Rain or Shine	July 26
Rasputin, Holy Devil	This issue
Romance	August 2
Storm	August 23
Top Speed	June 21

Viennese Nights

(*Warners*)

An Artistic Operetta

(*Reviewed by Edwin Schallert*)

HERE is where a musical steps right up and takes a bow. This picture may not hit everybody, but it is surely worth a lot of plugging as something both unusual and worth while, because Sigmund Romberg and Oscar Hammerstein have made a splendid job of their initial effort to say it with songs, and also orchestral music. If your audiences are getting tired of just plain talk, and are all against the ordinary jazz level of pictures, they should *go* for this.

Romberg knows his waltzes, and he has put some excellent and haunting numbers into this pathetic love story of a composer and a girl with an overambitious father. Viennese atmosphere supplies abundant quality in the production, and the music is staged with movement and a lot of really natural action. For those who like color photography, there is an additional appeal. The entire film is shot in this medium.

The plot has some bad points. There are middle sequences where the scenes become very sketchy in trying to bridge a long period of years. Bringing the story down two generations, and skipping one of them entirely, is a little confusing, but the beginning and the ending of the picture help to redeem this defect. The entire procedure is not unlike "Maytime," which those who saw that stage show will appreciate. There is plenty of sympathy to the idea of "Viennese Nights" for much the same reasons as in the once very popular theatrical production.

The comedy is very well balanced and is competently put over by Bert Roach, especially, and by Louise Fazenda. The names of these two may well be played up. The singing roles are presented by Alexander Gray and Vivienne Segal, both of whom far surpass any of their previous efforts. Jean Hersholt is a figure in the cast as the heroine's father, and Walter Pidgeon enacts the hero's rival. Alice Day is the girl of the happy modern romance that closes the film.

The big musical feature of particular appeal to the audiences who are interested in more serious endeavors along this line is the symphonic poem played by a full orchestra at a concert toward the end of the film. This is a remarkable novelty of its kind. The orchestration is a big step forward.

The songs in "Viennese Nights" include most importantly the theme number, "I Bring a Love Song" and "You Will Remember Vienna." The others include "Here We Are" (cafe selection), "Good Bye, My Love," "When You Have No Man to Love" (comedy number done by Miss Fazenda), "Ja, Ja, Ja" and "I'm Lonely."

Two light comedies without music should run with this to help balance the program.

Produced and distributed by Warners. Directed by Alan Crosland. Story by Oscar Hammerstein II. Music by Sigmund Romberg. Photographed by James Van Trees. Edited by Hal McLaren. Music conducted by Louis Silvers. Length, 9,007 feet. Running time, 100 minutes. Release date, late in September.

THE CAST

Otto	Alexander Gray
Elsa	Vivienne Segal
Gus	Bert Roach
Bill Jones	Milton Douglas
Hochter	Jean Hersholt
Mary	June Purcell
Franz	Walter Pidgeon
Gretl	Louise Fazenda
Baron	Lothar Mayring
Barbara	Alice Day

Animal Crackers

(*Paramount*)

Fast Comedy

(*Reviewed by Sherwin A. Kane*)

"ANIMAL CRACKERS" is a good photograph of the stage comedy of the same name. In total, it is film vaudeville headlining the Marx Brothers, with the thin thread of plot serving little more than to string the antics of the brothers into a connected whole.

Their nonsense, rightly, makes up the picture. Most of their comedy is comprised of fast patter, but the bulk of it is obvious enough to be caught and appreciated by any audience. It is foolery of the ludicrous variety, occasionally veering to the shady. Laughs were frequent and hearty at the theatre where the picture was caught.

The plot, such as it is, has to do with the

Opinions On Pictures

replacement of a valuable painting by two imitations and the subsequent efforts to trace the authentic one. Groucho Marx is an African hunter, returned from an expedition. With his secretary, Zeppo, he is a guest at the estate of Margaret Dumont, where Louis Sorin, as a wealthy art connoisseur, is to exhibit the authentic painting. Lillian Roth, daughter of the hostess, is in love with an ambitious young artist, who has made a copy of Sorin's original while a student in Paris. Seeking to prove his own ability by substituting his work for the authentic one, it is arranged that Harpo and Chico Marx, hired entertainers, exchange the pictures.

Another guest, however, whose daughter has also painted a copy of the same picture, replaces the second one with her daughter's work. The substitution is discovered and the hunt for the authentic picture eventually leads to Harpo, who is exposed as a "collector," not only of pictures, but of silverware as well. He escapes arrest by spraying the entire house party with a sleep-inducing liquid, but is about to depart, eyes the prostrate form of a girl who has enchanted him, whereupon he lies down beside her and sprays himself with the liquid.

The essence of the picture, of course, is not in the plot. Its entertainment is in the wise-cracking patter of the Marx Brothers and their occasional musical stunts. It is foolishness of a high order, as such nonsense goes, and there can be no doubt of its entertainment merits. In the larger centers the Marx Brothers' name should be sufficient to sell the picture. In the provinces it can be sold as straight comedy of the sure-fire laugh variety.

Photography and recording are excellent. The supporting cast, which serves as little more than a background for the fun and puns of the Marxes, is satisfactory.

Newsreels and musical shorts will complete a fine program.

Produced and distributed by Paramount Publix. Directed by Victor Heerman. Based on the musical play by George S. Kaufman, Bert Kalmar, Morrie Ryskind and Harry Ruby. Adapted by Morrie Ryskind. Continuity by Pierre Collings. Photographed by George Folsey. Length, 8,897 feet. Running time, 99 minutes. Release date, September 10.

THE CAST

Captain Jeffrey Spaulding	Groucho Marx
The Professor	Harpo Marx
Signor Emanuel Ravelli	Chico Marx
Horatio Jamison	Zeppo Marx
Arabella Rittenhouse	Lillian Roth
Mrs. Rittenhouse	Margaret Dumont
Roscoe Chandler	Louis Sorin
John Parker	Hal Thompson
Mrs. Whitehead	Margaret Irving
Grace Carpenter	Kathryn Reece
Hives	Richard Greig
Hennessey	Edward Metcalfe

The Spoilers

(*Paramount*)

Fine Entertainment

(*Reviewed by Bill Crouch*)

"THE SPOILERS" in audible form is great entertainment. It has plenty of drama, humor and action and those who liked the silent versions of this tale of the Alaskan gold rush will enjoy the talker version more so since sound adds greatly to its values.

With Gary Cooper in the leading role and with a supporting cast of Kay Johnson, William (stage) Boyd, Betty Compson, James Kirkwood, Harry Green and Slim Summerville, the picture should reap heavy grosses in the week run houses and subsequent bookings. This talker, made from the Rex Beach story, has all the necessary requisites for a record breaker and should do fine business.

The fight which made the initial version of "The Spoilers" memorable on the screen is done as well as, or better than before. Aided by sound, it is a real thriller. Cooper does perhaps the finest work of his career under the experienced direction of Edwin Carewe. The strong, silent man from Montana carries the role of Roy Glenister in dynamic manner.

The story deals with the gold rush to Alaska in 1900. Cooper and Kirkwood are returning from the States to Alaska when they rescue Kay Johnson from a group of sailors and give her their stateroom on the ship, which is crowded with gold-seekers. Cooper, unused to a girl of such refinement, falls in love with her. Upon arriving at Nome, he finds the U. S. government has taken over the handling of claims. The U. S. Judge, Lloyd Ingraham, he discovers, is the uncle of Miss Johnson while William Boyd is the Federal agent, and a rival suitor. Cooper, who is a leader of the miners, is at first aroused at the attitude taken by Boyd, but Kay convinces him that the government should handle the legality of the claims and Cooper decides to let them do so without interruption from his men. However, when his claim is taken over and operated by Boyd, he is ready to fight.

Betty Compson, as a faro dealer and former sweetheart of Cooper, tells him that Kay is on the side of the Federal men and that they plan to rob him and his men of their takings. Cooper then decides to take things in his own hands. He and his men rob the sluice boxes to get money to send a lawyer to the States to fight their case.

As the miners are about ready to rob the bank of the money taken from them by Boyd, the soldiers from a nearby fort appear and quell the riot. Cooper then plans to take over his claim by force. Boyd, anxious to get rid of Cooper, plans to dynamite the soldier-filled barracks and blame Cooper. The soldiers are warned of this plot by Miss Johnson at the risk of her life, and are saved.

Cooper, finding out that Boyd planned what was almost a wholesale murder, goes after him. They meet in Boyd's office and there the fight takes place. It starts in the upstairs office and ends in the street below after a rough and tumble battle down a long flight of stairs. This knockdown dragout affair has had few if any equalls in the talkers and rarely has been equalled in silent pictures. Every second is thrilling and convincing.

Cooper emerges the victor just as the lawyer sent to the States returns with warrants for the arrest of the crooked officials. Cooper then learns from Compson that Kay has been on the level and that jealousy caused her to tell him the story she did about Kay being hand in hand with her uncle and Boyd. Cooper goes to Kay and apologizes. In the fade-out they are in each other's arms planning the inevitable wedding.

Harry Green and Slim Summerville take the comedy roles and handle them exceedingly well. James Kirkwood, as the hardboiled miner, is most convincing, as is Miss Compson in a small but important role. Kay Johnson's acting is above reproach. She is excellent as the love interest. Boyd is particularly menacing as the crooked government agent. His acting is forceful.

Edwin Carewe, the director, has introduced some marvelous camera shots and his direction, in toto, is very smooth. The first part of the picture is rather slow but when cut and ready for the exhibitor should be filled with plenty of action throughout.

Use comedy and cartoons with this one.

Produced and distributed by Paramount Publix. Directed by Edwin Carewe. Story by Rex Beach. Screenplay by Agnes Brand Leahy. Adaptation and dialogue by Bartlett Cormack. Edited by William Shea. Photographed by Harry Fischbeck. Length and running time not set by distributor. Release date, Sept. 26.

THE CAST

Roy Glenister	Gary Cooper
Helen Chester	Kay Johnson
Cherry Malotte	Betty Compson
Alec McNamara	William Boyd
Herman	Harry Green
Joe Dextry	James Kirkwood
Slapjack Simms	Slim Summerville
Judge Stillman	Lloyd Ingraham
Struve	Oscar Apfel
Lawyer	Edward Coxen
Bronco Kid	Jack Trent
Lieutenant	Edward Hearn
Bill Wheaton	Hal Davis
Capt. Stevens	Knute Erickson
Hansen	John Beck
Voorhees	Jack N. Holmes

"Liliom" Clicks

Hollywood—Presented as one of those unusual romantic gems similar to "Street Angel" and "7th Heaven," at a preview at Riverside, "Liliom" by audience reaction to it demonstrated that it will rate high in audience interest. Charles Farrel is a hit as the star, but has plenty of competition from Rose Hobart, a newcomer from the stage.

Miss Hobart nearly walks away with the picture and very definitely demonstrates starring potentialities. She has a personality which cannot be overlooked, plus a voice with warmth pand sincerity. The remainder of the cast is fine, each well fitted for his respective part. Frank Borzage directed in his usual masterful manner. The picture looks like an extended run attraction and should be a big winner in week stands. The title is tentative.

CROUCH

Borrowed Wives

(*Tiffany*)

Good Light Farce

(*Reviewed by Charles F. Hynes*)

A MERRY mix-up, with Rex Lease as a young heir, forced to pretend he is married to a gold digger in order to collect his legacy. He had been scheduled to marry another, but a rubber check he had passed threatened him with a jail term if he didn't do Sam Hardy's bidding and go through with the fake gag with Hardy's sweetie.

The girl happened also to be the sweetie of a hardboiled motorcycle cop. Lease, Hardy and the girl go to the mountain haunted house, but not before Lease is pinched by the cop, only to make his getaway. Then when Lease's sweetie appears on the scene with his rival, and the girls begin disappearing after a series of mix-ups, there is plenty of excitement.

Lease must be married by midnight. Shortly before, he finds a secret passage and rescues his fiancee. They are married by the administrator, who is also a justice of the peace. His uncle, posing as a paralytic, is exposed as the ghost and jumps out of a window pursued by one of the mountain lions he had used to help him in his scheme to cheat Lease out of the legacy.

Plenty of complications and some good laughs. Paul Hurst carries the bulk of them, aided chiefly by Sam Hardy, both doing good work. Lease is good as the boy, and what little Vera Reynolds has to do she does well. The chief feminine role is that of Nita Martan and she puts it over in fine fashion.

Nothing big, but a good light program offering, which carries interest and laughs. However, it lacks name values.

Musical shorts and news will provide balance.

Produced and distributed by Tiffany. Directed by Frank Strayer. Dialogue director, Leander DeCordova.

Opinions On Pictures

Screen play by Scott Darling. Edited by Byron Robinson. Recorded by RCA Photophone. Photographed by Andre Barlatier. Length, 5,580. Running time, 65 minutes. Release date, Sept. 10, 1930.

THE CAST

Peter Foley	Rex Lease
Alice Blake	Vera Reynolds
Julia	Nita Martan
Bull Morgan	Paul Hurst
Joe Blair	Robert Randall
Uncle Henry	Charles Sellon
Aunt Mary	Dorothea Wolbert
Parker	Sam Hardy
Winstead	Harry Todd
Cop	Tom London
Sergeant	Eddie Chandler

The Sea God

(*Paramount*)

Way Off

(*Reviewed by Don Ashbaugh*)

SOMEBODY at Paramount will be lucky if he isn't indicted for the murder of a good box-office bet in the production of "The Sea God."

It has all the promise of topnotch entertainment and, instead, falls far short of the mark. Richard Arlen and Fay Wray are the only name bets available.

The picture offers a wide range of exploitation possibilities, but unless it is considerably improved between the preview showing and release, disappointed customers are certain.

Such production mistakes as "The Sea God" seem an adequate explanation of box office slumps. One executive of a theatre chain was heard to remark after the preview that "maybe it isn't so much miniature golf as our pictures."

In "The Sea God" there is a wealth of opportunity for good scenic shots. A boat race between the two rival traders and seekers for the heart of Fay Wray would offer, you might think, an opportunity to instill an added bit of spice. Instead, it merely serves as a rather dreary interlude with Arlen stopping to save a man who furnishes him information regarding a rich pearl field.

The heavy, Robert Gleckler, will cause titters with his "10-20-30" type of villainy. The only thing he lacks is a pair of handle-bar mustachios and a long-tailed coat.

The big bet, however, is lost when Arlen appears among the cannibals in his diving suit after walking ashore from beneath the water following an attack on the boat which resulted in the capture of his crew. They figure Arlen as a sea god and are prostrated in worship of this strange creature from the bottom of the ocean. In this manner Arlen manages to save the heroine.

Most of the cannibal tribe have faces of kindly deacons of the African Methodist Church or gentle Pullman porters when the camera shows closeups, and the sequences where Arlen cows the bloodthirsty warriors in his deep sea garb apparently offered considerably more possibilities than the production heads chose to use.

Numerous other bits carry an appearance of unreality—the plucking of the large pearl oysters from the clean sands of the ocean bottom and the boat race in which the sails of the ships bellied full on a sea that is calm as glass are two of the most noticeable instances.

Strong comedy and other shorts should be used to help this one.

Produced and distributed by Paramount-Publix. Directed by George Abbott. Story by John Russell. Dialogue and adaptation by George Abbott. Photographed by Archie Stout. Length, 8,054 feet. Running time, 89 minutes. Release date, Sept. 13.

THE CAST

Phillip ("Pink") Barker	Richard Arlen
Daisy	Fay Wray
Square Deal McCarthy	Eugene Pallette
Big Schultz	Robert Gleckler
Pearly Nick	Ivan Simpson
Rudy	Maurice Black
Ahe	Robert Perry
Bill	Fred Wallace
Sin Lee	Willie Fung
Duke	Sol K. Gregory
Mary	Mary De Bow
Kanaka Joe	James Spencer

Oklahoma Cyclone

(*Tiffany*)

Good Western

(*Reviewed by James P. Cunningham*)

ACTION is the big demand of today and this picture has it. And how! It's a speedy, shootin' western with some fairly good acting, mystery, comedy and heart interest. For the small towns it should be a fine bet, while action houses in the cities also should find it to their liking.

Bob Steele is a good hero, like a flash on the draw and can ride. Good looks and a good singing voice also are in his favor, making up what he lacks in acting ability. He has a big following among the outdoor fans, built up since FBO days, when he was the 16-year-old "western kid." Al St. John as a cowboy might at first seem all wet, but he has a sympathetic part in this and puts it over well. Charles King (not the M-G-M player) is a good heavy. Nita Rey is satisfactory as the heroine. Slim Whittaker, Shorty Hendricks and Emilio Fernandez are good, without a great deal to do, save Whittaker, whose chief job is to pick arguments with Steele, which he does to his sorrow.

This opens with Bob pursued by a sheriff's posse. He takes refuge at a rancho. The foreman, himself an outlaw, helps cover up his trail and gives the youth a job. He warns Bob to stay away from the girl at the rancho, but the two are attracted to each other. Bob is a boastful cowboy, who is roundedly disliked by all but one of the others. He promises to stay away from the girl, after he cleans up one of the foreman's henchmen in a framed fight. However, just before they leave to rob a bank, he sees the girl, tells her of his love, and gives her a note to read after he has gone. The bank is robbed and the gang goes across the border, where the foreman is keeping the sheriff prisoner. The latter is slowly dying from a shot in the back, suffered at the foreman's hands.

It develops here that Bob is the sheriff's son, having joined the gang to learn his father's whereabouts. The foreman prefers to give Bob a licking before killing him, and in a terrific fight Bob is victor, Slim coming to his aid to hold the other outlaws at bay. Meanwhile, the possee, summoned by the girl, arrives and takes the gang into custody. Slim, however, is killed.

Western fans, particularly kids, will eat up this one. J. P. McCarthy has given it some good direction, with suspense maintained. Not for the de luxe houses, but the small towns will cheer it, particularly as Saturday fare. Sell Steele as the grown-up, who has been a western star since he was 16 years old.

News, cartoons or other comedies with this.

Produced by Trem Carr for Tiffany. Distributed by Tiffany. Directed by J. P. McCarthy. Story by J. P. McCarthy. Adapted by Ford Beebe. Recorded by RCA Photophone. Length, 5,850 feet. Running time, 65 minutes. Release date, Aug. 9, 1930.

THE CAST

Oklahoma Cyclone	Bob Steele
Slim	Al St. John
Carmelita	Nita Rey
McKim	Charles King
The Don	Hector Sarno
Rawhide	Slim Whittaker
Shorty	Shorty Hendricks
Panchez Gomez	Emilio Fernandez

Something New

Novelty with a capital is offered by Tiffany in its new chimpanzee series, judging by the first of these two-reelers, "The Little Covered Wagon." Phil Goldstone turned out this highly entertaining subject, which should crash all kinds of theatres because of its novelty and laughs. He produces a very realistic illusion that the chimps are talking, and the manner in which they handle cards and revolvers is nobody's business. There should be a real demand for these new shorts.

HYNES

The Bad Man

(*First National*)

Hokumish

(*Reviewed by Don Ashbaugh*)

WHY do they do it? First National took O. P. Heggie, a rather excellent trouper, gave him a juicy part and then had him "hoke" a fair picture to death.

"The Bad Man" will draw a certain amount of trade. Those who remember the old play and the silent picture will perhaps come back for more. Walter Huston has built considerable following in past pictures and may help perk up receipts.

He deserves all the credit for making the picture what it is. The character star slips into the toga of the Mexican bandit hero, Lopez, in a quite satisfying manner, although there are moments when it seemed as if he was tempted to "hoke" with the rest of the cast.

But Heggie, as the fussy old busybody uncle of the hero, is positively impossible. He plays the role about in the same manner that Chic Sale must have played his first rube part at an amateur night performance twenty or thirty years ago. The part is so apparently hokum and so absolutely out of character that it throws the rest of the production entirely off key.

As far as that goes the entire picture is pretty completely boloney. Lopez, the Robin Hood Mexican bandit, swoops down upon the ranch owned by Rennie, who, incidentally, certainly seems out of place as a cowboy hero.

He is about to make off with the wife of Rennie's guest, the former sweetheart of the hero, when he recognizes the ranch owner as a man who saved his life.

Lopez manages to eliminate the unnecessary husband by having him "accidentally" shot and killed, having previously relieved him of $10,000, which paid off the mortgage on the ranch. Several persons were attempting to get the ranch, it seems, because there was supposed to be oil on the land. Lopez eliminates them handily. Once or twice he is interrupted by rangers who are chasing him, but he ducks them and comes back only to be killed at the finish.

Huston plays the character excellently, while Dorothy Revier manages to look enough like a heroine to be acceptable. Marion Byron has a small part which she does sufficiently well, as does Guinn Williams. Arthur Stone, as Pedro, the man Friday for Lopez, is excellent in a rather crude characterization.

It will require the support of strong shorts.

Produced and distributed by First National. Directed by Clarence Badger. From play of same name by Porter Emerson Browne. Adaptation and additional dialogue by Howard Estabrook. Edited by Frank Ware. Photographed by John Seitz. Length, 7,124 feet. Running time, 79 minutes. Release date, Sept. 14.

THE CAST

Lopez	Walter Huston
Ruth Pell	Dorothy Revier
Morgan Pell	Sidney Blackmer
Gilbert Jones	James Rennie
Henry Smith	O. P. Heggie
Angela Hardy	Marion Byron
Red Giddings	Guinn Williams
Pedro	Arthur Stone
Bradley	Edward Lynch
Jose	Harry Semels
Hardy	Erville Anderson

Opinions on Pictures

Old English

(Warners)

Distinguished; Class Picture

(Reviewed by Red Kann)

IT'S two out of three for George Arliss. "Disraeli," his initial talker, added tone to the talking picture and convinced some of the scoffers that there was still hope for motion pictures. "The Green Goddess," far below "Disraeli's" level, nevertheless added to Arliss's achievement as an actor of distinction. Now "Old English" comes along to rival the first of the trio.

This veteran of the stage and its craft gives a distinguished performance. You won't forget his suavity, his finesse and readiness to meet an obligation even when its fulfillment means writing finis for him. Arliss and his performance make "Old English" what it is: a class picture for those who like their entertainment on a plane considerably higher than the average product emanating from Hollywood today.

For the exhibitor who wants to determine exactly what he may expect when this attraction reaches him, the answer is easy. If he played and made money with "Disraeli," this Arliss effort is a cinch and walk-away. If he didn't, stay away, because "Old English" is fashioned in the mode of its predecessor.

It is too bad that the rest of the cast didn't measure or even approach Arliss's performance. Ivan Simpson, as Joe Phillin, brother shipowner and friend, has little to do, but he does that little with a nicety and a finish that rates for him considerable praise. The rest of the cast is decidedly inferior, but isn't and couldn't be inferior enough to dim the lustre of Arliss's superb work.

This is a story with an English background. The city is Liverpool and the time the early 20th century. You see Arliss as Sylvanus Heythorp, shipbuilder and operator, whose business fortunes in the winter of his life are gaining steady momentum down grade. His creditors are pressing him. Yet, despite his age—he's 80—he fights. Always the gentleman, always firm, he finds himself confronted with the problem of providing for his son's children, Betty Lawford and Leon Janney. The position is difficult. The children are the offspring of the love match of his youth. He feels he must protect them yet hasn't the funds to do so.

Here Phillin enters the picture, is persuaded to sell his vessels to Arliss's company for $300,000 with a side agreement that he will turn a ten per cent commission over to the "Old English's" grandchildren. The deal appears to be in the clear only to be upset through the gossip of the children's mother and the vindictiveness of a lawyer who is after Arliss's business scalp.

Arliss realizes the game is up, dresses for his last dinner, throws his doctor's orders into the discard, digs into the cellar for his choice wines and brandy and dies peacefully and at repose in his easy chair by the fire.

The story is not weighty, and the dialogue not brilliant. It is Arliss's acting nuances, his flair for dignity in gestures and the understanding which he imparts to the characterization which lift the picture into the category of those-that-must-be seen.

A short dealing with the sea would provide fitting atmosphere.

Produced and distributed by Warners. From play of same name by John Galsworthy. Adaptation and dialogue by Walter Anthony and Maude Howell. Edited by Omen Marks. Photographed by James Vantrees. Length, 7,926 feet. Running time, 88 minutes. Release date, Sept. 27.

THE CAST

Sylvanus Heythorp	George Arliss
Jock	Leon Janney
Mrs. Larne	Doris Lloyd
Phyllis Larne	Betty Lawford
Joe Phillin	Ivan Simpson
Farney	Harrington Reynolds
Bob Phillin	Reginald Sheffield
Charles Ventnor	Murray Kinnell
Adela Heythorp	Ethel Griffies
Letty	Henrietta Goodwin



Ina Claire and Mary Brian as they arrived in New York to begin work on "The Royal Family" for Paramount.

The Sea Wolf

(Fox)

Red-Blooded and Box-Office

(Reviewed by Red Kann)

THIS is a picture. Two-fisted, he-man and totally minus the whitewash which Hollywood often applies to yarns with guts, "The Sea Wolf" emerges as a film that promises much for doddering box-offices.

Jack London's famous story has lost none of its power or its ability to grip. Life is existence in the raw on "Wolf" Larsen's hell ship and that's the way the picture gives it to you. Milton Sills stages a comeback that will remind audiences of his fine work in "The Sea Hawk." Larsen is the type of role that Sills does thoroughly and best.

The story thread is undoubtedly familiar. Larsen, Lorna Marsh and Allen Rand are the principal characters. Larsen is the master and dictator of The Ghost, known and feared by sailing men throughout the seven seas. Lorna Marsh is the prostitute whose bearing indicates that somewhere in her past she had seen better days. Rand is the young boy, obviously well-reared, but rum-sodden, hopeless and headed for the bottom of the heap.

Larsen, advocate of the doctrine that might is right, makes a play for Lorna in a Japanese coastal city, but the girl, her mother-instinct perhaps aroused, goes for Rand—particularly so when Larsen knocks him out.

Rand finds himself aboard The Ghost, shanghaiied by Larsen's mate. The girl, having first turned down an offer to accompany Larsen, learns what has happened and decides to accept the sea wolf's offer. This places the three aboard the same ship, bound for a long cruise.

The major portion of the story deals with the conflict that develops between Larsen and Rand over the girl. Larsen knows that he hasn't a chance, but when he feels the moment has come, determines to take the girl, knocks out Rand and is about to succeed when "Death" Larsen, brother and mortal enemy of "Wolf," heaves into sight and gives battle.

"Wolf" loses out. In the excitement, Lorna and Rand, with the aid of one of the crew, ship on a small boat and determine to make for the nearest land, which is Japan.

After days adrift the lovers sight a ship. It proves to be the one they had left. They go aboard, only to find the vessel deserted with masts and rigging gone and the only occupant "Wolf" Larsen, wounded and blinded. The last move in the drama concerns Larsen's efforts to prevent the couple from taking the food they need to again reach land. Larsen realizes he is dying, but attempts to set fire to the boat, using his bunk and the pages of the books he admired and knew so well as the funeral pyre. But the effort proves abortive and Larsen, understanding that his end is near, instructs the couple how to navigate the boat to land.

Sills does a great job as the sea wolf. Two-fisted, hard-hitting all the way, he lives the character.

Norna Marsh is played by a new comer, Jane Keith, a former steno who has been doing bits in Hollywood for two years, and now gets—and deserves—her first big chance. She is a blonde, extremely attractive, has a well modulated voice and real acting possibilities. Raymond Hackett is Rand. He does very well. Running Sills close honors for histrionics is John Rogers, who plays Mugridge, the cook who later gouges Sills' eyes out in revenge for long abuse. He gives an exceedingly clever and well rounded performance and is responsible for the laughs.

The dialogue by S. N. Behrman, stage craftsman, is intelligent, well wrought and entirely in keeping with the story values. A workmanlike job is the scenario by Ralph Block.

Cartoons and comedies will balance.

Produced and distributed by Fox. Story by Jack London. Directed by Alfred Santell. Dialogue by S. N. Behrman. Scenario by Ralph Block. Photographed by Glen MacWilliams. Length, 8,000 feet. Running time, 89 minutes. Release date, Sept. 21.

THE CAST

"Wolf" Larsen	Milton Sills
Lorna Marsh	Jane Keith
Allen Rand	Raymond Hackett
"Death" Larsen	Mitchell Harris
Smoke	Nat Pendleton
Mugridge	John Rogers
Leach	Harold Kinney

Duplicate Success

Hollywood—An unusually enthusiastic reception was awarded Pathe's "Holiday" when it opened at the Carthay Circle theatre here the other night. Critics and audience were pronounced in their admiration for the picture and rate it as one of the best made for the audible screen. The house was sold out without the studio purchasing any tickets, as is usually the case, the public buying all the $2 and $3 tickets. Cast was given tremendous ovation upon appearance on the stage following the premiere. Prediction is that picture will run eight weeks in this spot. Edward H. Griffith directed it.

Boosts Prices

Seattle—In the face of keen competition and sub-normal conditions, generally, John Hamrick last week inaugurated his fall and winter admission price schedule at both his Blue Mouse and Music Box theatres. Now effective, admission prices of 25 cents prevail from 11 A.M. until 1 P.M. daily. Thereafter, until closing time, rates are 50 cents, and loges 75 cents. These prices are effective every day in the week, including Sunday. Summer prices called for a 35 cents admission rate (50 cents for loges) between the hours of 1:00 and 6:00 P.M.

Opinions on Pictures

How Could You?

Charleston, W. Va.—Calling anyone names is out of his line, and if he went in for that kind of stuff he would be making talkers now "instead of taking chances on breaking my neck twice a day with a circus." That is the reply of Tom Mix to charge of John Berress, Minneapolis salesman, that Tom shook his fist in Berress' face, called him names and placed him in fear of his life.

Man Trouble

(Fox)

Mediocre; Often Misses

(Reviewed by Red Kann)

THE trouble with this underworld story isn't confined to the title. The secret of where the fault belongs must rest in the archives of the Fox studio. On the basis of what the screen holds forth, "Man Trouble" is long-winded, bromidic, lacking in story power and certainly minus the sustained suspense one expects in an underworld melodrama.

The beginning and the end get over in satisfactory fashion, but the wait between the two extremes runs into far more footage than the celluloid content can hold.

The effort marks the return of Milton Sills, who has been absent from pictures for about a year. It also reunites Sills and Dorothy Mackaill, who did a number of semi-talkers for First National in the days when silents were being revamped with a touch of sound to make them saleable. Their reappearance may help in exploitation.

Sills plays Mac, the big gunman from the West Forties, and plays the role with all the tradition of the ham actor. He impresses as the tough egg too spasmodically and too infrequently during the 84 minutes that "Man Trouble" requires to run its footage to get the part over. When he begins to rage and indulge in desk-pounding and cigar-hurling he is forceful and, therefore, makes a dent. Elsewhere he just acts and does that not too well.

The story has Mac leaving his cabaret to bring in a load of liquor which his henchman hasn't the guts to ride and incidentally saving the life of Dorothy Mackaill. He takes her to his apartment, learns she hit the skids trying to land as a singer and gives her a job in his cabaret. At the same time he falls for her like a load of bricks.

But Dorothy is virgin-pure, takes a long time to appreciate the fact that Mac is trying to make her and makes up her mind that she simply won't be made. In the meantime George Graham, newspaper man, played by Kenneth McKenna, consumes up perfectly good space to bubble over about Christmas in the country with the "loneliest man in the world," said lonely man, of course, being McKenna in person.

Dorothy, being country-bred and full of memories, writes him and is persuaded to join him in his visit to Aunt Maggie and Uncle Joe. Aunt and uncle mistake them for a married couple and, while Dorothy makes mild protests, McKenna insists he cannot spoil their Christmas. In the meantime and by way of plot thickening, a drunken reporter working on McKenna's sheet, happens in on the platonic lark and is forced by Sills to spill what he has learned.

Sills hops his auto chariot and makes for the country, the snow and the carol singers where Dorothy, to save McKenna, promises to return to the cabaret. McKenna, back in the city, learns from reporter buddy the true state of affairs, faces the camera and expounds his faith in Dorothy. He hotfoots it to the cabaret, confronts Sills, who plans to send him on the ride that knows no returning. But Dorothy learns of a plot concocted by the opposing bootleg faction to bump Sills off, and tells him so. Sills doesn't believe it, but instructs his cronies to let McKenna and Mackail free if he doesn't return in an hour. But Sills does, after shooting up the mob, tells Mackaill she is the first person to come through for him, turns them churchward and does a dying swan song to the floor.

The dialogue, credited to George Manker Watters, and Edwin Burke, is undistinguished in the main and terrible in the farm house sequences. Bromide after bromide about the blessings of marital bliss and the charm of the simple life are pulled. Someone should be made to toe the line for it.

Needs strong short—very strong.

Produced and distributed by Fox. Story based on "A Very Practical Joke," by Ben Ames Williams. Directed by Berthold Viertel. Adaptation and dialogue by George Manker Watters and Edwin Burke. Songs by James F. Hanley and Joseph McCarthy. Photographed by Joe August. Length, 7,800 feet. Running time, 84 minutes. Release date, Aug. 24.

THE CAST

Joan	Dorothy Mackaill
Mac	Milton Sills
Graham	Kenneth MacKenna
Trixie	Sharon Lynn
Scott	Roscoe Karns
Eddie	Oscar Apfel
Goofy	James Bradbury, Jr.
Chris	Lew Harvey
Uncle Joe	Harvey Clark
Aunt Maggie	Edythe Chapman

Rasputin—the Holy Devil

(State Rights—Silent)

(Released with Score)

For Class Audiences Only

(Reviewed by J. P. Cunningham)

COMBINING the best in German photographic angles and directorial twists with an unmistakable trait of Soviet propaganda, the reason for which is hard to understand inasmuch as the picture is touted to be a product of German studios and not of Russian origin.

"Rasputin" has its moments and, principally because of choppy continuity, sinks to a low form of picture making in contrast. That marvelous piece of literature from the pen of Dosie Koffler is scarcely followed. While it is true that the important highlights were conveyed to the screen, it leaves too much to the imagination even of the alleged highbrow, or "sophisticated" little theatre audience for which it is intended in this country. The great characterization and strong undercurrent of emotion in the life of that powerful character, "the holy devil" of Russia, can be appreciated on the screen only by those familiar with the book. For others, the tale is too loosely woven to grasp their full meaning.

Nikolai Malikoff's portrayal of the monk Rasputin is remarkable. His support is splendid, right down the line to the most unimportant bit played. "Class" audiences undoubtedly will find the work of the cast and the superb photography sufficiently engrossing to redeem the production's unacceptable features.

Shots of the early stages of the war are obviously library stock scenes and some of them are too ghastly for use in any public attraction. Scenes of bodies and close ups of dead horses on the field of battle are unnecessary.

The story concerns the great physical and mystical healing powers of Rasputin, who is brought to the Czar's court from an inconspicuous life in the countryside, to subdue a wave of unrest which is beginning to show itself among subjects of the throne. This accomplished—or prolonged—the holy man confines his activities to the seduction of ladies in the court and out of it. His capabilities as a lover are known far and wide, causing justified concern to the czar and his officials. The czar, however, through the great influence which Rasputin exercises over the czarina, soon becomes a pawn in the hands of the "holy devil" and he runs things pretty much as he sees fit.

The populace, which at first had accepted Rasputin as the mighty healer, soon turn against him when evidence of his wild orgies and seductions become unbearable. Several plots are made against his life. Eventually, he is murdered, but before breathing his last prophesies the fall of the throne. The world war is on, and history of Russia with regards the revolution and abduction of Czar Nicholas repeats itself.

Plenty of light comedy needed as contrast.

Produced by Martin Berger. Distributed in U. S. via State Rights market. Directed by Martin Berger. Story by Dosie Koffler. Photography by Laszlo Schaffer.

THE CAST

Rasputin	Nikolai Malikoff
The Czar	Ervin Kalser
The Czarina	Diane Karene
Prince Felix Felixovich Yusupov	Jack Trevor
Adjutant Bi'inski	Albert Kergy
Grand Duke Nikolai	Max Schrech
Countess Ingnatieff	Dina Dierks
Glebitscheff	Alexander Murski

What, Another One?



"You're goin' in at your own risk, Mister! I warned you this picture ain't so hot!"

—Life.

News House Clicks

Los Angeles—Fans here will go for the exclusive newsreel idea, it was indicated in the first week of operation of the Newsreel Theatre (formerly the President), which grossed $4,700 in its first week. The 700-seater is shooting at two-bits straight. It is operated by Fox West Coast. William Murphy, former Publix representative at Salt Lake City, is manager. The theatre recently was remodeled and wired.

Bordoni, Hampton, and Dance Team In from Paris

Abroad the Ile de France, which docked this week from Paris, were Irene Bordoni, Hope Hampton, one-time screen star and wife of Jules Brulator; Edna Ferber, author and scenarist; Alexis Ruloff and Joan Eaton, dancers; Jose Lopez Rubio and Eduardo Ugarte, Spanish dramatist-authors en route to M-G-M's Culver City studio; and Mrs. Howard Dietz, wife of M-G-M's publicity chief.

The Little Covered Wagon

(*Tiffany*)

Should Be a Wow

SOMETHING brand new in the line of comedies. M-G-M recently crashed through with big comedy values in its series of trained dogs. Now Phil Goldstone brings out this new series with trained chimpanzees, a gang of talented animals which should prove a big box-office bet. This is a ten-twenty-thirty meller, the old covered wagon being attacked by Indians, and the foundling growing up to cheat the tough crook out of foreclosing the mortgage. Goldstone made one mistake in not scaling some of the settings to the size of the chimps, but otherwise this novelty subject should click in a big way. Directed by Sig Neufeld. Running time, 22 minutes.

For any type bill.

Believe It or Not, No. 2

(*Vitaphone Varieties, No.* 1,038)

Entertaining

THE second of the Robert L. Ripley series and interesting from start to finish. It evoked a buzz of comment in a large Broadway house, proving its audience appeal. Ripley does a monologue, reciting bits of weird facts, following by drawing a few sketches. Two of his subjects are shown in the flesh—a 15-month-old baby who can roller skate and a man who has not slept for 78 years. The latter not only said so himself, but produced newspaper clippings to prove it, believe it or not. Running time, 10 minutes.

Will help any bill.

His Big Ambition

(*Vitaphone—Potters*)

Good

LUCIEN LITTLEFIELD and Lucille Ward rarely miss in the "Potters" series. Their newest short is no exception, containing a perfect entertainment quality in the comedy line. "Pop," after abusing the family, realizes how he has made his dependants suffer by not working and decides to join the laboring class. His antics as a drug store cowboy provide hilarious screenfare. Running time, about 19 minutes.

Fine with a dramatic feature.

Audio Review, No. 35

(*Pathe*)

Very Sweet

TAKE the children to see this issue by all means. Intimate views of the home life of the pheasant, some shots of marshes, and dancing by marionettes may thrill them. For the adults there is "A Day of Rest," depicting the mad Sabbath dash for relaxation. Running time, 10 minutes.

Use with strong supporting units.

Looney Tunes, No. 3

(*Vitaphone Varieties, No.* 4,229)

Fair

"HOLD ANYTHING" is the title of this cartoon, but the artist must have tired while making it, for it is repetitious throughout. Several bits of new business were injected into it, but the music didn't help a bit. Running time, 7 minutes.

Will get by with a heavy feature.

A Royal Flush

(*Pathe*)

Ouch!

THEY turned out better comedies than this 15 years ago. For ham acting, sickly gags and puerile story this one deserves a leather medal. There's not a laugh in it. Directed by Frank T. Davis. Running time, 19 minutes.

See it before you book it.

Short Subjects

Coast to Coast

(*Visnagraphic-Talker*)

Rates a Play

ONE of the best made subjects of its type, highly deserving of a spot on the bill of any type theatre—from the palatial first-run de luxe stands down to the lowliest neighborhoods. This high entertainment value is created through the clever mixture of scenic marvels, unique production angles and the timely subject theme; airplane transportation of the current age.

Col. Charles Lindbergh, as an official of the T. A. T. air lines, sponsoring the subject, appears in several sequences, thereby adding greatly to its pulling power. The colonel is shown at work inspecting motors and in the air on a transcontinental trip.

Shots taken over various scenic wonders crossed by plane from New York to the Coast are marvelous. Sound and dialogue are perfect and direction splendid. Running time, about 23 minutes.

Note: This subject may be procured (without charge except express tariff) from Visnagraphic Pictures, 247 Park Ave., New York. The Pennsylvania R. R., owners of T. A. T., and the latter company will stage a publicity campaign in connection with the showing.

School's Out

(*M-G-M—Our Gang*)

Swell

AND how they roared all the way through this short at the Capitol in New York!

It's somewhat like painting the lily to praise an Our Gang comedy, but this one deserves a special award of merit. It is enacted by our favorite cast—and what a great bunch of troupers they are. Unspoiled and unaffected, their voices registering perfectly, they give splendid performances under the able direction of Robert McGowan.

When a handsome young man (Creighton Hale) calls to see their pretty young teacher (June Marlowe) the kids fear that they will lose her through marriage, so they frame him, telling him that she has false teeth and a wooden leg and that she has been married three times and accouched 21 children. He goes in swimming and they swipe his clothes, with disastrous effects. He turns out to be the brother of the teacher, bringing the happy ending. Packed with fresh gags and sparkling dialogue. Running time, 21 minutes.

Use it to bolster a weak bill, and advertise it.

The Legacy

(*Vitaphone Varieties, No.* 4,270-1)

Good

BETTY COMPTON, stage star, decorates this short—and how! Her singing and dancing will not set the world afire, but she sure is easy on the eyes. She is cast as a vaudeville player who inherits a hotel abandoned shortly after Mr. and Mrs. Abe Lincoln stopped there. With the help of a mob of actors and actresses "at liberty" they put it in shape, mowing the lawn and cutting down the trees that had grown up in the lobby. At this point the story is dropped and the chorus girl-chambermaids and the bellboy-hoofers keep the guests entertained with music and dancing. It's frothy, but it steps along and manages to be entertaining. Running time, 15 minutes.

Okay where a musical short is desirable.

Football with Knute Rockne

(*Pathe*)

Fine

THE fame of Knute Rockne and his Notre Dame footballers, the intense popularity of the game with the public and the novelty of this series should combine to make these six one-reelers hot box-office draws, especially during the season and particularly in every town big enough to support a high school. And they constitute a natural for college towns.

"The Last Yard" and "The Hidden Ball" are the titles of the first two of the series and they reveal mysteries of the gridiron which will interest every type of audience. Facing the camera in a semi close-up, Rockne gives a general dissertation on the game, illustrates his points by putting his squads through formations, shows how famous plays were executed and in general imparts inside stuff about the great American game that will add to the enjoyment of spectators.

There are some unusual shots, including a worm's-eye view of the team in a huddle and some mild humor supplied by the wise-cracking huddlers. A portion of last year's Army-Yale game is shown, and Notre Dame's band and rooters liven things up in another sequence. Pathechrome is used throughout. Produced by Terry Ramsaye. Directed by Clyde Elliott. Running time, 10 minutes each.

Good in any spot. Plug them.

Many Happy Returns

(*Vitaphone Varieties No.* 1055-56)

Fair Pee Wee Drama

WALTER CONNOLLY, Madge Evans and Ferdinand Gottschalk, stage folk, figure in this two-reel drama of a neglected father who, in spite of his standing as a "good provider," remains forgotten and alone on his birthday night. He stages his own party, serving and conducting conversation with imaginary members of his family who are away pursuing their own pleasures. Concerned over his master's strange behavior, the family butler sends for the absent members of the family, who arrive in time to stage the real birthday party. The midget drama is well acted and staged. Running time, 17 minutes.

Will go well with farcical or musical type features, and can be spotted in with good comedies.

Looney Tunes, No. 2

(*Vitaphone Varieties No.* 4167)

Good Nonsense

"CONGO JAZZ" is the second of the Vitaphone Song cartoon series produced by Leon Schlesinger. It is a good synchronization of animal antics and meaningless tunes that will be good for a couple of laughs from any audience. It also incorporates a number of those vulgarities which are bringing the cartoons more and more to the attention of censor boards across the land. The drawings are by Hugh Harmon and Rudolf Ising. Musical score by Frank Marsales. Running time, 9 minutes.

Spot it in anywhere.

School Daze

(*Vitaphone—Musical*)

With Emphasis on the Daze

ANOTHER release in that ever-growing grop of Vitaphone song and dance skits. No attempt has been made to hold the interest with the slight story thread, Director Carl McBride depending entirely upon the common variety of wise cracks, harmony and girlie revue to put it over. Two years ago, when sound was still novel, this sort of material would have clicked. But those days are over. The only redeeming feature is a classroom setting, a take-off from that old vaudeville gag. Running time, about 12 minutes.

Strong short support needed here. Run this one on a light comedy bill.



Pat-on-the-Back Ad Racket to Be Put on the Spot

Chicago — Local theatre equipment and supply concerns are beginning to rebel against the "theatre-opening" racket, a favorite pastime of circuit and chain operators here.

The gag has been to schedule a page of "congratulatory" advertising in one of the dailies on the occasion of a theatre's opening. Equipment and supply houses, of course, pay for the page and the theatre reaps the benefit. The thing was considered legitimate for de luxe house openings, into which important money had gone. However, the smaller chains took it up, with the result that it has been plenty overworked of late, with the equipment and supply houses threatened with loss of accounts in the event they did not kick in. Re-opening of an old house after slight alterations is now considered excuse enough for a chain to work the racket, and it is at this that the equipment and supply houses are rebelling. The result is that plenty of difficulty in getting the congratulatory page filled is now being encountered.

That's Why

Chicago—Abe Feder purchased the Rose Theatre some months ago with the announcement that the house would undergo an extensive "ritz-ing" process prior to reopening. However, the Rose has been sold to Max Gumbiner without its having been reopened at all. Across the street from the Rose is Gumbiner's Crescent Theatre.

Hot News

Chicago—Maurice Chevalier, caught breathless at a railway station here, explained that he was rushing back to Paris to comfort his mother-in-law, fallen ill there. Well, here's hoping she reads it, anyhow.

Jean Harlow, caught at the same station, refused photographers' requests to pose for a picture with Chevalier unless Mama Harlow was cut in on it, too, 'cause "you know how they are in Hollywood—they'd have me divorced the minute they saw it." So the photographers contented themselves with a trio and a couple of solo flashes.

Wabash Ave.—South

JAMES R. GRAINGER lunching with Clyde Eckhardt during a brief stop-over en route to Fox West Coast studios.

* * *

Film Board election returning the same officers for another year: Felix Mendelssohn, prexy; Henry Herbel, v. p., and Edna Phister, sec.

* * *

The Adams, which operated last season as a tabloid talker house, re-opened after a darkened summer with the sexy "Unguarded Girls."

* * *

Herb Ellisburg, former Publix space chiseler and more recently in charge of publicity for RKO theatres at Minneapolis, is now associated with Al Blasko in the advertising department at Essaness.

* * *

Lee Verschuur (National Screen) decked out like David of England on the occasion of his twenty-second birthday. When he's had 22 more he won't even stop to shave.

* * *

Saul Goldman vacationing for the first time in five years. Plans to play a little golf and take in some picture shows—as any good bus driver would.

* * *

Film people showing a yen for that Mackinac Island lake trip. Recent D. & C. Line passengers included Catherine Roemer and Edna Phister of the Film Board, Joe Stern, Felix Mendelssohn, E. M. Glucksmann, Abe Kaufman, Les Dally, Louie Lipstone, Sol Bragin and others.

* * *

The remodelled Auditorium at Berwyn was re-opened by the Laskers last week as the Roxy.

* * *

Eddie Grossman back at his desk after a New York interlude.

* * *

National Screen Service doing some heavy business on trailers announcing new season product scheduled for the local houses.

* * *

"Bennie" Benjamin obliged to give up golf just when he was getting good because business got that way, too, simultaneously.

* * *

Coston Booking Circuit down to 40 houses now. The subscribers numbered 62 before the summer.

* * *

Floyd Brockell looking over the office he'll occupy next winter when he becomes actively associated with Midwest Theatres, Inc.

* * *

Lou Pollack, former City News Bureau reporter, boosted from a B. & K. publicity post to advertising director for B. & K. outlying houses.

* * *

"Dixiana" (Radio) due at the Woods next week, when "Little Accident" (U.) moves over to the Palace.

(*Continued on page* 58)

Wider Streets, Cause Theatres Heap of Trouble

Chicago—Street widenings in Chicago are creating problems for theatre owners here. The operators of the Lincoln Hippodrome at Ashland and Lincoln, faced with the loss of the house due to the widening of Ashland Ave., met theirs in a novel manner.

It was necessary for the city to condemn a minimum of 25 feet of the Hippodrome's property, which would take that much from the width of the house, from front to rear. Immediately the slice had been made, which took 400 seats and a section of the stage from the house, the owners laid plans for reopening, instead of rebuilding. A new side wall goes up and the stage will be adjusted to the new dimensions of the house. Reopening is set for October, with the house essentially the same as before, except for a reduction of 400 seats.

Olympic Theatre, at 47th and Ashland, affected by the same street widening program, will be rebuilt almost in entirety. Rebuilding of the Oak on Western Ave., also being widened, will cost the owners $150,000.

Anna Gets Her Wish

Chicago—Anna, Ill., a small downstate city, is probably the last of the southern Illinois municipalities to approve Sunday shows. The issue won at a special election recently by a vote of 607 to 154.

Fish Story

Chicago—Charlie Ford, editor of the Daily News-Universal newsreel, tells this one on Pete Fish of Chicago.

Fish, a candidate for some minor office at a recent election here, came into the newsreel offices the other day looking for his picture, taken at the time a number of other candidates were photographed during the campaign. The picture was not where it should have been, and Charlie David, cameraman, made an exhaustive search for it. He went through can after can of film (1,000 feet to a can), holding the film up to the light. But he did find it, finally. It had been filed with the Grant Park Aquarium pictures.

They're Signing On the Dotted Line in Chicago

Chicago—Business is beginning to take a spurt here, with theatre re-openings the rule all over town. Contracts are being signed for new product at every exchange, and even the country salesmen are contributing to the fun by getting some nice contracts into the provincial mail every now and then. First time some of the exchange managers have heard from the farm and fireside boys since spring, so relief is widespread throughout the branch offices here.

Salesmen report that little or no opposition to the new contracts is being encountered. Even Warner and First National representatives, who are obliged to peddle an extra contract for score charges, are not complaining.

An occasional muttering against the new Paramount contract makes itself heard every so often. The new Par contract divides the company's product into classifications A, B and C. The complaining exhibitors contend that they have no way of knowing what pictures properly belong in what classification, and that the contract amounts to "blind" buying. Paramount exchangemen, however, point out that the company's entire product must be purchased and that, inasmuch as a definite number of pictures goes into each classification, the contract, in sum, is a fair one.

Warners Book "White Cargo" in Chi House

Chicago—Warners are the latest M. P. P. D. A. member to play "White Cargo," the Hays' banned production, in local theatres. The British film has just finished a successful run at the Symphony, a newly acquired Warner property here.

Fox and Publix have also booked and played the picture here, with good results financially.

Chicago Optimism

Chicago—Tom Gilliam, genial city sales director for First National, is the holder of Film Row's endurance smiling record for the third successive year. Here they both are—Tom and the famous Gilliam smile which, this year, persisted through a summer during which business was so quiet you could hear the dandruff dropping on the exhibitors' shoulders. It also stuck through the disastrous crop failures of August which wiped out Tom's entire agricultural holdings. They consisted of a potted geranium and a selected litter of hay fever microbes.



Tom Gilliam

Myrtle Wins

Chicago—Myrtle Collins, Chicago Exhibitors' Association secretary, returned from a Lake Geneva vacation with this photo of herself and a threat that, unless it were published in this department, she'd switch to another trade paper. Why, Myrtle! You seagoin' chiseler, you.



Myrtle Collins

Wabash Ave.—South

(*Continued from page* 57)

Al Hoffman, United Artists salesman here for the past several years, has been appointed Minneapolis branch manager for U. A., and assumed that post this week.

* * *

Dave Bader, en route to the Coast, shaking hands with Chicago Film Row friends while in town.

* * *

Max Slott slated to be named divisional theatre manager for Warners here.

* * *

Ben Judell dickering for the Liberty Film Exchange franchise for this territory.

* * *

Nat Levine, producer, in town this week.

* * *

Local friends of Willis Kent preparing to receive him and his new version of "Ten Nights in a Bar Room."

* * *

The deal for Simansky & Miller and Siegel's remodelled Lindy, for which Nate Platt was dickering, was called off Monday. The house will be opened Labor Day week-end as planned.

KANE

Extra! Filming "New Morals" in Chicago

Chicago—For the first time since production of "That Royle Girl," this city has been selected as location for a feature picture. Victor Schertzinger is here to film Paramount's "New Morals," starring William Powell. The story was adapted from Frederick Lonsdale's play, "Spring Cleaning," by Bartlett Cormack, former Chicago newspaperman.

Figuring in the production will be such familiar Chicago locales as the yacht anchorage off Navy Pier, Oak Street Beach and Lake Shore Drive, the stock yards, Lincoln Parkway hotels, Michigan Avenue and the Union station.

Schertzinger and Powell both promised that no allusion to machine guns would be made in the picture, which, locally at least, is something to look forward to.

Brunswick Finance Plan

Chicago—Arrangements have been completed by the Brunswick Radio Corp., Warner subsidiary, and the Commercial Investment Trust whereby the latter will act as the official financing organization for Brunswick dealers and distributors covering radio sales made on the installment plan.

People Vote for Sunday Shows; Can't Get Them

Chicago—An action for an injunction to prevent the Evanston police from enforcing the Sunday theatre closing ordinance in the north shore suburb has been filed by attorneys representing the Varsity Theatre, one of Evanston's two picture houses. A hearing on the action is slated for August 28.

Evanston, which has been voting on the question for the past two years, authorized Sunday shows at the last election by the narrow margin of 56 votes. The city council, however, took no action to repeal the old prohibitive ordinance because five out of the town's seven wards had voted against it, the majority having been piled up in only two wards.

Fitzgerald Gets Chi Fox Theatres

Chicago—H. J. Fitzgerald, division general manager of Fox Midwesco, has been placed in charge of the circuit's houses here, bringing the total number of houses in this division to 60. The chain has been augmented by the acquisition of the Odeon and Davison at Deaver Dam, Wis., formerly operated by Jack Yeo.

Monroe Reopens

Chicago—After being closed for a week for remodelling, the Monroe, lone Fox Loop house, reopened with a new Magnascope screen. This is the first of the Loop houses to install the oversize screen. Prettying-up of the theatre was accomplished in time for the Monroe to join other Fox houses nationally in observance of "Harley L. Clarke Week," which will be observed in the circuit's houses nationally from Sept. 7 to 13.

Never a Groom

Chicago—Dave Dubin, as Windsor Pictures representative here, was responsible for putting money in some box-office tills around the middle west that formerly had been used for clandestine purposes by renegade mice and their weak but trusting lady friends. The occasion was the happy months when "Her Unborn Child" was as much in demand as a good bootlegger's phone number. (By "good" we mean one who is not wary of extending credit to his clientele.) Dave, handsome, well dressed, wealthy and robust, is, nevertheless, one of those fortunate persons who have been "often a best man but never a groom."



Dave Dubin

Rockne Football Shorts Get Hand

Chicago—A private screening of the first issue of Pathe's Knute Rockne football series was staged before an audience at the Granada Theatre, South Bend, Ind., this week. The purpose of the screening was to obtain advance expressions from football coaches and newspapermen.

In the audience were Coach "Pop" Warner of Leland Stanford, managing editors and sporting editors of South Bend newspapers, football coaches of Mid-western universities, who were in attendance at Rockne's summer coaching school at Notre Dame, Mayor Hinkle of South Bend and C. H. Erskine, president of the Studebaker Motor Co. The picture was enthusiastically received by this audience.

Agreement to Settle Building Trade Tilts

Washington—Contractors throughout the country and representatives of labor unions have agreed to take their future disputes before a tribunal to adjust jurisdictional fights between unions over the performance of certain types of construction by certain trades.

Controversies of this type in the past have held up construction of hundreds of structures, including many theatre buildings.

Arlen Title Changed

Hollywood—"The Santa Fe Trail" is the release title of "The Law Rides West," a Paramount talker. Picture has Richard Arlen, Rosita Moreno, Eugene Pallette, Mitzi Green and Junior Durkin in the cast. Otto Brower and Edwin H. Knopf directed.

Gets Warner Post

Hagerstown, Md.—Robert Elliott has been appointed assistant manager of the Warner theatres here. He was formerly advertising manager of the *Record Herald*, Hanover, Pa.

Killing

Chicago—Says a former stock yards worker who entered the local film business recently: "I knew nothing about slaughter till now."

Questionnaires Produce Good Results in Mo.

St. Louis—Legislators nominated at the recent Missouri primaries here are considered friendly to film interests. The eastern Missouri and southern Illinois unit recently sent out questionnaires asking candidates to outline their views on legislation affecting picture business.

Des Moines to Drop Ticket Tax

Des Moines—Because of contentions that such a levy would be illegal, due to the amusement tax already paid by theatres, a proposal to exact a ticket tax probably will be abandoned by the city council.

The latest effort is to obtain revenue through a tax on signboards, particularly electrical ones. The suggestion is for a tax of 50 cents per square foot.

However, because it is not possible to discriminate against the theatre, such a tax probably will be unfeasible and would provoke too much opposition.

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Hollywood Nice Place and Stars Okay, Says Tony

Sorehead writers who visit Hollywood and develop an ingrowing grouch because they're not treated like royalty will get no sympathy from William Anthony McGuire, playwright. The creator of such successful plays as "Whoopee" and "The Three Musketeers" is now out on the Coast writing screen stories—and tickled about it. And he makes no bones about his liking for Hollywood and the boys and girls in the studios, as witness this letter recently received by Mark Hellinger:

"A great place, Hollywood. It's a cross between New Rochelle and the Bronx. Right now they are greatly excited out here because the recent census shows that several hundred thousand people have come to California since the previous census. The only trouble with that situation is that all the newcomers are here on options— and God help California on the next census. When the songwriters leave, Los Angeles will drop down below Topeka, Kansas.

"Well, I've finished my first picture story. Rumor has it that Ziegfeld collapsed when he heard that I had finished before my schedule date. It seems he made wagers to the contrary.

More "Ziggy" Wires

"Speaking of Ziegfeld, his office is just across a narrow court from mine—and he wires me every day! Yesterday he wired me about the Marilyn Miller show and I wired him back to look out of his window so I could answer him.

"He did, and we had a nice conversation. We said goodbye—and ten minutes later he wired me to verify the conversation!

"It has been great, however, to see him walking around the lot. They tell me that he and Goldwyn have made a great picture out of 'Whoopee.' I understand that Goldwyn at first objected to Indian women, but after seeing Ziegfeld's glorified Indians, he has decided to do Pocahontas as a super-feature. Provided of course, that he can get Al Smith to play John's original part.

"Of course it's very beautiful here. Flowers everywhere. Wild roses growing around the window in front of me. It's all right for the window—but to a guy who has always paid heavy for roses, they make themselves awfully cheap.

Misses Astor Tablecloths

"A lot of the boys are here from New York and that makes it harder to get acclimated. Just when I was beginning to become Western and commencing to enjoy the atmosphere, I bumped into Sam Shipman. Sam was without a collaborator, but was arguing with himself through force of habit. Shipman says he hasn't eaten lunch since he left the Hotel Astor because he can't find a place where they'll let him write on the tablecloths.

"Sam's first picture assignment out here was to write a talkie version of Dickens' 'Oliver Twist.' After beginning the story, the picture was called off for some reason or other. Sam was terribly sore when that happened because he had already gone to the trouble of reading the book!

"There are a lot of big shots from the East here that I never heard of in the East. There are a lot of big shots from the West here, too, that I never heard of in the East either. So I guess that makes everything even.

No Republican Stars

"I've gotten quite a kick out of the picture openings, where the extras all line the streets to see the stars drive by. And, believe me those stars don't miss a single on-looker. They bow to all of them, as democratic stars should do. There have been no Republican stars since the last election.

"I enjoy going to those openings and seeing the picture stars because I have never seen them on the screen. They're a fine looking bunch of people and carry themselves as successful people should. I have yet to see anything to bear out the silly tales I've heard of Hollywood dissipation. The liquor, of course, is too dangerous for anybody to drink—but, even so, I must stick up for the social behavior of Hollywood."

Cheating Abroad

London — Cheating on percentage bookings, one of the big sources of distributor worry in the United States, is causing concern to distributors here.

"Unborn Child" Becomes "Her Great Mistake"

Hollywood—A 1,500 seat house in one of the outlying Los Angeles suburbs finds business rather dull due to heavy competition and for that reason is doing its utmost in putting on a show that will bring in the customers. The bill for the first half of last week was as follows: "The Storm," a full length feature; "Dancing Sweeties," another full length feature; two comedy shorts, a news reel and a cartoon. On top of this two "previews" were held during the three days' run, said "previews" being unreleased pictures that had been shelved in exchange offices as having no sales value.

One of the "previews" some weeks ago was called "Her Great Mistake," or some such title, and when the picture was shown patrons found it to be none other than "Her Unborn Child," which had shown at a theatre a block away some months before.

Just enough legitimate previews are shown in the house to keep the customers guessing, but fan magazine writers who have to attend all previews are finding the house a tough spot to visit with all the phoney "first showings."

Owensboro Favors Sunday Films, Straw Vote Shows

Owensboro, Ky.—Sentiment here favors Sunday shows and other Sabbath activities, a straw vote conducted by local newspapers shows. The majority is more than two to one in favor of a liberal Sabbath. For three months ministers here have fought against Sunday shows, and R. P. Thomas, local exhibitor, retaliated by causing arrest of 146 residents working on Sunday. In a number of cases heard, only one fine was assessed and that a $2 levy against Clyde Hall, assistant manager of the Empress and Bleich.

Seeks Canadian Office

Smiths Falls, Ont.—Bert H. Soper, owner of the Capitol, formerly the Rideau, at Smiths Falls, is a candidate for election to a seat in the Canadian House of Commons. The Capitol is operated by Famous Players Canadian Corp.



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CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

START OFF RIGHT!

HERE we are getting dangerously close to the start of a new season. If we believe in signs, or the many things we hear, then it should prove to be a mighty important season for show-business.

The old b.o. is supposed, according to Hoyle and the studio chiefs, to take a decidedly better jump into the black. Pictures ought to be better; haven't the production heads had a long time to find out just what the public wants?

Business conditions in the commercial world are due for a far more profitable twist than they have been for the last year or so.

* * *

Now it's your turn to start forming a couple of resolutions. Don't wait until New Years. By that time you may be pounding the pavements. Lay your plans for the coming fall season so that every one of the bosses in your organization can feel that, in you, they have a showman who appreciates their confidence and can handle responsibilities.

Take each and every attraction to play your house and give it separate and special thought. Do your damndest to get the most out of it.

Get your staffs together for *regular* weekly meetings. Make them understand the part each and every one of them must play in the coming campaigns. Shoulder them with a little responsibility. You'd be surprised how the real guts in a man comes to the front when he must handle some important task. Get their line of thought out of the rut that they are just so much hash and can be replaced over-night.

* * *

We could advise from now to doomsday on what a good showman might do to be deserving of the title, but we'd rather stop where we are and turn to a different slant altogether.

DON'T keep riding along on the tide of good luck. If business in your house has been good, improve it. If your immediate superiors have looked upon you with favor, make 'em say it with dollars. If life has been peaches and cream, you must be on your toes to keep it that way.

Don't take too much for granted. We've seen much too many men like that, and we are mighty sorry to say that not a few of them have asked us to help them find new jobs.

Not that they aren't capable men. That's the pity of it. They all know their business; but, they had an idea they knew more than it. So they let their houses go to pieces, secure in the knowledge that "The king can do no wrong." Listen to this:

Jobs are scarcer than hens' teeth these days. WE know it, and how—! So if you're sittin' pretty, make sure that you stay that way right into the new season by taking advantage of every suggestion to improve your theatre's receipts and operation.

"Chick"

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- "More New Members"

MANAGERS' ROUND TABLE CLUB

R. S. A. Had To Get Up Early To Take Movies Of Flyers

As wide-awake as a negro in a haunted house, R. S. A., the demon exploiteer operating in St. Louis, was right on the job when Jackson and O'Brine, the endurance flyers, took off on their record breaking sustained flight from the local airport.

On the morning of July 21 at 7:11 A. M., R. S. A., who had been tipped off that the flyers were to ascend was right there at the field with his cameraman, to get motion pictures of the take-off. He also had Judge Rosecan there, representing the city of St. Louis, the Mayor being out of town. The judge flipped a coin to see which flyer would handle the stick, every one shook their hands, the wives gave them a fond farewell and off they went. At the sound of "contact" R. S. A.'s camera started grinding and the pictures were shot. Eight hours later, at 3 P. M., special ads in the newspapers and a large bulletin board outside the theatre informed the natives of St. Louis that while they were sleeping peacefully, Jackson and O'Brine had taken off; and the theatre had the first and only pictures.

At four o'clock, one hour after the announcement was made, the house was jammed to capacity, "and," states R. S. A., "the house seats only 4,500." The cost of the entire stunt was borne by the gas and oil company furnishing the flyers with fuel. In return for the company's courtesy, R. S. A. ran a shot in the film record of the take-off which showed one of the company's trucks backing up to the plane and showing the name of the company painted on the side of the truck.

Some showmanship, wasn't it? And here's another little stunt he pulled in conjunction with his campaign for "Rain or Shine." A dozen girls, outfitted with old-fashioned dresses and umbrellas, promenaded about the main streets. The umbrellas carried copy reading: "'Rain or Shine,' I'm going to see Joe Cook in 'Rain or Shine' at the (theatre) now." A local department store paid for the umbrellas and a few thousand special heralds which were distributed. The gag was a riot. People were laughing aplenty at it and even the policemen were forced to smile.

"Well," says R. S. A., "that's all for now. And until I pull a couple of more, we'll have to say 'Au Revoir'."

Unique Window Display on Comedians Was Holden Stunt

Give Earle Holden any sort of a picture and he'll give you a ballyhoo, and a couple of stunts to boot, that will put the picture across to good box-office receipts. If you want any more proof as to the ability of this showman who manages the Fairfax Theatre in Miami, Fla., it is necessary only to consult this little story of his recent activities on "Anybody's War," which included among them a window display that was a corker.

The display was in the window adjacent to the post office, which was a very good location, and consisted of a large number of potatoes with the two heads of the Black Crows and their feet giving the effect that they were covered with potatoes. This depicted a scene from the picture. Also included in the window display were stills from the picture, a razor and an art card carrying copy relative to the picture, stars, theatre and playdates.

He also secured an old damaged car, which was brought to the street directly opposite the theatre and turned over on its side. A sign was placed on the car reading, "The driver of this car was in a hurry to see and hear Moran and Mack, the Two Black Crows in ANYBODY'S WAR—Fairfax Theatre Now." The sign made mighty fine reading and undoubtedly helped to popularize the attraction.

A black-face ballyhoo was on the street two days before showing and two days of showing of picture—the man being dressed like Mack in the picture—wearing a sign on his back telling about the picture and the uniform he wore being about three sizes too large, as well as an old pair of shoes and an extra large razor.

A special front for this picture was rather appropriate in that he showed the heads of Moran and Mack and cut-out projectiles on a special beaverboard covering the sides and reaching across the top over the box-office. Stills and copy were also displayed on this excellent lobby front.

Every one of his stunts were sure-fire as far as creating talk went. And, as most of his fellow members know, all of his stunts click to big grosses, which is what Earle is always after. Right, Earle?

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

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Harrison Amazed Patrons With His Realistic Scene

A novel lobby that ranks with some of the best we have seen in some time is credited to J. P. Harrison, manager of the Waco Theatre in Waco, Tex. In lieu of a photograph, which, unfortunately, we were not able to obtain in time for publication of this story, we will have to attempt to convey a word picture to you of this unique display.

At the right side of the box office was an exact scene from the picture. The artist painted life size pictures of Gary Cooper and the villain. The scene depicted was that showing a portion of the interior of the saloon with Cooper seated at the table with the villain standing by with a drawn pistol. Cards were placed on the table as well as a whiskey bottle, glasses and guns and a sprinkling of sawdust on the floor. A card nearby stated that this scene was from the "Texan"—playdates, etc. To complete the scene, an old oil lamp hung from the ceiling—directly above the table.

On the left side of the box office was a large scene of the woodlands with camp fire. A picture of Gary Cooper and Fay Wray was placed on the display as were special stills. A lariat rope was draped about the display and four colored Indian blankets were at the base of the woodland scene. Copy giving title, stars and playdates were also painted on the display.

The idea of the two different scenes was for the saloon scene to catch the eyes of the men and the woodland scene, the eyes of the women (psychology, huh?). Above the box-office was a large piece of beaverboard painted like an Indian blanket with cut-out letters on it spelling out the title of picture and names of stars.

The result was a knock-out interest arrester; and when the people paused to look at it for the length of time that they did, Harrison was sure that he was going to do good business on the picture as a result of it. And we are glad to say that he wasn't disappointed. Let's have some more of these "J. P.," so that we can pass them along.

F. LaBar Achieved Some Fine Effects On Special Fronts

If any one was searching for unique lobby displays, it would be a shame for them to pass up the ones turned out by F. La Bar at the Plaza Theatre in Asheville, N. C.; and the reason may be seen in the photographs which accompany this article. Look them over and judge for yourself whether or not they possess selling power. The displays were used for "The Silent Enemy" and "Anybody's War."

A wigwam tent was placed under the banners just as one approached the steps leading to inside lobby. The tent contained various articles used by the Indians, also de luxe stills and an Indian with hand raised in manner to signify 'welcome.' Inside the wigwams, were sticks and red lights to make it appear as though a real fire was burning. Another wigwam similar to the one in inside lobby—covered with stills, Indian relics, etc., was placed in the outer lobby surrounded by a covering of snow. The snow effect was gained by using a very cheap grade of salt.



And here's another thing that went into the selling of the film: A slogan stunt in the Times which consisted of a double truck on Sunday prior to opening of picture also helped to publicize "The Silent Enemy." The slogans of 52 merchants were listed on the double truck and persons were asked to identify the merchants to whom the slogans alluded to. 25 tickets to the Plaza were at stake. The winners announced from the Plaza stage on opening night of "Silent Enemy." Then on the following day, another double truck was again run carrying the slogans and merchants using them as well as winners.

The theatre's part was the donating of the 25 guest tickets. The theatre's ad on "The Silent Enemy" dominated the top center of double truck on both occasions at no cost to the theatre other than the guest tickets already mentioned.

In the top photo in this article we'd like to point out that the six sheet on "Anybody's War" atop the marquee was painted



by the theatre artist in the inner lobby, with curious crowds standing around watching him work. This tended to excite interest in the picture more than usual and at the same time get in an additional plug. For the showing of the film, the entire front of the theatre was blocked by the piling up of sand bags—leaving an aperture in the center where cut-outs of the Two Black Crows appeared. Entrance to the theatre was gained on either side of the sand bags. The bags were filled with sand picked up about the city and they created a lot of comment from the passersby many of whom stopped to look more closely at the novel make-up, and in this manner, being partly sold on the picture already.

This work is typical of the showmanship La Bar displays daily; and we are sure, since he is numbered among our active members, that he is going to furnish us with some more of these interesting accounts, in order that we may pass them along to his fellow members as an aid to their own merchandising.

MANAGERS' ROUND TABLE CLUB

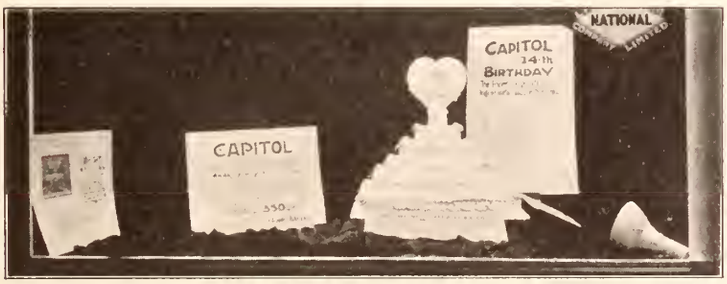
Capitol Birthday Celebration Was Planned By Fields

Moose Jaw, Sask., Canada, has not yet recovered from the whirlwind campaign that E. P. Fields, manager of the Capitol Theatre, engineered for the recent celebration of the theatre's fourteenth birthday, in the Canadian town.

What a celebration! Fields covered almost every possible angle. He tied in with the local broadcasting station and got messages across twice a day for a week previous to the anniversary. He secured a double page of space and advertising in the local newspapers, that meant a lot to both the merchants and himself—to say nothing of the good-will that was garnered from the newspaper as a result of this move. In order that you may see a sample of what Fields did in the line of advertising this picture, we are showing one of the ads run during the campaign.



Continuing his tie-ups he secured 2,000 souvenir booklets—the advertising in which paid for the printing. He placed signs on all of the main roads leading into Moose Jaw, besides placing them in all directions at the city limits. Through contacting the Beechnut Gum Company and the Life-savers Corp., he secured free gum and candy samples which were



distributed to the patrons. Large cards were placed in nearly every store window in town plugging the special features. He arranged with the local florists to supply him with flower souvenirs for the opening day—a move, incidentally, which made quite a hit with the lady patrons. The front of the theatre was also tastefully decorated in keeping with the occasion and the photo will give you some idea of how it looked.



We are also showing, with this article, a picture of the birthday cake, the largest one ever baked in Moose Jaw. Its weight was 350 pounds and the ingredients which went into the baking of it were donated by the local merchants. A card alongside of the cake, which was placed on display in a window location, apprised the lookers-on of this fact. Besides the newspaper publicity that he secured on his campaign, Fields also received a good deal of word-of-mouth comment, and this, too, tended to help him turn in one of the best week's business, which, for that time of the season, and in view of the fact that crops had been unduly poor that year, that he had enjoyed in a good while.

He received wonderful co-operation from the merchants and citizens all during the campaign; and when a showman can get along with people the way he does, it is small wonder that he is one of the representative showmen of Canada. Keep it up, "E. P.," and let's hear some more good news from you.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

SEPTEMBER

Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland) — Pershing begins successful drive on St. Mihiel salient—1918.
Sept. 13th	U. S. Troops take St. Mihiel—1918.
Sept. 20th	Regatta Day (Hawaii).
Sept. 22nd	Nathan Hale Executed.
Sept. 23rd	Jewish New Year.
	First Day of Autumn.

Sept. 26th to Oct. 2nd—Girl Scout Week.

Sept. 30th	Unconditional Surrender of Bulgaria.

Each new month offers new days of untold opportunities.

OCTOBER

Oct. 1st	Missouri Day (Missouri).
Oct. 1st	Day of Atonement (Jewish Holiday).
Oct. 5th	Wright Bros. take first long distance flight in aeroplane.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

IMPORTANCE OF THEATRE PROGRAMS!

Our arguments in favor of the use of house programs brought all kinds of reactions and results in much discussion on this subject.

Many members agreed on our stand, while others disagreed. We took all of the angles into consideration and the final analysis was:

USE HOUSE PROGRAMS, by all means.

We cleam that the value of a well laid out program compares in importance with trailers or any other house advertising medium ever employed. And, besides, it offers several advantages not otherwise gained through other mediums. Especially the "Managers' Chat Column," the various announcements about your theatre's service angles, as teaser copy for a coming attraction and many other equally good ideas.

Then we come to what is, perhaps, the most important angle of all. The Mailing List which has proven its importance and effectiveness the world over. Your program is the basis for the starting of such a list and the larger it grows the more people are being kept acquainted with what your theatre is doing and showing.

We have reproduced hundreds of house programs on these pages for the purpose of letting our members and readers see the type of stuff other managers are turning out. If yours has not been shown yet, put us on your mailing list and we will be glad to reproduce your program as well as set forth the highlights, as we see them, in connection with such programs.

"Chick"

Orlove Promoted Free Refreshments For Theatre Patrons

Again proving that the commercial businesses are more than willing to co-operate with showmen on any stunt that will be of of mutual benefit, Louis Orlove, manager of the Uptown Theatre in Milwaukee, Wis., secured a valuable tie-up with a local business enterprise, for the distribution of refreshments to his patrons.

The Company consented to serve the patrons with samples of their products on the mezzanine foyer from August 4 to 17 inclusive.

"The refreshments served consist of portions of their cheese products, Swiss, Pimento, and American, on soda crackers and a sample of one of the following drinks, three kinds of beer, including the famous Blue Ribbon, and ginger ale (wonderful) and sweet drinks of eight different flavors made from pure fruit juice.

A white serving counter covered with a white table cloth was placed in the foyer across which two ladies served the refreshments. Two pure white refrigerators were used to keep the drinks cool. A beautifully decorated display showcase with all the products completed the mezzanine layout. In the lobby on the main floor a refrigerator with glass doors displaying the products was placed with a card stating that refreshments were being served on the mezzanine floor.

"No sales talk was given by the women in charge of the counter nor were any orders taken.

"The advance advertising consisted of a two-sheet card in the lobby one week in advance notifying the patrons that refreshments would be served absolutely free August 4 to 17. A trailer was run on the screen one week in advance announcing the coming of the event, and when the serving was started this trailer was replaced with another which stated that refreshments were now being served.

They made up 15,000 13 x 18-inch heralds printed on both sides using cuts and selling copy on all the pictures to be played at this theatre during the length of the tie-up.

"At the end of each first evening show an announcement was made from the stage informing the patrons that refreshments



were being served absolutely free on the mezzanine floor.

The Company sent their window trimmer out in the territory to trim 42 windows with their products. In each of these windows a card with the following wording was centered in the display: 'An Innovation, Pabst Products offer their refreshingly cool delicacies and drinks FREE at the refreshingly cool Uptown Theatre, Aug. 4 to 17 inclusive.' In addition to these 42 windows, they also tied up the A. & P. Tea Stores for a similar display in five of their stores in this neighborhood."

It is very seldom that these nationally known chain grocery stores can be crashed for a tie-up of this sort and Mr. Fred J. Chlupp, head of the sales promotion headquarters in Milwaukee, certainly deserves to be congratulated. Incidentally, it might interest you to know that Mr. Chlupp rated a nice little compliment from Louis on his "ace" work; and we are sure that when he says so—a man must be good.

Forrester Passes Along A Police Tie-Up of Value

Making use of a stunt that can be used on any picture, Eddie Forrester, manager of the World Theatre in Kearney, Nebraska, secured some great publicity for his house, as well as lots of good-will through a tie-up with a local clothing company as part of his campaign for "Safety In Numbers."

A suit of clothes was given to a local young man whose suit measurements compared the nearest to those of the star, Charles Rogers. 2,000 heralds were prepared, for which the theatre paid. 1,000 of these heralds explaining the details of the contest and providing a blank in which the measurements of the person entering the contest could be written, were distributed from house to house. Some were thrown from an airplane, which was one of a fleet making a tour of Nebraska by air, and was witnessed by great crowds.

The police department co-operated with Forrester by supplying him with 5 numbers daily of automobile drivers who were seen using extreme caution in driving about town. These numbers were published in the local daily, and the owners of the license numbers used in the newspaper received two tickets to see "Safety In Numbers" by calling at the box-office.

One dozen roses were sent to a popular girl living in the dormitory of a local college. These roses supposedly came from Charles Rogers, for they carried a tag signed with his name and offering a free admission to the girl receiving the roses. And with 2,000 girls living in the college dormitory, plenty of talk was occasioned.

These stunts, used by Kearney, are all of them, tried and proven business boosters and may be worked on (as we said before) almost any picture you care to use them for. We want to thank him for passing them along so that we can see what he is accomplishing out in Kearney and we hope to hear more of his work in the near future.

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

Before returning to the hotel to mop our tired brow, we stopped off at the Fox office again and this time we contacted Bill Champion (appropriate name too) Publicity and Advertising Director for the Seattle Division. Here, again, we find one of those men who understand newspaper ads and layouts and everyone of his creations (not a bad name for them) should be of great value to the thousands of other showmen the country over all anxious to get some live tips on good newspaper stuff. Wait until we show you some of Bill's stuff. You'll agree.

Paramount Capably Managed

WAS determined to see the show at the Paramount in Seatle before I left for Vancouver and points north, so taking friend Freedman at his word, we hiked over to the theatre and—open sesame—at the mere mention of our name, the doorman was all smiles and Freedman's capable assistant (darn my rotten memory for names) came forward to assure us that the house was ours. Whereupon, we immediately suggested that he wrap it up and send it home. We have an idea that it would be a good improvement for Times Square. If we had the theatre, all we would need would be the site—and of course, there are plenty of those things on Broadway. Woddafairytale.

Anyway, it was a corking fine show and the house is certainly managed to perfection. One of those things we are constantly raving about. You know; a theatre where the staff manages to perform their duties without a lot of ballyhoo and excitement. You are conscious of service without having it crammed down your throat. And everything in ship-shape condition.

Freedman the House Manager

Was only a short time ago that Zach "came west young man" and he sure likes this part of the country. But it was like sitting back home at the watchamacallit fire-place talking about familiar places and faces. That was our conversation with Freedman, and a real pleasure it was too. We'll have to be hearing more from and about him, he has the stuff in him that we like so well in the Club. Yes, Zach? We'll be looking for the application by return mail.

Canada the Next Stop

For many years it was the accepted opinion among many American showmen that their brother managers in Canada lacked many of the essentials and ability so badly needed to entitle them to be called real showmen. Even on this trip I met some boys who felt that Canadian showmen were unprogressive and still practiced the antiquated principals of showmanship. I can't pass judgment on how true these opinions were years ago, but our own Club pages have cleared up the point for the present, and I hope, for all time.

"My Country 'Tis Of Thee" and "God Save the King" are two songs with different words but the same music. American showmanship and Canadian showmanship are two different expressions but basically they, too, have the same music. That music being the real honest-to-goodness methods of managing theatres and selling their attractions.

The Club pages have featured, on two separate occasions, special Canadian sections, both were unusually interesting and demonstrated that the type of showmanship employed by our brothers north of the border was on a par with our own and in some cases far better. You need not take my word for it, just dig up your back issues of the Club sections and go through them carefully.

We could, if space permitted, feature Canadian sections at least once a month, but in view of the fact that we are playing to an audience the world over, and Canada represents but one portion of that audience, we have, lately, been running their activities right along with the other mass of stuff sent in continuously. We know that they appreciate our reasons for so doing and they show their sportsmanship by contributing more than ever before.

The pretty Dominion Theatre with its novel entrance on to the mezzanine floor somehow or other reminded us of the dormant Plymouth up in Worcester. You've gotta be good to be about 3500 miles from a spot and still have it brought to your mind in the wink of an eye. But to get back to the Dominion, the house has an inviting entrance and foyer and they even beautified the useless inside box office by putting a pretty little fountain in it. Altogether, the impression was very pleasing and those of the staff whom we encountered were all at ease and discharging their duties without the unnecessary addition of stiffness or over-military bearing. Score one for Canada.

Inquired for friend Ackery, but tough on us, he was not around this evening and the following day we were too tied up driving around the town to catch him. Before leaving Vancouver we phoned, but once again we missed him as he was out to dinner, or something else that sounded like food over the phone.

Coast Goes for Vaude.

Most of the houses were featuring good pictures at this particular time, but, not so strange to relate, the biggest line at opening time was at the Orpheum where vaudeville (pardon, varieties) holds forth. It might be well, at this time, to say that all along the coast from Los Angeles up to Vancouver, we always found the better business at the vaudeville (pardon, varieties) houses. As a matter of fact, taking some of the cities where there was more than one large house, the theatre offering stage attractions, particularly vaudeville (pardon, varieties) always played to the better and most consistent business.

No less than four independent theatre operators confided that their only hope was in vaudeville (pardon, varieties) but it was impossible to secure any.

Strong for the M. R. T. C.

Vancouver, like many of the other cities we've been hitting, is mighty strong in its Club membership. We number no less than fourteen members in this city alone, and maybe that number has been increased since we left New York. There is J. W. Ackery over at the Victoria, Coles at the Regent, Copley holding forth at the Broadway, Dearth pepping things up, and how, at the Capitol, "Doc" Doctor managing the Grandview, Gow, Williamson, Petch and others all too numerous to mention in this one dispatch. I'll tell you more about them in the resume stories of this trip after I get back where typewriters are typewriters and not rotten Coronas.

When the Club first started functioning as an important part of show-business, among the Charter Members we found a goodly few from Canada. These few, augmented by almost SEVENTY-FIVE PERCENT of the present group of Canadian showmen, are our best and most active members. Which, as we figure it, is a definite indication that they are regular guys and corking fine showmen.

Hardly Any Difference

Forgetting for the moment the usual "shootin' gallery" type of theatre to be found in most any city or town, either in the United States or Canada, we found very little, at first glance, to convince us that we were in another country. On the contrary, if we wanted to draw the line a little finer, we could honestly say that for the type of houses we visited, the boys in Canada seemed to be running their houses better than those in the States. But we are not covering some ten thousand miles for the purpose of finding fault with anybody's methods of operating their theatres, they all have their many and varied problems to contend with and since we don't know what those problems are, how can we understand the reasons for something or other being, in our opinion, off color?

In Vancouver we found, grouped on the main street, theatres of all types, styles and species.

The Reason Why

WE might pause for a few moments at this time to explain to some of the boys we failed to meet along the line that the reason is solely lack of time. We cannot afford more than a few days at most of the stops and in that time we are fortunate if we can make a dozen calls. So just bear with us and overlook our apparent neglect. Had we the necessary time we would manage to visit every theatre in and around each city we get into, but under the circumstances we are doing the best we can.

And then, even though we missed you, it might have been a break for you. Perhaps you wanted to talk about some condition existing around your theatre. Perhaps you wondered how to construct a certain kind of front. or use an especial stunt. Oak! You don't have to have me there personally. Drop a line to Club headquarters and we'll present your views on the pages. And let your fellow members help. How's that?

Calgary Bound

I'VE covered a lot of territory on this trip and passed through, what is supposed to be marvelous scenery, but I've yet to meet up with anything that can surpass or equal the trip from Vancouver to Calgary. We'll hit that latter town before long and I'm hoping that all the boys won't be on their vacations at the time I arrive. I do want to take a look at Harold Bishop, Larry Graburn, John Hazza, K. M. Leach and Charlie Straw. Here's hoping my hopes come true. And then in the offing (if an exhibitor may wax romantic???) there is Regina with none other than good old Pete Egan, Dave Borland and J. Graham, besides some of the others in that town who we want to ask about the mass of fine material that they should be passing along through our Club pages. And we want to see what we can get in the line of show experiences that these men have had; so that we can give you a first hand view of the reason why they are keeping the Dominion right up in front of the showman world.

MANAGERS' ROUND TABLE CLUB

SCHOOL DAYS SUGGESTIONS!

In a very few weeks the country's schools will be re-opening for the fall session. Are you planning some stunts at your theatre that will tie in with the occasion? Are you going to give away imprinted blotters, pencils, erasers, textbooks, briefcases to your kid patrons? If so—it's time to get busy. If not— then you should.

One of your most profitable good-will angles, and one that will stick for some time, is to hand the kids something that they can take to school with them. It is unnecessary for you to pay out any large sums of money to do it. Your local dealers may be very willing to co-operate with you. There's a good many ways in which they can be worked in. They, too, want all the good-will they can get.

As a suggestion we'd like to point out that in return for advertising on a card in your lobby and on special tickets, your local dealers could supply you with brief cases and pen and pencils sets. Announce that on the Saturday matinee before opening you will give away the school supplies to the kids holding corresponding tickets, the tickets being procured with every purchase at the stores—and admission at the theatre. You could also work in a full page or a double page spread in your local newspaper on this angle, in which the dealers and the theatre wish the kiddies good-luck during the coming season and announce that they are donating the gifts to be presented at the theatre. In order that no kids be disappointed it would be a good move to hand out a ruler to each kid in the theatre, as they can be bought at a minimum cost.

There are ways in which you can display showmanship on this angle. It's up to you. You know your town and you know what will click with your public.

Jean La Roe Engineered Latest Gag Successfully

The mailmen around Columbus are wondering whether Christmas, this year, has come rather early. The reason for their bewilderment lies in the fact that Jean LaRoe, peppy little lady who handles the publicity for the J. Real Neth Theatres in the Ohio city pulled another contest stunt that netted her enough answers to swamp any mail carriers.

When she played "Mamba" at the Neth house Miss La Roe tied up with the local newspaper and they agreed to run a concealed picture contest in which the participants were supposed to discover a hidden photo of the star or featured player and then color the entire photo.

Did they go for it? On the first day, 860 answers were received. The second day found the mailmen perspiring over 1,046 letters addressed to the local newspaper and the third day they carted nearly two thousand more. The total number of answers for the three days were 3,003, with 52 more coming in after the deadline.

Incidentally, we found out one of the reasons why Miss La Roe is so popular around Columbus. We had a nice little chat with her when she dropped into Club headquarters last Monday; and we'd like to say that the mailmen have no reason to complain—and perhaps they don't. Who knows?

J. Mortimer Lewis Pulled One That Proved "The Cats"

Boxing alley cats, professional pugilistic exhibitions and three other sensational exploitation stunts, engineered by J. Mortimer Lewis of the Ocean Hall Theatre on Atlantic City's famous Steel Pier, were used on his recent exploitation campaign for "The Big Fight" and they packed so powerful a wallop that a special detail of police reserves had to be called out to handle the crowds who surged from the boardwalk and the beach to witness them.

In a diminutive ring, set against velvet drapes carrying effective poster cut-outs in the lobby of the Casino, a pair of boxing cats, all rigged out in nifty collars and real boxing gloves, did their stuff. A male referee and his charming assistant stood by to see that no infractions of the rules took place, while the cheering crowds did some tall rooting for their favorites.



Every evening during the run of the picture, between the hours of half past seven and eleven o'clock, professional boxers put on a fast exhibition of the "manly art." Each round lasted one minute, with intervals of three minutes between encounters. The bouts were staged in the open air, on the boardwalk of the pier, with "Big Fight" banners and posters planted on every spot near the ring.

To draw the attention of the automobile trade, thousands of yellow cards, prepared in the form of a summons, were tagged to every parked car. The tags were facsimiles of "tickets," with copy reading: "This is not a summons but an invitation to come to the Steel Pier to see 'The Big Fight'." The reverse side carried the likeness of Jack Dempsey, who starred in the stage version of the Belasco production, and some teaser copy.

As a regular street throwaway, "Big Fight" tickets were distributed, made up in standard form, with "Tiger" Guinn Williams and "Battler" Tony Stabeneau as the opposing contenders. This throwaway plus fifty cents entitled the holder to a ringside seat at any time during the engagement.

SAMUEL SILVERMAN Says:

"Have been following your MANAGERS' ROUND TABLE CLUB for some time. . . . I think that it is one of the best ideas that has ever been promoted in a long time. It should prove to be of immeasurable assistance to any and all exhibitors who want to keep right out in front."

Manager, Rivoli Theatre,
Schenectady, N. Y.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

EXHIBITOR NEWSETTES FROM EVERYWHERE

B. H. BUCKET is the new manager of the Strand Theatre in Montgomery, Ala.

* * *

MADISON THEATRE in Oneida, N. Y., has re-opened.

* * *

JOHN A. HUTCHEON has retired from managership of the Amsterdam Theatres Corp. in Amsterdam, N. Y.

* * *

L. O. KIRKBERG will become manager of the Mankato Theatre in Mankato, Minn.

* * *

AL. NOWITZKY will manage a house on the Wilmer and Vincent Circuit. He was recently connected with Loew's State in Norfolk, Va.

* * *

LOUIS APPEL has completed negotiations with the Warner Circuit for transfer of his circuit.

* * *

W. MARSH GOLLNER has been named manager of the Toledo-Paramount Theatre in Toledo, Ohio. He succeeds W. V. Willie.

* * *

PALACE THEATRE in El Paso, Texas, will re-open shortly. **JOHN PAXTON** will manage the house.

* * *

RITZ THEATRE in San Bernardino, Calif., has opened its doors again.

* * *

DAVID F. PERKINS will return to his former post of manager of the Merrimac Theatre in Lowell, Mass.

* * *

JAMES J. DEMPSEY has been appointed manager of the Strand in Lowell, Mass.

* * *

STRAND THEATRE in Parkersburg, Va., will undergo extensive remodeling according to an announcement by Manager **P. W. BARRETT.**

* * *

GEORGE C. RITCH will manage the State Theatre in West Philadelphia, Pa., succeeding John Stallman, who has been placed in charge of all Warner houses in Wilmington, Del.

* * *

C. A. ORR will be the new manager of the Auditorium Theatre in Grace, Ida. He formerly handled the local Grace Opera House.

* * *

CANON THEATRE in Canon City, Colo., was recently damaged by fire.

* * *

MRS. G. B. DICKINSON will re-open the Weaver Theatre in Mountain Home, Idaho. House will be known as the Orpheum.

* * *

W. SHEPHERD will supervise the installation of sound at the Liberty Theatre, in Kellog, Ida.

* * *

LYMAN LYNN, manager of the local Pasco Washington Theatre, gave a short talk before the Kiwanis Club.

* * *

B. E. FISK has installed new machines in the booth of the Chinook Theatre in Gold Beach, Ore.

BIJOU THEATRE in Visali, Cal., will close its doors to permit complete remodeling.

* * *

MRS. GEORGIA O. RASLEY has sold a half interest in the Royal Theatre, O'Neill, Nebraska, to her son, **WARREN HALL**, now manager of the Garden Theatre in Iowa City, Ia.

* * *

HOMER B. "RASTY" WRIGHT, managing director of Grauman's Chinese Theatre, has been appointed a member of the board of directors of the Los Angeles Rotary Club.

* * *

BILL MURPHY, formerly connected with Publix in Salt Lake City, is the new press agent of the News Reel Theatre in Los Angeles, Calif.

* * *

ROBERT JOYCE TASKER, formerly connected with the publicity staff of Fox Wesco, has resigned to devote his time to the fashioning of screenarios.

* * *

LYRIC THEATRE in Piqua, Calif., will be remodeled.

* * *

ORPHEUM THEATRE in Kalispell, Mont., will shortly install talking equipment.

* * *

JOSEPH C. BOSS, of Clarendon, Va., has taken over the Seco Theatre in Bethesda, Md., for a term of years.

* * *

A. F. JOHNSON, manager-owner of the Star Theatre, formerly the Ririe, in Rigby, Ida., has installed talking equipment.

* * *

DICK GASTON is the manager of the Granada and Lyric Theatres in Norfolk, Neb.

* * *

E. S. C. COPPOCK has been named temporary manager of the Eastman, Rochester, N. Y.

* * *

E. B. HAND, JR., has replaced **A. S. WATLINGTON, JR.**, resigned as manager of the Saenger Theatre in Texarkana, Tex.

* * *

RALPH AYERS, formerly assistant manager at the Denver Theatre, Denver, has been promoted to the managership of the Newman, Kansas City, Mo., succeeding George S. Baker, resigned.

* * *

PHIL FOURMET has been transferred from the Colorado Theatre, Pueblo, to the Paramount, Youngstown, as manager succeeding Frank Shipley, resigned. Announcement of Fourmet's successor at the Colorado is forthcoming.

* * *

MATT PRESS has assumed management of the Saenger and Strand, Hattiesburg, Miss., replacing **A. H. McADAM**, resigned. Press is replaced at the Saenger, Hope, Ark., his previous assignment, by Frank Harting.

LAWRENCE STARSMORE is the new manager of the Sterling, Greeley, Colorado, succeeding Harry B. Ashton, resigned.

* * *

HENRY TAYLOR, student manager of the Metropolitan, Boston, has been promoted to the managership of that theatre, succeeding **LAWRENCE I. BERG**, who has been transferred to another division.

* * *

O. G. FINLEY is manager of the Victory, Tampa, which he opened August 3rd. He was formerly at the Franklin, now managed by **J. T. NEWMAN**, from the Strand, Tampa, closed on August 2nd.

* * *

PAUL SHAY has relieved **A. M. ROY** as manager of the Paramount, Syracuse, N. Y. Roy's next assignment is forthcoming.

* * *

RUSSELL LAMB has been appointed City Manager in Danville, Ill., succeeding **HENRY W. ELLIS**, resigned.

* * *

RODNEY COLLIER, former manager at the Rialto Theatre in Washington, D. C., will assume charge of the Capitol Theatre in Atlanta, Georgia.

* * *

THOMAS VAN SICKLEN has taken over the managership of the Lynbrook Theatre in Lynbrook, L. I., N. Y., succeeding **ROBERT HUTCHESON** who goes to Corona, L. I.

* * *

C. W. MAYS is the new manager of the Dickinson Theatre at Fayette, Mo.

* * *

DOMINIC FRISENA and **JOHN GIACHETTO** have taken over the Pert and Colonial Theatres at Gillespie, Ill.

* * *

E. D. BREWER, former manager of First National in Oklahoma City, has been appointed manager of the Camero Theatre at Stillwater, Okla.

* * *

THE PALACE THEATRE at El Paso, Texas, has installed sound.

* * *

THE COX THEATRE at Lamesa, Texas, is being remodeled for sound.

* * *

THE PATEE THEATRE at Lawrence, Kans., has been leased to the Mid West Film Dist. Co. for long term of years.

* * *

MISS GLADYS McARDLE has purchased the Lebanon Theatre at Lebanon, Kans., from R. W. Rorabaugh.

* * *

CONRAD GABRIEL has commenced work on his new Finnup Theatre at Garden City, Kans.

* * *

THE RITZ THEATRE at Cameron, Mo., has installed new cooling system.

* * *

FRANK M. BOUCHER, Warner Brothers' district manager in Baltimore directly in charge of the Metropolitan, made a tour of all Warner Theatres in the territory beginning August 25 and returning to Baltimore August 28.

MANAGERS' ROUND TABLE CLUB

Know North Platte Gag Was Business Booster For Miller

Here's one that has been a favorite for some time; and it most always manages to click to good box-office receipts. Of course, it entails a lot of work; but what stunt doesn't? However, Chet Miller, manager of the Fox Theatre in North Platte, Neb., decided to use it and he certainly put it over in fine fashion.

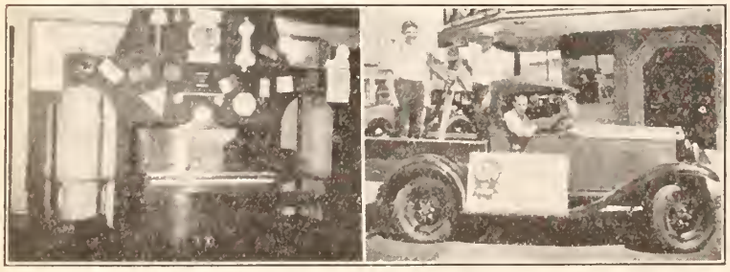
Labeling the gag "Know North Platte Contest," he set out to work up interest in the town and theatres by going about the town and photographing the various buildings and leading business enterprises. Nearly every merchant in town had his business photographed. There would be side, front and back views; some of the houses being taken from the side, some from the front and others from the back, making identification difficult. Chet himself went about town shooting the various scenes and he may be seen in one of the photos which accompany this article.


FOX THEATRE—EVENING TELEGRAPH
"KNOW NORTH PLATTE"
"Greater Talkie Season"

CONTEST BLANK

Each week the theatre showed the pictures of twelve business houses. The stunt ran for a period of six weeks. The local merchants furnished the various prizes in merchandise which were given away to the patrons fortunate enough to guess or identify nearest correctly familiar spots in their town. Over five hundred dollars worth of merchandise was promoted by Chet from the local dealers, who, in view of the fact that they did not have to pay to get in on the stunt, donated freely of their articles. In addition to this, they also paid for space in a special two-section edition of the local paper that Chet prevailed upon the editors to run. The donations of the merchants included a piano, hat, hand bag, toilet set, chime clock, a free dinner for a family not exceeding five, permanent wave, furniture, groceries, free subscriptions to the local paper, flowers, candy, and many other articles too numerous to mention.

Along with this story we are also presenting one of the con-



test blanks which were given to the patrons as they entered the house. After the reel was run they marked down their selections and put them in the box placed in the lobby for just such a purpose.

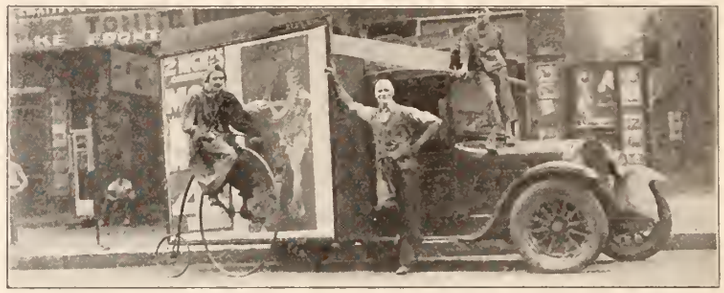
In order to stimulate interest a special weekly prize of two Scrip books was donated by the theatre. The stunt went over very well and in addition to all of the free publicity and added business, Miller also secured plenty of publicity. If you should want to use this stunt but are stumped because you do not want to spend money for a movie camera and the film, a timely suggestion is that in which you can use slides instead of film. The slides can probably be made up at small cost and the stunt should more than repay you for any money expended. Think it over, and if you think it will click in your house, by all means use it. And if you want any more dope on it, we are sure that Chet will give it to you. Are we right, Chet?

ALWAYS WEAR YOUR CLUB PIN

George A. Miller Sold "Swing High" In Cooperstown

Even though he is located in a town that does not permit any great exploitation work being pulled off, George A. Miller, manager of Smalley's Theatre in Cooperstown, N. Y., manages to turn out a creditable ballyhoo for his campaign on "Swing High."

In the photo we are showing, you can get an idea of the effectiveness of the stunt. Theatre employees were dressed up



to represent clowns and sent about the streets with the regular ballyhoo truck. In order to add still more pep to it, Miller secured an old-time bicycle from the private collection of Mr. Smalley. A young boy was used to pedal it about the streets, following the truck whenever possible.

In his clown costume the boy attracted considerable attention, and as he stayed pretty close to the truck, the horn of which was blown at intervals in order to attract attention, a great deal of interest was shown. The entire stunt proved to be a box-office builder and as it did not cost a cent, everyone participating being on the theatre's payroll, it was sure to satisfy. We are glad to note that George, despite the heat, is still trying to keep his house up to normal and we know that if he continues the same brand of showmanship he has displayed in the past business is bound to be good. How about it, George?

Read Sherred's Ad; Perhaps You Will Want To Use It

No matter how hot the weather, anyone visiting Carl W. Sherred at the Mishler Theatre in Altoona, Pa., will always find him to be in the same condition as his house, the sign outside which proclaims "Cool and Comfortable"—so with Carl working like that he is sure to turn out an angle or two that will be found profitable.

When he played "The Three Sisters," he decided that a stunt would be necessary in order to stimulate interest in the film. Knowing the drawing power of good-will he arranged to invite all of the mothers in Altoona to witness the picture at no cost to themselves the only stipulation being that they be accompanied by daughter or son. A notice to this effect was placed in the ad run daily in the local newspaper and we thought that since we had a copy of the ad on hand you would like to see it, so we have reproduced it.



Having been in show business for a number of years, Sherred is well qualified for the position he now holds and his activities on the Club pages more than prove our statement. If you will look this ad over you will notice that he plugs his shorts and other attractions in addition to the feature picture. All of his work is done on the same style. Whenever the opportunity arises for him to get in special notices on his house, he takes full advantage of it. We are glad to see that he is still displaying his corking showmanship and also to know that his other interest, the stock company at the local Park Theatre, is making out all right. Let's hear from you again, Carl, so that we can pass along your work to the rest of the Club members and readers.

MANAGERS' ROUND TABLE CLUB

Shooting Gallery In Lobby Produced Plenty Of Comment

Our lady member, Theresa Nibler, manager of the Electric Theatre in Springfield, Ohio, can help herself to another showmanship medal for the work she did recently on "The Border Legion" when she erected a shooting gallery in the lobby of the theatre.

She fixed up an old shadow box and hung the marker in the center; the persons hitting the bullseye being admitted as guests to see the picture.

The marker was hard to hit as it hung free, and as the wind blew, it would move back and forth so that only an average of one out of every two hundred shots hit the bullseye. Daisy air-rifles were used to shoot at the target.

So great was the interest manifested in the stunt that even the ladies stood in line awaiting their turns to take a pop at the moving target. The shooting gallery was run each day during engagement of picture from 2 until 4 in the afternoons and from 7 to 9 in the evenings.

Each person was entitled to two shots and as the crowd about the shooting gallery grew denser this was cut down to one. The idea was a natural from the minute it was put into action and Miss Nibler is again to be complimented on her showmanship. And, by the way, Miss Nibler, since all of the Club members are interested in knowing what you are doing, we hope to hear from you again in the very near future, and in addition to your contribution why not give us a photo and a little information on your career in show business so that we can publish it in order that those showmen who were not members when you first enrolled can be introduced to you?

J. R. Peters' Street Ballyhoo Helped Him On Feature Selling

Though he is located in a neighborhood house in Indianapolis, Indiana, it doesn't stop J. R. Peters, manager of the Ritz Theatre from keeping right in front with the leaders of the deluxers in the city.

Whenever the larger houses display some fine exploitation, Peters will be found right alongside with a stunt equally as good. When he played "Lord Byron of Broadway," he decided to go right into enemy territory, especially since he had a first run, and give the city a flash of what he was showing.

He tied up a local automobile dealer and the dealer loaned him a brand new model. He then hired a man to dress in full evening outfit, gave him a cane and suitcase to carry and started the ball a-rolling. On one side of the suitcase a sign proclaimed that the man was "Lord Byron of Broadway" and in town for a brief visit at the Ritz. He was driven about the town by a colored chauffeur.

The car was driven slowly about the business district and wherever the crowds were thickest the man would get out and walk around. He visited the finest restaurants and hotels in the city and consequently was much discussed by the downtown public. Peters made up some small stickers which carried copy: "Have you seen 'Lord Byron of Broadway' on the streets?" Watch for him To-day and To-morrow," and they were pasted all over the city. The same teaser copy was also run in the local newspapers.

The cost of the entire stunt, in view of the fact that a capacity business was done, was exceedingly small, and Peters proved that his merchandising could rank with any.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

R. S. A. SPIELS AGAIN!

"There's too many talk men broadcasting what they have done in Oshkosh—just a lot of talk. What is talk. You open and close the mouth rapidly while the bellows in the throat pump out the gas in the brain; and when it's all over what does it amount to? Just a bundle of words, which don't increase the box-office receipts.

J. Lloyd Dearth Of Canada Doesn't Mind "Dot Ditches"

Even Canada is not immune from the Tom Thumb Golf Course invasion. And just to prove to you that the showmen up around there have plenty to contend with we are showing a photo of a golf course upon which J. Lloyd Dearth, manager of the Capitol Theatre in Vancouver, B. C., set to work with a vengeance.

Through his tie-up Dearth was enabled to place cards, similar to the one we are showing in the photo. In every pigmy plot he placed a notice on the approach to the most difficult hole that a free ticket to the theatre would be awarded the person making the hole in "one." To date, an average of one



pass a day has been given to patrons on each course and when you stop to figure it out we are sure that you will agree it is pretty cheap advertising.

It is certainly a pleasure to know that the Canadian showmen are right on the job taking care that no one gets in to lure their business away. This angle used by Dearth has been pressed into service by a good many showmen and we are of the opinion that if you haven't tried it yet (providing the courses bother you) it would be a good plan to give it a chance. We want to thank Mr. Dearth for letting us see what he is doing and we are sure that since he is displaying such interest in the Club he will continue. Keep up the good work, Lloyd, and let's hear some more from you.

Lawter Conveyed Approval Of Film By Telephone Calls

Feeling that his coming attraction, which he had witnessed at a preview, merited it, A. H. Lawter, manager of the Jefferson Theatre in Huntington, Ind., decided to use the phone to convey his personal endorsement of it to his patrons.

Accordingly, every resident of Huntington, who possessed a telephone, was called and informed that one of the finest pictures ever to be made for the screen, was soon to be shown at the local theatre. As the town is a small one, Lawter's message more than went across. It did not cost him very much as a special rate was obtained, which, in view of the tremendous good-will value of the stunt, meant a lot.

This angle, if used in a small town, is always certain to be productive of good results and we would suggest that you put it away for future reference, and if, and when, local conditions permit, that you use it. Thanks, "A. H.," for passing this along to us as we feel it will be welcomed by a good many showmen who might have been looking for a stunt of this sort. Keep up your good work and let's hear from you some more so that we can keep the rest of the Club posted.

MANAGERS' ROUND TABLE CLUB

ANOTHER ANGLE!

Taking a tip from Herman Bamberger, live-wire manager of the Kentucky Theatre in Louisville, Ky., a number of our members are watching their newsreels more closely.

The reason lies in the fact that Bamberger, being well aware of the Watson-Bamberger (no relation) baby mix-up and its subsequent nation-wide newspaper publicity was enabled to cash in at the box-office by advertising that they could be seen in his weekly news release.

A boy, wheeling a baby carriage which carried copy relative to the scene, was dispatched around town. Considerable interest was aroused. As a result Bamberger did a land-office business that evening.

You, too, can cash in on this idea. Keep your eye on your newsreels and your shorts. You can never tell when there'll be something of local interest in them. And when it appears—hit the line hard! The added business and word-of mouth publicity will more than make up for any extra work.

Irving Feinman Is NowLocatedAtThe Culver, Brooklyn,

While located at the Cross Bay Theatre in Ozone Park, L. I., New York, Irving Feinman, go-getting showman who managed the house, turned out some great work; and, true to his promise to continue being an active member, he gives us a chance to look over the last stunt he pulled before his transfer to the Culver Theatre in Brooklyn, N. Y.

With "Mammy" to plug in two houses, the Cross Bay and the Ozone Park, some tall showmanship was necessary, so he hastened to tie up with a local automobile dealer. He persuaded the dealer to lend him a truck for three days. On top of the truck he mounted a slice from a painted giant watermelon which had beent part of a ten-day lobby display, and which you may see in the photos. The truck was driven around the city and a group of American Legion Orchestra men concealed inside furnished music during the trip. He also sold the dealer the idea of printing ten thousand co-operative heralds to be distributed at the two houses. In addition to this, the dealer also furnished six watermelons as prizes for a watermelon eating contest which was held on the stage of the theatre.



These novel ideas created a great deal of comment in the



town and were productive of a box-office boost for Feinman. In the photo at the beginning of this story you can get a flash at Irving and his assistant. As they both sport mustaches, we can't tell you that the showman with the mustache is Irving. However, he is on the right in the picture and on the left of his assistant, reading left to right.

"Golden Calf" Float Spoke Plenty For Craite's Ability

Whether or not a showhouse is the only theatre in town, it is absolutely necessary that a showman go out and sell his feature. That is the theory by which I. J. Craite, manager of the Fort Theatre in Fort Atkinson, Wis., works, and he has found it to be of tremendous help.

No matter what picture he is endeavoring to sell, he tries always to put a novel touch to it so that he can bring in a couple of more dollars. One of the photos we are showing is a recent ballyhoo used for the William Haines film "Navy Blues."



He promoted a truck and secured the services of one of the local jazz bands. The members of the band were arrayed in yachting caps and while the truck cruised about the town and the outlying vicinity they furnished some real "hot" music, plugging the theme songs in the picture aplenty. Banners strung on both sides of the truck proclaimed that the fleet would dock Sunday at the Fort Theatre with William Haines in "Navy Blues." As the truck was driven around town and the strains of music wafted over the scene, many windows in the residential sections were raised and many necks in the business locale craned, as the residents of the town hastened to see the meaning of the music.

In the other photo you will notice a unique ballyhoo that was the subject of much comment. The local Moose lodge held a celebration and announced that they wanted floats for their parade. As a result, Craite submitted the one we are showing which acted as a plug for "The Golden Calf." It is interesting to note that his float was adjudged the best of the 30 entrants and was most applauded and cheered with the result that the picture received more than usual attention.

These mediums proved to be very effective for Craite and the publicity he obtained, with its subsequent patronage result, more than repaid him for the slight expenditures. We are glad to note that this showman is going to be a very active Club member, and we hope that when he sends us in his next contribution he will also include his photograph.

Prendergast Has Some Great Tie-ups In Jamaica, B. W. I.

Being located in Port Maria, Jamaica, British West Indies, doesn't mean a thing to E. N. Prendergast, manager of the Lyric Theatre, who, though handicapped as to theatrical material to use in plugging his films, still manages to turn out some very showmanlike work and keep the public flocking to his house.

To try out a novel plan some time ago, he arranged to book in, on Sunday nights, five pictures which he considered of exceptional merit. He then ran a notice to the effect that the public was invited, at the conclusion of the films, to write any criticism of them, with prizes being offered for the best letters. The competition proved to be very interesting and hundreds of answers were received.

When the winning letters were selected, Prendergast had them printed on plain paper and distributed for miles around, thus bringing his house to the attention of the natives and at the same time showing that his theatre offered nothing but first class attractions, and not because he said so, but because the patrons thought enough of them to put their views down in black and white. As this angle had never before been covered in Port Maria considerable interest was shown. Prendergast passes this along in the event that some of his fellow members may be looking for just such an angle.

MANAGERS' ROUND TABLE CLUB

Boucher Secured Publicity For The Silver Anniversary

With such popularity as Frank Boucher, district manager of Warner Brothers' Maryland Theatre, enjoys it was only natural that he would secure a good deal of publicity from the local newspapers on his campaign for the Warner Brothers' Silver Anniversary.

He secured a special six-page section in one of the leading Baltimore papers, that was devoted entirely to text matter and ads on the silver anniversary. As an additional plug he made up a giant telegram, that required four messenger boys to carry it and sent it to the Mayor of Baltimore.

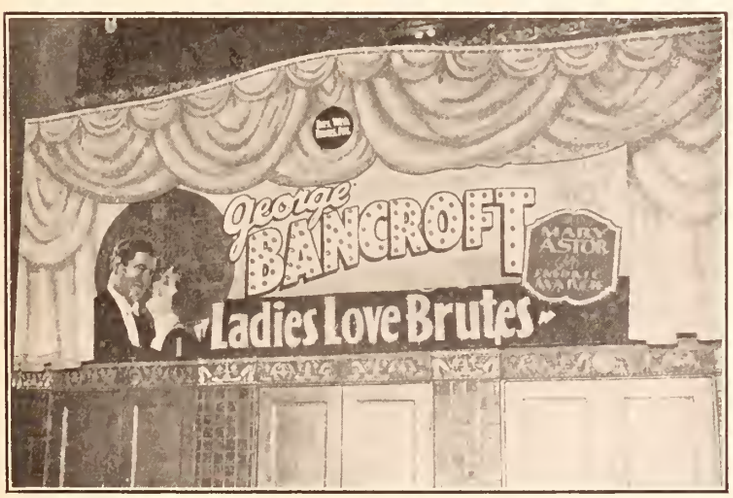
The message, sent by Henry Warner, president of the Warner Corporation, said: "Please accept my thanks for your kind letter of July 31, felicitating me on Warner Brothers' Silver Anniversary. I extend a cordial invitation to participate in this anniversary during its celebration by our theatres in your fair city. Regards."

This stunt hit the second page of the newspapers and Frank received a three-column picture on it. And when you can do that with a well known sheet, securing valuable space at no cost to your house, that's doing something right. Frank has been active for so long, we know that he takes it all in the day's work. So let's hear some more from you very soon, Frank.

Lobby Flashes Of Merit May Be Found At Gary's House

Lobby Flashes, more than any other medium constitute a large part of the show merchandising of to-day. In recent issues of the Managers' Round Table Club we have shown you a good many ways in which showmen used available lobby space. Sometimes the space would be devoted to a plug on the coming attraction in the form of a stage setting; sometimes for special cut-outs and if you recall, we gave you an instance recently of how Hugh Borland turned his lobby into a race track.

The photo we are showing here will give you an idea of what R. C. Gary, manager of the Paramount Theatre in Des Moines, Ia., does to use up the space over his exits. A special cut-out



is placed there to plug the attractions for the coming week. And when we say special we mean special. In the photo you may be able to see how he plugged the star of the film by studding his name with canary colored electric lights.

As the patrons were leaving the theatre, it was a sure thing that the lighted lamps would draw their attention to the display and that much done, they were already more than half sold on the film, due to the fact that Gary is another showman who believes in using catchlines that sell and his business has more than once proven the strength of the copy he uses. And by the way, after he finishes with the display as an advance plug, it is taken outside and used on the front during the run of the picture. By doing something like this you not only boost up interest in your attractions but also keep the expenses low.

WALLY ALLEN SHIFTS!

Congratulations are in order for Wally Allen who is now connected with Oscar Doob's office, handling publicity and exploitation for the Loew Theatres in New York City.

This energetic showman was connected for quite some time with the Publix organization as exploitation chief for Jacksonville, Tampa, Miami and the other Southern Florida cities.

Those members who have followed his work on the Club pages from time to time know what he is capable of doing in the line of turning out exploitation and publicity that will bring them into the theatres. We extend him our heartiest congratulations and we are sure that he is going to have some new ideas to pass along to us in the very near future.

Local Newspaper Tie-Up Promoted By Amos Clicked

Late bookings have long been the bane of a showman's daily life, and it was due to just such a predicament that Charles H. Amos, manager of the Imperial Theatre in Asheville, N. C., who always planned publicity campaigns for every picture well in advance, had to work fast to get in a few plugs for "Romance."

One tie-up with the local newspaper was perhaps the outstanding stunt of the short campaign—and one that resulted in untold publicity for the picture.

Through the co-operation of the paper, a "find the line" contest was used. Anybody could enter the contest and all that was necessary was to find the ads in which each of the lines listed (below) appeared. Copy the ads and lines, or cut them out and paste them neatly on a sheet of paper, indicating which line goes in which ad. The ten nearest correct and neatest answers received each day were given a guest ticket to Greta Garbo's latest "Romance."

Amos' showmanship was seen in the vast amount of answers which the postman deposited on the desk the next morning, proving that when a showman is pressed for time, it makes no difference; he always manages to get something out of it. And the something in this case was additional business.

Syd Oshrin Shot Local Events To Present At Allerton

With a neighborhood clientele such as Syd Oshrin, manager of the Allerton Theatre in the Bronx, N. Y., has built up, it is small wonder that he knows practically every way to keep them coming into his theatre, week in and week out.

Syd found out long ago that one of his best mediums was to put the patrons' pictures on the screen. So when an advertising company was pulling some sort of a proposition in conjunction with the local dealers, in which they took pictures of the interiors and exteriors of the dealers' stores, Syd hopped in and persuaded them to take pictures of the Confirmation and Graduation exercises which the schools and churches were holding at the time.

The company went about the neighborhood shooting the local events and, aided by Syd's publicity, they did a wonderful job. When the day rolled around that marked the opening showing of the picture at the Allerton, hundreds of kids were lined up to see their faces in the movies. And not only the kids, but plenty of adults were also on hand, as they, too, had been "shot" when the local dealers' stores were pictured. The entire campaign went over, as Syd puts it, "like a house afire," and was a financial success since the storekeepers paid the entire cost.

In addition to this sort of stunt, Syd is continually boosting up the house's good-will by weekly invitations to a local sanitarium. Good work Syd! Keep it up.

MANAGERS' ROUND TABLE CLUB

Hiehle Is Master At Bringing Them In From The Sticks

If every resident for miles around isn't aware of the fact that the Midland Theatre in Newark, Ohio, has a cooling plant it won't be the fault of Edward W. Hiehle, the manager of the house, who has taken every means during the summer to keep the public informed that they can cool off at the theatre.

As a contact plug for his rural business Hiehle printed up a number of cards, measuring 3½ by 8½ inches, in black on green stock that carried a message about his cooling plant. To stimulate interest still further, the bottom of the card bore a coupon inviting the holder to attend the show at the Midland. The coupon was addressed to the residents of the neighboring county and was void unless accompanied by one paid admission. In other words, the holder of the coupon paid for his friend's ticket and received free admission for himself. Since he knows local conditions very well, Hiehle knew that this stunt would click just as well as if he offered an entirely free admission.

In addition to the cooling card Hiehle also sent out his monthly program which is made up in attractive colors on the same style cardboard as the herald. As Ed is a very active showman, we look forward to hearing more about his work and we hope in the very near future to pass it along. What do you say about it, Ed?

McKoy's Selling Is Still Leading Biz. To The Box-Office

We believe, in view of the work turned out by James H. McKoy, manager of the Olympia Theatre in Miami, Fla., for "For the Defense," he is well qualified to at any time hang out a shingle declaring that he gives lessons in showmanship.

On the main floor he constructed a large box that was covered with black velour (4x3x3). A panel next to this called attention to the display and requested that patrons gaze into the future entertainment. On top of the box was a very large gold fish bowl turned upside down. Inside the box along the top were a number of colored lights on flashers. And beneath the lights was a miniature court room made with the people cut out of stills from the picture—using only the main cast. These stills were mounted on cardboard before cutting out with a cut awl. A card by each character told about their connection with the story.

The stunt was a knockout and our only regret is that we haven't a picture of it to show you. However, in conjunction with this article we are showing a couple of illustrations that will give you an idea of what a versatile showman McKoy is.

A badly wrecked automobile was secured, bannered and placed in front of theatre on opening day of picture and remained there throughout run of picture. Copy on the banner read, "A Woman Was Driving This Car—The accident killed one man; revealed to Wm. Powell that the woman he loved was double crossing him. Yet in court Powell perjures himself to protect this woman. Can love be the plea FOR THE DEFENSE? See Wm. Powell in 'For the Defense'—Olympia—Now showing."



A window display with the Florida Light & Power Co. was made up as an electric refrigeration window "For the Defense of Your Home and Health." All of these angles, in fact, were the necessary ones to put the picture across; and it is really no surprise to us to know that every one of them clicked.

Free Advertising From Department Store Was Winner

An interesting tie-up was employed by J. Malone, manager of the Garden Theatre, Paterson, N. J., as the basis of his show selling campaign "In Gay Madrid."

Malone arranged with the Mart Co., the largest department store in Paterson, for a novel tie-up, in the following manner:

Whenever the thirteenth of the month falls on a Friday, the store advertises "Lucky 13th" special sales, and as the picture opened on this day, and Dorothy Jordan, the feminine lead, has thirteen letters in her name, large cut-out letters were made which were hung in different but prominent parts of the store throughout the building. Below each letter was a card with copy reading "'In Gay Madrid'—Garden Theatre Now."

The store also bought large display space in the newspapers in which they called attention to this stunt, and to the fact that those arranging the different letters to spell the name of a famous star who appeared at the Garden Theatre, that week, would receive free tickets to see the picture. In this display, only the name of Ramon Navarro was used exclusively.

As this stunt had not been used before in the city, it attracted considerable comment from the customers of the store.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Irving Bergman Has Some Good Ideas For Show Selling

One of the reasons for the continued good business at the Fox State Theatre in Brooklyn, N. Y., is that the exploitation turned out there is just what the neighborhood pays attention to. Another reason is because Irving Berman, the manager, is always on the job seeing that his shows are sold properly.

No matter what picture Berman plays at his house, he is always sure to dig up a stunt or two that will mean a few dollars extra in box-office business. Whether the picture has had a Broadway run or if it is only an ordinary Western, it is sure to be plugged because he feels that any picture that plays his house is deserving of a little work on it. Of course, he is a bit handicapped as to exploitation; but the work he turns out more than serves his purpose.



When he played "The Cuckoos', he dressed up a man in a bathing suit and barrel, outfitted him with a derby, a cigar and rolled socks, and sent him walking about the town. A sign on the barrel said: "I am cuckoo and you are cuckoo, too, if you don't see "The Cuckoos." The stunt created a lot of comment from the local residents, and wherever the man went plenty of laughter was sure to result. Then there's "The Florodora Girl" ballyhoo. We are showing this one in the photo accompanying this story.

Berman secured an old relic that had been a classy car in the days of the Florodora Girl. A woman was hired to dress in the costume of the halcyon era and be chariotted around town. As the car went at snail's pace the sign on the back of it giving picture and playdate was easily discernible. As a result of this stunt business was increased perceptibly during the run of the film and proved once more to Berman that exploitation, whether on a large or small scale, will always pay.

We want to thank him for passing this account so that we can be kept posted about what the Brooklyn showmen are doing and we hope to hear more from this live-wire very soon.

10,000 Youngsters Were On Hand For Circuit Free Picnic

Catering to ten thousand kids at a party is quite some job, as Jules S. Wolfe, manager of the Christie Theatre in Toronto, Ont., Can., will testify, but nevertheless that is just what he did not so long ago when it was decided that the circuit of which he is a manager would hold a joint picnic for the members of the "Children's Matinee Club."

Wolfe was assigned the task of securing publicity and tie-ups for the many houses of the chain. The picnic was held on the Canadian National Exhibition grounds. In addition to inviting the kids, the parents were also extended an invitation and this helped to swell the ten thousand head quota a good many more. Through his tie-ups Wolfe was enabled to secure special street cars for each house. The cars bearing the guests left their respective houses at the appointed time and as they whizzed along the street carrying immense banners announcing the occasion they mere the objects of much staring and comment.

Local companies donated twelve thousand bottles of pop in addition to 150 gallons of ice cream, which were dispensed to the guests. The only cost to the theatre for the entire affair was the expense involved in the purchase of the prizes awarded to the winners of various games. Wolfe informs us that the amount of publicity gained and the good-will created more than repaid them for their trouble. We are very glad to pass along this account as we feel sure that Wolfe's fellow members in the Club and brother managers in Canada are more than interested in learning how he sells his shows. Let's hear some more from you real soon, Jules, so that we can keep posted on your work.

Cohen Costumed Mannequin To Sell Crawford Cinema

When you have a lobby display like the kind the cut shows you can be pretty certain that it is going to attract a lot of attention. It did for Irving Cohen, manager of the Capitol Theatre in Grand Island, Nebraska, and if you can work the same stunt it should click for you too.

Through a tie-up with one of the leading department stores in the city, Cohen secured a wax mannequin completely attired in a stunning wedding outfit and placed it on display in his lobby. A beautiful piece of art work served as the background and the flash that the entire display created would have had anyone stopping; so it is small wonder that people were asking each other whether they had seen the display at the Capitol. And when play dates for "Our Blushing Bride" rolled around, Cohen's box-office benefited plenty as a result of his work. All that the entire stunt cost him was a credit line for the dealer, which was placed in the foreground of the display.



Here's an opportunity for you to do some promoting for your house and if local conditions warrant you ought to turn out work of this sort that will be productive of word-of-mouth comment and additional business for you.

Wally Allen Made Use Of Stationery As Byrd Film Plug

As usual, when showmen get a picture that presents as many merchandising possibilities as this new film, "With Byrd at the South Pole," offers, they are going to do a lot with it. Take Wally Allen, the former publicity man for Publix, working down around Florida.

Wally turned out some great stuff on the picture. His first gag was the imprinting of the stationery used by the Florida Theatre in Jacksonville. Alongside the letter head he placed two cuts, in blue. The left cut showed a picture of Byrd and the right hand one, a midget advertising mat. Over the head, "Florida Theatre," he printed the playdate. In this manner the picture came in for some fine publicity whenever the stationery was used. And as you may easily deduce, this angle can be worked on any picture at all, and it is especially good should you decide to use the personal letter slant. In addition to this, Wally also managed to crash the front pages of the local papers by supplying them with pictures of Commander Byrd's expedition. The papers gave the company a credit line.

He arranged a soda fountain tie-up in Lakeland that went over very well. He made up a bunch of stickers which carried copy reading: "Try Our South Pole Sundae—It's a Byrd." The stickers were placed at all of the leading fountains and the comment which they created bid fair to re-act towards the box-office.

MANAGERS' ROUND TABLE CLUB

"Tiny Tins" Used On "Tiny Turfs" By Wm. L. Hendricks

"Tom Thumb Golf is Tom Thumb Golf," says William L. Hendricks, managing director of the Capitol Theatre in Steubenville, Ohio; "but tell Howard Waugh for me, that when I play on the pigmy plots, I am transported around. And to prove it, I am forwarding indisputable evidence in the form of a photo showing me and a couple of other 'hard working men,' giving the local course the once over in a couple of Austin cars that I promoted to plug Jack Oakie, in 'The Sap from Syracuse.'"

Hendricks is right. Here's the photo and there's the cars. Ever play golf in a couple of Austins? No? Well, we know another showman who has gone this gag one better. Who? Howard Waugh! Howard tipped us off the other day that he uses the Austins to play polo with.

A very humane person at heart, Howard could not see the poor ponies suffer; so he decided that if he must play polo (and he knew he must) it would be necessary for him to adopt



some other method. He could have chosen roller skates, kiddie coasters, kiddie cars or any of the other menaces to a juvenile's existence; but they were all too tame for him. He had outgrown them the way he outgrew last year's suit (from a too hearty indulgence in food). Then when the Austin made its appearance, small wonder that he was overjoyed. The rest is history; or we should say his story—for that's how we secured the dope on his use of the Austin for polo. But enough, let's get back to William L. Hendricks, who, after all is entitled to this space; and he deserves it, even more perhaps than Waugh, to whom tie-ups are a racket; and he an acknowledged racketeer.

The cars driven by Hendricks and his party made their way about the golf course stopping at every hole. Now and then they would be stuck in a sand trap or some equally dangerous "hazard"; but it was just the work of a moment to lift the cars out of the difficulty. The eighteen holes were played, the stunt was over, the picture was made. As a result this story is ended; or maybe it isn't, since Waugh is certain to answer Hendricks on this gag. So watch the Club pages and read the latest developments in Hendricks' war with Waugh.

John Ward Featured A Novel Herald For "Caught Short"

Unwilling to be caught, even though he was playing "Caught Short," John V. Ward, manager of the Capitol Theatre in Niagara Falls, Ont., Canada, turned out a very effective novelty herald in conjunction with his campaign for the selling of the picture.

A bunch of plain letter envelopes were imprinted with the words: "Confidential — Tips on a Sure Thing," and handed out to the patrons. Upon investigation, the envelopes were found to contain a card, measuring 2¾ by 4½ inches, printed in black on orange stock, which carried copy plugging the film. The copy headed by a catchline read: "A Dividend in Laughs! Take Our Tip. Before you invest another cent in entertainment clean up with these gals. See how they played Wall Street. Marie Dressler and Polly Moran in 'Caught Short' with Anita Page. An all-talking picture that is a laugh panic. If necessary borrow the admission price. Plenty of dividends in hilarious laughter. (Theatre and Play Dates)."

As the stock market has only recently been a topic for considerable discussion, the heralds were doubly interesting and the fact that Ward's business jumped up during play dates more than proved to him that the slight expenditure the cost of printing involved merited his using the stunt.

Harry Herman Introduced Town To Best Grin Stunt

Disdaining to take a tip from Robert W. Service, who offers advice about grinning in one of his poems, Harry Herman, manager of the Paramount Theatre in Waterloo, Iowa, decided to take Jake Oakie's grin and popularize it in his town.

He tied up with the local newspaper and they agreed to assist him. The paper employed a roving photographer, who went around the streets of Waterloo, taking pictures of Waterloo's most infectious grins. These smiling faces made good local art work when published in the Tribune. Five dollars was paid by the Paramount Theatre to the person adjudged as having the most infectious grin. The theatre also paid for the amount of the engravings. In return, the Paramount theatre and the motion picture, "The Sap From Syracuse," received stories and illustrations five days in advance of the picture's opening and two days during the current run.

And with all of that publicity to his credit it was no surprise to Harry to see them lined up a half hour before the box-office opened on the first day of the picture. Good work, Harry.

Ray S. Nowitzky Displayed Showmanship On This

An angle that was not overlooked in connection with his showing of "With Byrd at the South Pole" was productive of good publicity for Ray S. Nowitzky, manager of the State Theatre in Reading, Pa., when he cashed in on the radio angle which proved such an asset to Byrd at Little America.

As a stunt for his opening show of the Byrd picture, Nowitzky arranged for a man named Francill, who was billed as "The



Radio Wizard," to give a demonstration of radio control in the booth of the theatre. Of course, the newspaper men were to be present. So promptly at the apointed starting time the man was on hand to start the show by radio control. In order that you may have a better idea of how the gag was engineered, we are showing a photo of the stunt which took place in the booth of the theatre.

The specialty landed in all of the local newspapers and the house, as a result, came in for some valuable publicity at no cost at all. Another gag that caused wide-spread comment was the freezing of colored cakes of ice by radio control. According to Nowitzky there are many possibilities for radio tie-ups on this picture and we are glad to pass along these few tips. Another stunt, which Nowitzky tells us will work pretty good is to have a radio expert lecture on the usefulness of the radio with Byrd. "And," he concludes, "if these stunts are used properly, you may even get front page space. . . ." And seeing that Ray has landed his house on the front pages a number of times, we feel that he must certainly know the stunts' value. Keep up the good work, Ray and let's hear from you.

MANAGERS' ROUND TABLE CLUB

More New Members

J. J. SCHOLER manages the Orpheum Theatre in Phoenix, Arizona, for the Publix outfit. Mr. Scholer has been in the show game for quite some time and as a result has been turning out some great work. As we know that he is a live-wire we are sure that he will want to be represented on our pages often in order that his fellow members and managers can see what he is doing. And the best way to accomplish this, "J. J.", is to be an active member.

———*Wear Your Club Pin! ! !*———

HARRY ECCLES is the general manager of the Gem Theatre and the other King Enterprises in Oakland, Cal. Mr. Eccles has some nice things to say about the Club and he also wants to be remembered to his old friend Walter Dell Fleck, who, he found out through the medium of the Club, is now in Waterloo, Iowa. With a general manager's position under his belt Mr. Eccles must be pretty busy, but we are sure that he will find time to keep us posted on his work.

———*Wear Your Club Pin! ! !*———

E. L. ROSS manages the Rialto Theatre in Madison, W. Va. The Rialto is a pretty little house of three hundred and sixty seats —equipped with Western Electric and showing the best in films. With such a background it must be a pleasure to Mr. Ross to sell his shows and we'd like to hear from him every now and then so we can pass along accounts of what he is doing to bring them in.

———*Wear Your Club Pin! ! !*———

JOE HERMAN is the assistant manager of the Culver Theatre in Brooklyn, N. Y. He comes proposed for membership by Irving Feinman, manager of the house. Recommended by a showman of Irving's calibre, we feel that Joe is in for a lot of learning on the subject of show selling. And we know that under Irving's tutelage it will only be a matter of time before he is handling a house of his own. Keep us in touch with your work, Joe, so that we can see how you are progressing.

———*Wear Your Club Pin! ! !*———

HAROLD LLOYD manages the Capitol Theatre in Leamington, Ontario, Canada. He has been in the show game for 18 years and for a time was connected with one of our regional chairmen, Pete Egan. Lloyd proves that he is going to be very active by giving us an account of a recent co-operative page he promoted from his local merchants, that went over very well. Good, Harold, and when you can get results like that we know that you are going to pass along your methods to your fellow showmen and members of the Club.

———*Wear Your Club Pine! ! !*———

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

MAURICE DAVIS is the owner-manager of the M Street Theatre in Washington, D. C. Doing all the booking and selling of his shows, Davis is afforded an opportunity to display some work that is out of the ordinary and we hope that he will favor us with future accounts of his show-selling so that we can pass them along.

———*Wear Your Club Pin ! ! !*———

MURRAY ALPER is the manager of the Commodore Theatre in Brooklyn, N. Y. Judging from the work displayed by the showmen who handle the Fox houses in this city, Murray must be turning out some good stuff in order to keep right in line with the leaders. What do you say about passing some of it along to us Murray?

———*Wear Your Club Pin ! ! !*———

L. W. BEVEL manages the Princess Theatre in Harriman, Tenn. Since we have seen accounts of Mr. Bevel's work we know that he is a very active showman. In addition to handling the house, he also paints his own displays, and if you'll keep your eyes on the Club pages we are sure that you will find his work there.

———*Wear Your Club Pin ! ! !*———

BOB E. "Smiling" LEWIS manages the Paradise Theatre in Westallis, Wisconsin. Westallis is a pretty little suburb outside of Milwaukee, and make believe that Bob doesn't sell his shows. Being an original showman he introduces a lot of novel angles in his work; and we are going to show you one or two in future issues of the Club pages. Right, "Smiling" Bob?

———*Wear Your Club Pin ! ! !*———

GRAHAM JEFFRIES is the manager of the Fotosho Theatre in Miami, Fla. Located right in with the rest of the live-wires of Miami, Mr. Jeffries is stepping along to keep up with the leaders. As we plan to run some of this showman's work in the near future, we hope that he will furnish us with a photo and a little dope on himself so that we can give him a regular intro. What do you say, Graham?

———*Wear Your Club Pin ! ! !*———

T. W. THOMPSON the manager of the Avalon Theatre really needs no introduction on these pages, as his famous trailer prologues have already acquainted his fellow members with him. Mr. Thompson is planning some more of his novel stunts in conjunction with his trailers and we'd like to hand you an advance tip that they're pretty good. Well, "T. W." now that you've passed through these doors we know you'll continue being very active, so we look to hearing from you again real soon.

———*Wear Your Club Pin ! ! !*———

WILLIAM T. BURNS is the manager of the Rialto Theatre in Roslindale, Mass. While we have never been in Mr. Burns' town we have gone through it during our survey in New England and as we now recollect, it offered some opportunities for showmanship of a high calibre. However, Mr. Burns, why not give us the low-down on the situation and at the same time let us have your photo and a little dope on yourself so that we can pass it along to the rest of the Club?

———*Wear Your Club Pin! ! !*———

C. S. McLENNAN is the manager of the Rialto Theatre in Kingsville, Texas. Since he has been selling shows in this town, the residents have certainly been given a glimpse of some fine showmanship. Why not shoot some more of it into Club headquarters "C. S." so that we can give your fellow members the low-down.

THE ONLY CLUB OF ITS KIND IN THE INDUSTRY!

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston, Honorary Chairman — **"Chick" Lewis, Chairman**

JOIN NOW!!

Here's the Blank

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	72	02...78...June 14
Children of this New Day	F. Gilliazova-Litkin	June	28	55	16
China Express	Special Cast	Mar.	8	56	31...65...Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	68	00...75
Fragment of an Empire	Nikitin-N. Semenova	Jan.	25	70	00...78...Feb. 1
Law of Sib-Taiga	Kevebul Kima				
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4	60	00...67...Jan. 18
Old and New	Martha Lapkina	May	2	69	71...76...May 10
Pamir, Record of Expedition		July	12	60	00
Turksib	Educational	May	24	49	00...60...June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Soil	S. Svashenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov

Sept. 7152

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Bar L Ranch (A.T.) DF	Buffalo Bill, Jr.	July	29	5400	60...Aug 23
*†§Beyond the Rio Grande (A.T.) DF	Jack Perrin	Apr.	15	5400	60...June 7
*†§Canyon Hawks (A. T.) DF	Yakima Canuit	Aug.	26	5400	60
*†§Firebrand Jordan (A.T.) DF	Lane Chandler	June	23	5400	60...July 26
*†§Ridin' Law (A.T.) DF	Jack Perrin	May	12	5600	62...July 7
*†§Trails of Danger (A.T.) DF	Wally Wales	Sept.	23	5400	60
*†§Take the Heir (A.T.) D	Edw. E. Horton	Jan.	15	5700	63...Jan. 25
*†§Would You Believe It? (A.T.)	Walter Forde	Mar.	15	6 reels	60

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71...May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	8500	72...May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3	6371	71...Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July	16	7462	67...July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5	9277	103 Apr. 19
**†§Lena Rider, The (A. T.)	Jones-Reynolds	June	9	8432	89...July 12
*†§Ladies Must Play (A.T.)	N. Hamilton-D. Sebastian	Aug.	1	5978	65...Aug. 16
*†§Last of the Lone Wolf (A. T.)	Lytell-Patsy Miller	Aug.	26		
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	6386	71...Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	5400	60...Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70...Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	6383	71...May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63...May 31
*†§Sisters (A. T.)	D'Day-O'Neil	June	15	6284	70...June 28
*†§Squealer, The (A. T.)	Holt-Revier-Davy Lee	Aug.	20		
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	6671	70...May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	6	6279	70...June 28
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22	8160	68...Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)	Bert Lytell				
*†§Charley's Aunt (A.T.)	Charles Ruggles				
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)	Holt-Graves				
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)	Mulhall Starr-Elliot Nugent				
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)	Evelyn Brent				
*†§Man From Hell's River (A.T.)					
*†§Meet the Wife (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights (A. T.)	Barbara Stanwyck				
*†§Rain or Shine (A. T.)	Joe Cook-Joan Peers				July 26
*†§Road to Broadway, The					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A.T.)	Alice White-Lloyd Hughes				
*†Tol'able David (A.T.)					
*†§Virtue's Bed (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	1 reel...July 12
*†§Arctic Antics (A.T.)	Disney Cartoon	June	5	
*†Autumn	Disney Cartoon	Feb.	13	1 reel
*§†Barnyard Battle (A.T.)	Mickey Mouse	Apr.	25	1 reel...July 5
*†§Barn Dance (A.T.)	Mickey Mouse	Mar.	14	
*†Cannibal Capers	Disney Cartoon	Mar.	1	1 reel
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel
*†Do It Now	Clerk & Bergman	Jan.	29	1 reel
†§Frolicking Fish (A.T.)	Disney Cartoon	May	8	
*†§Galloping Gaucho (A.T.)	Mickey Mouse	Feb.	14	
*†§Haunted House (A.T.)	Mickey Mouse	Aug.	1	
*†§Hawaiians	Columbia-Victor Gem	Apr.	9	1 reel
*†§Honolulu Wiles (A.T.)	Krazy Kat Cartoons	July	17	
*†§Jailhouse Blues (A.T.)				Aug. 16
*†§Jazz Fool (A.T.)	Mickey Mouse	July	5	
*†Jazz Rhythm	Krazy Kat			1 reel...July 26
*†§Jungle Rhythm (A.T.)	Mickey Mouse	July	19	
*†§Karnival Kid (A.T.)	Mickey Mouse	May	23	
*†§Marionettes	Tuna Sara	Mar.	12	1 reel
*†§Mickey's Follies (A.T.)	Mickey Mouse	June	26	
*†§Mickey's Choo Choo (A.T.)	Mickey Mouse	June	20	
*†Midnight in a Toy Shop		July	3	
*†§Monkey Melodies (A.T.)	Disney Kartoon	Apr.	10	
*†§Night (A.T.)	Disney Cartoon	July	31	
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel
*†§Opry House (A.T.)	Mickey Mouse	Mar.	28	
*†§Plane Crazy (A.T.)	Mickey Mouse	Feb.	28	
*†§Plow Boy (A.T.)	Mickey Mouse	May	9	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel
*†§Slew Beau	Krazy Kat Karteen	Feb.	27	1 reel
*†§Speakeasy	Krazy Kat Kartoon	Jan.	30	1 reel...Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel...Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel...Feb. 1
*†§Steabmbeat Willie (A.T.)	Mickey Mouse	Jan.	31	
*†§Summer	Silly Symphony	Jan.	16	1 reel...Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel
*†§When the Cat's Away (A.T.)		Apr.	11	
*†§Wild Waves (A.T.)	Mickey Mouse	Aug.	15	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Average Husband (A. T.)	Clyde-Moorhead	Sept.	7	1646	19
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	25	1480	18...Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1638	20...Feb 22
*†§Bully Beef	Terry-toon	July	13		1 reel...July 12
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16...Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21...June 28
†Caviar	Terry-Teens	Feb.	23	659	7...Feb. 22
Chop Suey	Terry-Toon	Aug.	24	529	6
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21...July 12
*†§Codfish Balls	Terrytoon	June	15	578	6
*†§Dad Knows Best (A.T.)	Helmes-Bolton	Mar.	30	1840	20...Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18...Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22...May 31
Flying Trip	Hodge Podge	Sept.	7		
*†§Fellow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1886	19...Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	1684	19
French Fried	Terry-Toon	Sept.	7	547	6
Freshman's Goat, The (A.T.	Cooke-Shockley	Sept.	7	1789	6
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22...July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19...June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1673	17
*†Hawaiian Pineapples	Terrytoon	May	18	602	7...May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21...Apr. 12
*†§Hello Television	Clyde-Christy	Aug.	17	1844	20
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20
*†§Honeymoon Zeoocelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22...Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	28	1710	19...June 28
*†§Hot and How (A.T.)	Baldwin-Crane	Jan.	12	1528	17...Jan. 11
*†Hot Turkey	Terry-Toon	May	4	604	7
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	1867	19
*†§Hungarian Goulash	Terry-Toons	June	29	515	6
*†Indian Pudding	Terry-Toon	Apr.	6	576	6...Apr. 26
Johnny's Weak End (A.T.)	Johnny Hines	Sept.	14	1653	18
*†§Kangaroo Steak	Terry-Toon	July	27	1 reel	
*†§Match Play (A.T.)	Hagan-Diegel	Mar.	16	2002	22...Feb. 22
*†§Monkey Meat	Terry-Toon	Aug.	10	548	6
*Museum of Art, A	Hodge-Podge	Feb.		1 reel	
*†§Oh Darling (A.T.)	Dover-McPhail-Peek	Feb.	16	1565	17...Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18...May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1612	18...Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	623	6...Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug.	3	1724	19
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21...June 14
*†Roman Punch	Terry-Toon	Apr.	20	560	6...Apr. 26
*†§Scotch (A.T.)	Clyde-Revan-McPhail	Jan.	19	1961	22...Jan. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21	1755	20
*†Spanish Onions	Terry-Toon	Mar.	23	637	7
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1942	21...Feb. 1
*†§Swiss Cheese	Terry-Toon	June	1	547	6
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17...Mar. 29
Vacation Loves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21
*†§Western Knights (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20...Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53...June 7	
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82...May 24	
*†§Broken Dishes	Young-Withers	Dec.	1	Not Set	...Aug. 9	
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set	...July 19	
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74...June 7	
*†§Furies (A.T.)	Warner-Wilson	Mar.	18	6606	73...Apr. 26	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	28	6336	70...Apr. 12	
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67...Dec. 21	
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68...Mar. 8	
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69...Apr. 19	
*†§Naughty Flirt (A.T.)	Alice White	Oct.	12			
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	18	9108	101...Jan. 11	
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69...May 3	
*†§Numbered Men (A.T.)	Nagel-Claire	Aug.	3		72...June 7	
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	84...Jan. 4	
*†§Playing Around (A.T.)	White-Morris	Jan.	19	8003	66...Apr 5	
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	66...July 6	
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103...Dec. 28	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker D means disc. F means sound-on-film.*

†Show Girl in Hollywood (A.T.). White-Mulhall ..... Apr. 20....7213....80...May 3
*†§Son of the Gods (A.T.)..... Rich. Barthelmess ..... Mar. 9....8344....92...Feb. 8
*†§Song of the Flame (A.T.)....Gray-Claire ..... May 25....6501....72...May 3
*†§Spring Is Here (A.T.)..... Claire-Gray ..... Apr. 13....6386....71...Apr. 26
*†§Strictly Modern (A.T.)..... Dorothy Mackaill ..... Mar. 2....5632....63...May 10
*†§Sweethearts and Wives (A.T.). Billie Dove ..... June 15....7000....77...June 7
*†§Sweet Mama (A.T.)..... Alice White ..... July 6....5012....55...July 19
*†§Tep Soeed (A.T.)..... Brown-Claire-Whiting ..... Aug. 24.....June 21
*†§Way of All Men, The (A.T.). Fairbanks, Jr.-Revier ..... Sept. 7....6032....70...July 26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier	Sept. 14	7124	Aug. 30
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept. 14	6410	July 5
*†§Captain Blood (A.T.)	James Rennie			
*†§College Lovers (A.T.)	Whiting-Nixon			
*†§Father's Son (A.T.)	Janney-Stone-Rich			
†§Girl of Golden West (A.T.)	Harding-Rennie		75	June 21
*†§Going Wild (A.T.)	Joe E. Brown		6486	Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov. 16		
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)	Lyon-Munson			
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Billie Dove	Nov. 2		
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Man in the Sky (A.T.)	Irene Delroy-Jack Whiting			
*†§Mothers Cry (A.T.)	Peterson-Manners			
*†§On Night at Sulka's (A.T.)	Dove-Fairbanks, Jr.	Sept. 28	5769	
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			
*†§Right of Way, The (A.T.)	Nagel-Young	Oct. 19	6142	
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept. 21	5906	Aug. 9
*†§Sunny (A.T.)	Marilyn Miller			
*†§Toast of the Legion A.(T.).	Clare-Pidgeon	Nov. 9		
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.).	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillie-Garrick	Dec. 14			
*†§Arizona Kid, The (A.T.)	Baxter-Marsh	Apr. 27	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 23	6482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May 11	7400	82	May 19
§†*Cameo Kirby (A.T.)	Terris Murray	Jan. 12	6120	68	Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baslanova	June 22	5600	62	Aug. 2
*†§City Girl (P.T.)	[illegible]	Feb. 16	6171	69	Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug. 17	7961	88	June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June 29	6340	70	June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6395	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 23	6750	75	Mar. 1
*†§Last of the Duanes (A.T.)	O'Brien-Loy-Browne	Aug. 31	5500		July 12
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5700	80	Jan. 25
*†§Man Trouble	Sills-Mackaill	Aug. 24	7800	84	Aug. 30
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7216	81	Jan. 4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May 25	6500	72	June 14
*†§One Mad Kiss (A.T.)	San Jose Mellce	July 13	5568	64	July 14
*†§On the Level (A.T.)	Victor McLaglen	May 18	5600	62	July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept. 14	6600	70	July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June 15	4800	60	June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6925	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June 8	8300	92	May 31
*†§Song O' My Heart (A.T.)	John McCormack	Sept. 7	8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7586	82	Feb. 1
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)					
*†§Temple Tower (A.T.)	MacKenna-Oay	Aor. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 6	6442	71	Apr. 26
*†§Wild Company (A.T.)	Albertsen-Warner-Lynn	July 8	7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June 1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Maris	Jan. 4		
*†§Alone With You (A.T.)	Gaynor-Gerrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall	Nov. 16		
*†§Blendie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§East Lynne	Ann Harding-Brook-Nagel			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Dec. 7		
*†§ First Love (A.T.)				
*†§F. O. B. Detroit				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-O'Sullivan	Nov. 2		
*†§Lightnin'	Will Rogers	Nov. 23		
*†§Lilliom	Farrell-Taylor	Oct. 5		
*†§Luxury (A.T.)	Warner-Luce	Dec. 28		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men en Call (A.T.)	Edmund Lowe-Clarke	Dec. 21		
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Fevers Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-Holmes-Walter Byron.	Nov. 30		
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan	Nov. 9		
*†§Renegades	Baxter-Beery-Ley	Jan. 11, 1931		
*†§Scotland Yard (A.T.)	Edmund Lowe-Bennett	Oct. 19		
*†§Sea Wolf (A. T.)	Milton Sills	Sept. 21	8000	Aug. 30
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§Shopper Newfounder (A.T.)	Tommy Clifford	Oct. 26		
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Seno to Nuts (A.T.)	Healy-Winninger-Smith	Sept. 28		
*†§Soldier, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	Murray-MacDonald	Oct. 26		
*†§Thi Modern World (A.T.)	Baxter-Alcaniz			
*†§Tonight and You (A.T.)	J. Harold Murray-Moran	Nov. 9		
*†§On the River (A.T.)	Luce-Bogart-Tracy	Oct. 12		
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertsen			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rels.	Length Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan. 1	7	76
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79 Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Acl-Oental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Heak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Seng Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gett	2	16	
*†§Night in Oixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Seng Program	1	9	
*†§Nora Blaney No. 2	Seng Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Seng Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June 14	7901	88	June 28
*†§Call of the Flesh	Novarro	Aug. 16			
†§Caught Short (A.T.)	Dressler-Moran	Jan. 3	7961	88	Nov. 16
*†§Bisnep Murder Case (A.T.)	Basil Rathbone	May 10	6873	75	May 16
*†§Chasing Rainbows (A.T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Read Shew" in Nov. 2, 1929, issue)					
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr. 26	6400	72	Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Merris	Apr. 19	7533	84	Apr. 19
*†§Ooughboys	Buster Keaton	Aug. 30		75	July 26
Reviewed under title "Big Shot" in July 26 issue.					
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Fleradera Girl, The (A.T.)	Davies-Gray	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Aug. 23	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Nevarro	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Ferbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Rogue	Aug. 9		70	May 3
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Feb. 28	7200	80	Jan. 25
*†§Montana Moen (A.T.)	Jean Crawford	Mar. 29	7917	68	Feb. 8
*†§Not So Oumb (A.T.)	Oavies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Oulcy" in Nov. 2, 1929. Issue					
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July 19	9138	102	July 19
*†§One Embarrassing Night		June 21	7000		
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Romance	Greta Garbo	July 26		76	Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 8
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan. 31	6725	69	Jan. 18
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree	Aug. 24	9179	100	July 12
*†§Sins of the Children (A.T.)	Mann-Nugent	June 27	7775	88	July 5
Reviewed under the title of "Richest Man" in the World in July 5 issue					
*†§Strictly Unconventionel (A.T.)	Stone-Cavanagh-Owen	May 3	4970	55	Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, Issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 12	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70	May 24
*†§Way Out West (A.T.)	Haines-Hyams	Aug. 2	6407		Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A.T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct. 4		
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Oressler			
*†§Oaybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Oay, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montgomery-Jarden			
*†§Love in the Rough (A.T.)	R. Montgomery-O. Jordan	Sept. 6		Aug. 16
*†§Madame Satan (A.T.)	Reginald Denny			Aug. 30
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roland	Sept. 27		
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
†§Never the Twain Shall Meet	R. Torres			
*†§New Moon, The (A.T.)	Tibbett-Moore			
*†§Passion Flower, The (A.T.)	Bickford-Hyams			
*†§Passion Flower (A.T.)	K. Francis-Johnson-Bickford			
*†§Priesner of Zenda	Novarre			
*†§Razzle-Dazzle (A.T.)	Dressler-Meran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Rosalie (A.T.)	Marion Oavies			
*†§Song of India (A.T.)				
*†§Squaw Man (A.T.)				
*†§Tamoice (A.T.)				
*†§Those Three French Girls (A.T.)	R. Denny			
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery			
*†§Way for a Sailor (A.T.)	John Gilbert	Sept. 20		
*†§Woman Racket (A.T.)	Meore-Sweet	Jan. 24	8387	71	Dec. 14
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	1895	Mar. 29
*†§Baby Follies (A. T.)	Revue	Apr. 12		
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr. 26	1889	
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Biltmere Trio		Jan. 25	853	
*†§Blotte	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	1928	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Doerr, Clyde		Jan. 18	572	
*†§Dollar Dizzy (A.T.)	Charley Chase			Aug. 16
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fiddlesticks (A.T.)				Aug. 16
*†§Fifty Million Husbands	Cherlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	1843	Apr. 5
*Flower Garden	Revue	Jan. 18		

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Gems of M-G-M (A.T.)
*†§Haywire (A.T.) ..... Laurel-Hardy ..... May 29....1775.....June 7
*†§Head Guy, The ..... Harry Langdon ..... Jan 11....1878.....
*†§Hog Wild (A. T.) ..... Laurel-Hardy ..... May 31....1775.....
*†§Hot Dog ..... Dogs ..... 2 reels.....Feb. 15
*†§Kiddies Revue (A. T.) ..... Mar. 15 .....
*†§King, The ..... Harry Langdon ..... June 14....1787.....
*†§Laurel & Hardy Murder Case, Laurel-Hardy ..... 2 reels.....Aug. 2
*†§Manhattan Serenade (A. T.) Hackett-Dolan .....
*†§Night Owls (A. T.) ..... Laurel-Hardy ..... Jan. 4....1895.....Dec. 14
*†§Old Man Trouble (A. T.)..... Davidson-Nichols ..... 2 reels.....
*†§Pirates (A.T.) .....Aug. 16
*†§Real McCoy (A. T.) ..... Chase ..... Feb. 1....1899.....Dec. 14
*†§Shivering Shakespeare ..... Our Gang ..... Jan. 25....1870.....
*†§Shrimp, The ..... Harry Langdon ..... May 3....1738.....Feb. 15
*†§Song Writer's Revue, The (A.T.) .....
*†§Teacher's Pet (A.T.)..... Our Gang ..... 2 reels.....Aug. 16
*†§Tough Winter, A ..... Our Gang ..... June 21....1880.....Mar. 29
*†§Van & Schenck ..... Jan. 11....799.....
*†§Vodeville (A. T.) ..... Laurel-Hardy ..... 2 reels.....
*†§What Price Georgie (A.T.)..Georgie Price .....Aug. 16
*†§When the Wind Blows ..... Our Gang ..... Apr. 5....1795.....
*†§Whispering Whoopee ..... Mar. 8....1907.....Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2...	6750	75...	Apr. 5
*†§Applause (A.T.)	Helen Morgan	Jan.	4...	7068	78...	Oct. 12
*†§Behind the Make-Up(A.T.)	Skelly-Wray-Powell	Jan.	11...	8364	71...	Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12...	5794	65...	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3...	6984	78...	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28...	6088	68...	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1...	5251	58...	Feb. 15
†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5...	6571	71...	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22...	5244	58...	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24...	6743	75...	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26...	Not set		May 24
*†§For the Defense (A.T.)	William Powell	July	26...	5670	63...	July 12
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23...	5940	66...	July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29...	6801	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11...	7273	81...	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26...	7177	70...	Apr. 19
*†§Laughing Lady	Chatterton-Brook	Dec.	28			
*†§Let's Go Native (A.T.)			10...	6561	65...	May 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19...	6713	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19...	6190	71...	July 12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald		18...	10176	111	Oct 19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12...	6120	68...	July 12
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9...			July 26
*†§Men Are Like That (A.T.)	Hal Skelly	Mar	22...	5500	61...	Nov. 23
*†§Monte Carlo		Not Set		7650	65...	Aug. 9
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8...	6024	67...	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26...	9125	90...	Apr. 5
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug.	23			July 26
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17...	6586	73...	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15...	6700	74...	Dec. 28
Reviewed as "River Inn" In Dec. 28, 1929 Issue						
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79...	June 7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26...	6018	68...	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22...	6668	77...	Mar. 22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25...	6100	68...	Nov. 23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue						
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14...	6392	68...	June 7
*†§Silent Enemy, The	Indian Cast	Aug.	2...	8080	88...	May 17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22...	6402	71...	Jan. 25
*†§Social Lion, The (A.T.)	Dakie-Brian	June	7...	5403	60...	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	6...	7023	90...	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10...	7142	68...	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31...	6396	71...	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19...	9412	105...	Jan. 11
*With Byrd at the South Pole		June	28...	7411	82...	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5...	6405	71...	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17...	7621	65...	Apr. 26

Coming Feature Attractions

Title	Star	Rel	Date	Length	Reviewed
*†§Along Came Youth (A.T.)	Charles Rogers				
*†§Animal Crackers (A .T.)	Marx Brothers	Sept.	10...	8897	Aug. 30
*†§Anybody's Woman	Chatterton-Brook	Aug.	30...	7243	Aug. 16
*†§Dancing Mothers (A. T.)					
*†§Feet First (A. T.)	Harold Lloyd				
*†§Fighting Caravan, The(A.T.)	Huston-Francis				
*†§Heads Up (A. T.)	Rogers-Kane				
*†§Her Wedding Night	Clara Bow				
*†§Honeymoon Lane (A. T.)	Eddie Dowling				
*†§Huckleberry Finn (A. T.)	Junior Durkin				
*†§Kid Boots (A. T.)	Jack Oakie				
*†§Laughter (A. T.)	Nancy Carroll				
*†§Leave It to Lester (A.T.)					
*†§Manhattan Mary	Ed Wynn				
*†§Merton of the Talkies (A.T.)	Jack Oakie				
*†§Morocco (A. T.)	Cooper-Dietrich				
*†§Monte Carlo (A.T.)	MacDonald-Buchanan			7650	Aug. 9
*†§New Morals (A. T.)	Wm. Powell				
*†§Playboy of Paris (A.T.)	Maurice Chevalier				
*†§Rinnt to Love, The (A.T.)	Ruth Chatterton				
*†§Rodeo Romance (A. T.)	Arlen-Carroll				
*†§Rose of the Rancho (A. T.)	Gary Cooper				
*†§Royal Family, The (A. T.)	Frederic March				
*†§Scarab Murder Case (A. T.)	William Powell				
*†§Sea God, The (A. T.)	Arlen-Wray	Sept.	13...	8054	Aug. 30
*†§Skippy (A. T.)					
*†§Spoilers, The (A. T.)	Cooper-Kay Johnston	Sept.	26...	Not set	Aug. 30
*†§The Virtuous Sin					
*†§Tom Sawyer (A. T.)	Jackie Coogan				
*†§Typhoon Bill	George Baneroft				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§A Bird in the Hand (A.T.)	Lois Wilson & Co.		2 reels	
*†§A Hint to Brides (A.T.)	Christie Comedy		2 reels	
*†§A Sailor's Luck (A.T.)	Geo. Beatty		1 reel	
*†§A Yankee Doodle Boy (A.T.)	Screen Song			
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug.	2	2 reels
*†§Actions Speak Louder Than Words	Wm. & Joe Mandel	May	3	1 reel
*†§Adam's Eve (A.T.)	Christie Comedy		2 reels	
*†§After Seven (A.T.)	Jas. Barton Co.		2 reels	
*†§After the Ball (A.T.)	Screen Song			
*†§Apartment Hunting (A.T.)	Florence Moore		2 reels	
*†§Artist's Revarle The (A.T.)	Gamberelli & Co.		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Ballet Class, The (A.T.)	De Mille-Albertieri	May	31	1 reel
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	Aug. 2
*†§Bearded Lady (A.T.)	Christie Comedy	Mar.	1	1794
*†§Bedella	Screen Song	Jan.	4	804
*†§Belle of the Ninth	Christie Comedy	Feb.	15	2 reels
*†§Bishop's Candlesticks (A.T.)	Walter Huston		2 reels	
*†§Boyhood Days (A.T.)	Musical Novelty		2 reels	
*†§Brown Gravy (A.T.)	Christie Talking Play		2 reels	
*†§Carnival Man (A.T.)	Walter Huston		2 reels	
*†§Chinatown Fantasy, A	Miller-Dova	July	5	1 reel	May 24
*†§Chords of Memory		May	10	1 reel	
*†§Cleaning Up (A.T.)	C. Conklin-M. Swain		2 reels	
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May	24	1 reel
*†§Confounded Interest (A.T.)	Raymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Daisy Bell (A.T.)	Screen Song			
*†§Dangerous Females (A.T.)	Dressler-Moran		2 reels	
*†§Dancing Gob (A.T.)	Christie Comedy		2 reels	
*†§Dear Teacher (A.T.)	Talking, Singing		2 reels	
*†§Dear Vivian (A.T.)	Christie Comedy		2 reels	
†§Deep in Melodies	Flances Williams	Jan.	25	981	
*†§Desperate Sam	Bert Green	Mar.	29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug.	9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb.	8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660	Mar. 22
*†§Dresden Dolls (A. T.)	Gamby	July	26	1 reel	
*†§Drifting Along (A.T.)	Robert Bruce Scenic			1 reel	
*†§Duke of Duluth (A.T.)	Christie Talking Play	Jan.	11	1381	Feb. 15
Family Next Door, The	Leo Ruggles				
*†§Faro Nell (A.T.)	Louise Fazenda			2 reels	
*†§Fatal Card, The (A.T.)	W. & E. Howard				
*†§Fatal Forceps (A.T.)	Christie Comedy			2 reels	
*†§Feelin' Blue (A.T.)	Ash-Washington			1 reel	
*†§Firebugs	Talkartoon	May	10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug.	2	1 reel	
*†§For Love or Money (A.T.)	Christie Talking Play	Jan.	4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield			1 reel	
*†§Framing of the Shrew (A.T.)	Christie Talking Play			2 reels	
*†§Getting a Break	Block & Sully	May	17	1 reel	June 28
*†§Getting a Head	Eddie Cantor	Mar.	22	948	
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564	July 19
*†§Go Ahead and Sing (A.T.)	Tom Howard			1 reel	
*†§Grand Uproar (A.T.)	Talkartoon			1 reel	
*†§He Did His Best (A.T.)	Christie Comedy			2 reels	
*†§He Loved the Ladies (A.T.)	Christie Comedy			2 reels	
*†§He Was Her Man (A.T.)	Gilda Gray			2 reels	
*†§Helping Hand, The (A.T.)	Solly Ward			1 reel	
*†§Her Husband's Women (A.T.)	Lois Wilson & Co.			2 reels	
*†§Highlowbrow (A.T.)	Talking Novelty			2 reels	
*†§His College Chums (A.T.)	Eddie Peabody & Band			2 reels	
	Charlie Murray			2 reels	
*†§His Wife's Birthday (A.T.)	Solly Ward			2 reels	
*†§Hold-Up (A.T.)	Tom Howard			2 reels	
*†§Hot Air Merchant (A.T.)	Charlie Ruggles			2 reels	
Dog	Talkartoon	Mar.	29	1 reel	
*†§Hot Lemonade (A.T.)	Louise Fazenda			2 reels	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song	Aug.	2	1 reel	July 5
*†§Hot Tune Fiddl	Herman Timberg	Apr.	12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash			1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb.	1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June	7	1 reel	
*†§In the Shade of the Old Ap					
*†§I've Got Rings on My Fingers (A.T.	Screen Song				
	Screen Song	Jan.	18	752	
*†§Insurance	Eddie Cantor			1 reel	June 26
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell				
*†§Jazz Preferred (A.T.)	Zelaya			1 reel	July 5
*†§Jed's Vacation (A.T.)	Grapewin-Chance (Christie)			2 reels	
*†§Kandy Kane et (A.T.)	Children's Ballet			1 reel	June 28
*†§Kisses (A.T.)	Talking Comedy (Overman)			2 reels	
La Paloma	Screen Song	Apr.	12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale				
*†§Ladies' Choice (A.T.)	Grapewin-Chance			2 reels	
*†§Lady, You Slay Me (A.T.)	Perkins-Hilpot			1 reel	
*†§Let Me Explain (A.T.)	Christie Comedy	Jan.	4	1670	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel				
*†§Maine Stein Song (A.T.)	Screen Song-Vallee				
*†§Makers of Melody (A.T.)	Talking, Musical			2 reels	
*†§Many Moons (A.T.)	Bruce Novelty	Aug.	9	1 reel	
*†§Marching to Georgia (A.T.)	Christie Comedy			2 reels	
*†§Marriage Wow! (A.T.)	Talkartoon				
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry			1 reel	
*†§Meet the Boy Friend (A.T.)	Lillian Roth			1 reel	
*†§Meet the Missus (A.T.)	Christie Comedy			2 reels	
*†§Melancholy Dame (A.T.)	Christie Talking Play			2 reels	
*†§Melting Pot (A.T.)	Petite Revue			2 reels	
Million Me's, A	Lee Morse	Apr.	26	964	Jan. 25
Miss Bride's Wedding, The	U. S. Indian Band	Feb.	22	967	
*†§Moonshine (A.T.)	Jas. Barton & Co.			2 reels	
*†§Mother Pin a Rose on Me (A.T.)	Screen Song				
Mountain Melodies		Jan.	11	991	
*†§Music Hath Charms (A.T.)	Christie Talking Play			2 reels	
*†§My Gal Sal (A.T.)	Screen Song			1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug.	16	2 reels	
*†§New Rhythm	Azplazer & Band				July 26
*†§Noah's Lark (A.T.)	Talkartoon				
*†§Now and Then (A.T.)	Musical Novelty			2 reels	
*†§O't in the Silly Night (A.T.)	Christie Talking Play			2 reels	
*†§Old Black Joe (A.T.)	Screen Song				
*†§Ole Man Whoopee (A.T.)	Art Frank			1 reel	July 26
*†§Pals is Pals (A.T.)	Jas. Barton & Co.			2 reels	
*†§Paramount Acts				1 reel	
*†§Paramount Comedies				2 reels	
*†§Paramount Pictorials					
*†§Paramount Screen Songs				1 reel	
*§†Paramount Sound News				1 reel	
*†§Paramount Talkartoons				1 reel	
*†§Post Mortems (A.T.)	Christie Comedy			2 reels	
Song, The	Screen Song	Mar.	1	738	
*†§Put on Your Old Gray Bonnet (A.T.)	Screen Song				
	Talkartoon	Feb.	15	737	Feb. 15
*†§Red, Green & Yellow (A.T.)	Lulu McConnell			1 reel	
*†§Resolutions (A.T.)	Lulu McConnell	Aug.	30	2 reels	
*†§Rube, The	Jimmy Barry	June	21	1 reel	
*†§Salt Water Ballads		Mar.	8	987	
*†§Scrappily Married (A.T.)	Christie Comedy	Feb.	22	1634	Jan. 18
*†§Sebing, Tito		May	24	1 reel	
*†§Sidewalks of New York (A.T.)	Screen Song				
*†§Sing, You Dancers (A.T.)	Eva Puck & Sam White			1 reel	
*†§Sleeping Porch (A.T.)	Christie Comedy			2 reels	
So This Is Park Green	Cazenda	Jan.	18	1717	Jan. 25
*†§Song Service (A.T.)	Lee Morse & Co.			1 reel	
*†§Story Book Parade, The (A.T.)	Children's Ballet			1 reel	
*†§Strike Up the Band (A.T.)	Screen Song				
*†§Stronger Sex, The (A.T.)	Christie Talking Play	Mar.	15	1760	
*†§Sunset Hunter, The		June	24	1 reel	
*†§Swing, You Sinner (A.T.)	Talkartoon				
*†§That Red-Headed Hussy (A.T.)	Grapewin-Chance			2 reels	
*†§The Home Edition (A.T.)	Christie Comedy			2 reels	
*†§The Lady Fare (A.T.)	Christie Talking Play			2 reels	
*†§The Spy (A.T.)	Tom Howard			2 reels	
*†§Tide Rises, The		June	14	1 reel	
*†§Toys	Ormonde Sisters	June	28	1 reel	
*†§Twentieth Amendment, The (A.T.)				2 reels	
*†§Two Americans (A.T.)	Walter Huston			2 reels	
*†§Voices of Lonely Men		Apr.	19	1 reel	
*†§Wanderlust	Bruce Scenis	Apr.	5	1 reel	Feb. 15
*†§Wee Bit, O' Scotch		Feb.	6	1022	
*†§When Caesar Ran a Newspaper (A.T.)	Christie Comedy			2 reels	
*†§Weak But Willing (A.T.)	Christie Comedy			2 reels	
*†§Wise Flies (A.T.)	Talkartoon	July	19	1 reel	
*†§Ye Olde Melodies (A.T.)	Screen Song				
*†§You We Have No Bananas	Screen Song	Apr.	26	1 reel	May 24
*†§Ziegfeld Midnite Frolic (A.T.)	Talking, singing, instrumental			2 reels	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott				
*†§Crashing Through (A.T.) (F.)	William Boyd				
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Rambeau-Cortez-Holmes-Gleason				
*†§His First Command (A.T.)(F.)	Boyd-Sebastian	Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Harding-Astor-Herton-Ames-Hopper		8870	97	
*†§Night Work (A.T.) (F.)	Eddie Quillan	Aug. 3	8391	95	Aug 23
*†§Officer D'Brien (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess				
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5654	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan. 5	7074	78	
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	June 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Rebound				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies ..... 26 min.
Pathe Sound News ..... 10 min.
Pathe Silent News ..... 10 min.
Pathe Audio Review ..... 11 min.
Pathe Review ..... 11 min.
Aesop's Fables ..... 8 min.
Grantland Rice Sportlights ..... 10 min.
Talking Topics of the Day ..... 7 min.
Knute Rockne & Notre Dame Footballers—Series of Six ..... 10 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§America or Bust	Daphne Pollard	July 27	2 reels	
*†§Beauties, The	Hiatt-Kaley	June 29	2 reels	
*†§Big Hearted	Harry Gribbon	June 22	2 reels	
*†§Bess's Orders, The	Morgan-McPhail	Aug. 31	2 reels	
*†§Bugville Romance, A	Aesop Fable	June 8	1 reel	
*†§Campus Favorites	Sportlight	June 29	1 reel	
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels	
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel	
*†§Champion Makers	Sportlight	June 15	1 reel	
*†§Clark's First Car	All Star	Oct. 5	2 reels	
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel	
*† Ranching (A.T.)	Soo Hoo	Aug. 24	1 reel	Aug. 16
*†§Give Me Action	Manning-Helman	Sept. 28	2 reels	Aug. 9
*†§Glacier's Secret, The	Vagabond Adventure Series	June	1 reel	
*†§Hearts and Hoofs	Rica-Keefe	Sept. 7	2 reels	
*†§Hold the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels	
*†§Hot Tamale	Topics	Aug. 3	1 reel	Aug. 9
*†§Hooked	Sportlight	May 18	1 reel	
*†§Jungle Jazz	Aesop Fable	July 6	1 reel	
* lues (A.T.)	Aesop Sound Fable	Aug. 17	1 reel	
*†§Let 'Er Buck	Sportlight	July 27	1 reel	Aug. 9
*†§Live and Learn	McPhail-Deering	June 15	2 reels	
* (A.T.)		Feb 16	1 reel	
*†§Love That Kills	Vagabond Adventure Series	Aug. 10	1 reel	
*†§Mandalay	Song Sketch	Jan. 5	1 reel	
*†§New Waiter, The	All Star	June 8	2 reels	
*†§Night Clerk, The	All Star	Sept. 14	2 reels	
*†§Night in a Dormitary, A	Ginger Rogers	Jan. 5	2 reels	
*†	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Dom Pah Peh (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Piek 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	Apr. 13	2 reels	Aug. 16
*†§Romeo Robin, A	Aesop Fable	June 22	1 reel	
† (A.T.)			2 reels	Aug. 30
*† Night Club (A.T.)	H. B. Watson	Jan 26	2 reels	Nov. 18
*†§Sacred Fires	Vagabond Adventure Series	July 27	1 reel	
*† (A.T.)	Vagabond Adventure	Sept. 7	1 reel	
*†§Same Babies	Carle-Hiatt-Little Billy	Sept. 21	2 reels	Aug. 16
*†§Somewhere Out	Sportlight	July 13	1 reel	
*†§Skip Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb 15
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Venetian Nights	Vagabond Adventure	Aug. 24	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bail! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Allas French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6116	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar. 2	6128	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8101	92	Mar.
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	9155	90	Apr. 5
*†§Dancehall (A.T.)	Olive Borden-Arthur Lake		6181	67	
*† Dixiana	Bebe Daniels	Aug. 30	Not set		July 26
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6111	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharland	Feb. 2	6174	69	Jan. 4
*†§Hall Marriage (A.T.)	Olive Borden-Farley		6481	71	
*†§He Knew Women (A.T.)	Sherman Lowe	May 18	6319	70	Apr 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9219	70	Apr. 26
*†§Inside the Lines (A.T.)	Campson-Forbes	July 20	6652		July 12
*†§Jazz Heaven (A.T.)	Sally D'Neill-Brown		6383	69	
*†§Lawful Larceny (A.T.)	Daniels-Thompson	Aug. 17	6309	69	July 19
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June 1	6469	72	May 31
*†§Runaway Bride The (A.T.)	Astor-Hughes	May 24	6191	72	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb. 9	6088	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Sebastian	Jan. 12	6759	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug. 24	6727		June 28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July 20	6720	55	July 12
*†§Side Street (A.T.)	Three Moore Brothers		6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde		6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy		6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver		6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee		6220	68	
*†§The Very Idea (A.T.)	Sally Blaine-Hugh Trevor		6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Conspiracy The (A.T.)	Love-Trevor-Sparks		6480		
*†§Danger Lights	Wolheim-Armstrong-Arthur				
*†§Escape (A. T.)			6543		
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Leathernecking (A. T.)	Foy Jr. Rubin				
*†§Losing Game	Lewell Sherman				
Love in the Rough					Aug. 16
*†§Old Accordion Man, The (A. T.)	Jeseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Sensation (A.T.)					
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)					

SOUND SHORTS

Title	Star	Rel. Data	Length	Reviewed
*†§Age of Innocence, The(A.T.(F).	Paula Trueman	Jan. 5	1 reel	
*†§Before Breaktast (A.T.)(F)..		Mar. 9	2 reels	
*†§Bebbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept. 1		June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeat	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golt Specialist, The	W. C. Fields		2 reels	July 5
*†§Good Time Kenneth	Marc Connelly		1 reel	Aug. 9
†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Magnete The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)..	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	Aug. 16
*†§Mickey's Musketeers (A.T.)				
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warriar	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernande Orch.		1 reel	June 14
*†Off to Peoria (A.T.)	Nick & Tony	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Planks Flying School (A.T.)		June 22	1 reel	
*†§Peep on the Deep, A	Clark & McCullough	Sept. 1	2 reels	July 8
*†§Pure and Simple	Louise Fazenda		2 reels	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§Toby the Fiddler (A.T.)		Sept. 1		
*†§While Auto Waits (A.T.)(F)		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug. 3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Data	Length Feet	Mins.	Reviewed
*†§Ole Fight The (A.T.)	Williams-Lane	Sept. 1	5950	65	Apr. 19
*†§Blaze O'Glory	Eddie Dowling-B. Compson	Jan. 1	8800	90	
*† Walk (A.T.)	Schildkraut-Lov	May 15	7200	80	Apr. 19
*† Wrangler, The (A.T.)	Duryea Basquette	June	6200	68	May 24
*†§Great Gabbe	E. Ven Stroheim-B. Compson	Jan. 1	9950	100	
*†§Hello Sister (A. T.)	L. Hughes Bolden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept. 1			June 12
*†§Reno (A.T.)	Roland-Thomson-Love	Oct. 1			
*†§Rogue of the Rio Grande	Hatton-Lov-Rohe	Oct. 15	7000	70	
*†§Talk of Hollywood	Nat Carr-Fay Marbé	Mar. 1	6586	72	
*†§Up The Congo	Travel Lecture	Feb. 1	5800	62	
*†§What a Man (A.T.)	Deany-Segar	June 1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Aerass the World (A.D.)	Martin Johnson ... Talk. Pic. Epics	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan 1. 8900	73	June 21
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85 May 10
ause I Love You	Mady Christians	Amer Gen Film	Jan 21	9000	100 Feb. 8
*†§Bottom of the World		Talk. Pic Epics	Sept. 1	3800	42
* 68 (P.T.)	Velit Brink	Amer. Anglo	Apr. 6		100 Apr 19
*†§Bright Eyes	Balfeur-Trevar	New Era	July 10	6800	76 July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 19	8372	88 May 24
*†§Call of Circus (A.T.) (D F)	Bushman Clayton	Pure	Jan	5466	Jan 19
*Canyen of Missing Men	Tom Tyler	Syndicate	June 1	4742	50 Aug. 2
Caught in Berlin Underworld	Fritz Kortner				Feb. 15
Chess Player, The	Johanne Plenchard	Unusual Plct.			
†Civilization	Hickman-Markey	Amer. Trad. Assn.			
*†§Dancy in Wall Street (A.T.)	Murray Littlefield	Aristocrat	Mar. 15	7127	Mar. 1
*†§Code of the West	Bob Custer	Syndicate		57	
Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 2	6516	82 May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5	400	60 Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa			
*†§Drifters		Harold Auten		40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70 Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76 Jan. 18
Figaro		Franco-American	Net Set.	6360	71 Dec. 7
*†Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan 1	7600	85 Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853	
*†§Immortal Vagabond (A.T.)	Hald-Froelich	Ufa Film			
In the South Seas with Mr. and Mrs.	Pinchot	Talk. Pict. Epics	Sept. 1	5538	May 31
†Ingagi	African Hunt	Conge Pict. Ltd.	Apr. 13	7776	86 Apr. 26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Jade Casket, The	French Cast	Cosmos		5800	64		
*†§June and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July	5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	89	May	3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar 8	5825	65	Mar.	29
*Lone Horseman	Tom Tyler	Syndicate	Nov. 1, '29	4739	53	Aug.	2
*†§Lost Gods (A.T.)		Talk Pic. Epics	Sept. 1	4800	53	July	12
Lost Patrol		Pro Patria	Not Set	5100	57	Dec.	21
*†§Love at First Sight (A.T.)	Keenan-Foster	Chesterfield	Feb. 15	6039	68	Feb.	1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.		
*†§Mysteries of Nature		Ufa		71			
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar.	29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar.	29
Passion Song, The	Dimsted-N. Beery	Excellent		5080	56		
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60		
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May	17
Pori	Special Cast	Ufa Films					
*†§Rampant Age (A.T.) (D F)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan.	18
*†§Romance of West	Jack Perrin	Jack Trop	June 15	5494	61	Aug.	2
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec.	7
*†Slums of Tokio	Japanese Cast	Moviegraphs					
Smoke Bellew	Conway Tearle	First Division		6605	73		
South of Panama	Carmelita Geraghty	Chesterfield		6300	70		
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80	May	3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar. 6	800		Mar.	22
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct.	19
Thunder God	Carnelius Keefe	Crescent		5917	66		
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May	17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18	5100	68	Aug.	9
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar.	1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films					
Why Cry at Parting	Halm-Grelle	International		7000	78	Feb.	22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1	7560	85	Jan.	25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels	80	June	14
Worldly Goods	Kirkwood-Kennedy	Continental	Aug. 1	6065	85	Aug.	2
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albane	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Distributor	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11	1 reel
*†§Gateway to India	Travelogue	Fitzpatrick		
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	1 reel
*†Plew Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Sheemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biephone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar.	25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July	14			
*†§Kathleen Mavourneen (A.T.)	D'Neil-Delaney	June	20	5169	56	Aug. 2
*†§Mamba (A.T.)	Herchell Boardman-Forbes	Mar.	10	6183	68	Mar.
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	10	5916	58	July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929						
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr. 21
Thoroughbred	Garon-Barry	Aug.	10	5125	50	Aug. 23
**†Troopers Three (A.T.)	Lease Gulliver	Feb.	15	7229	80	Feb 22
*†§Wings of Adventure	Rex Lease	June	30	5050	70	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Aloha De				
Arctic Patrol				
Beloved Enemy				
Blazing Guns	Rex Lease			
*†§Borrowed Wives	Rex Lease	Sept. 10	5580	Aug. 30
Branded Men	Rex Lease			
Caught Cheating	George Sidney-Charlie Murray			
Circus Parade				
Danger Signal				
Drums of Jeopardy				
*†§Enchanting Melody (A.T.)				
*†§Extravaganca	June Collyer			
Fighting Grin	Rex Lease			
Ghost Ship				
Girl of the Limberlost				
*†§Headin' North (A.T.)	Bob Steele			
Hi-Jack				
Keeper of the Bees				
*†§Land of Missing Men (A.T.)	Bob Steele			
Lasca				
Lawless Valley	Rex Lease			
Leftever Ladies				
Lure of the Yukon				
Moran of the Lady Letty				
*†§Oklahoma Cyclone (A.T.)	Bob Steele	Sept. 10	5850	Aug. 30
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Feol, The (A.T.)	Bob Steele			
Roaring Barrier				
She Got What She Wanted				
Single Sin				
Steel				
†*§Sunrise Trail, The (A.T.)	Bob Steele			
The Barbarian				
The Djibway				
Third Alarm	James Hall-Hersholt-Louise			
Thundering Hoofs	Rex Lease			
*†§Under Montana Skies	Harlan-Gulliver			
Unpardonable Sin				
Utah Kid	Rex Lease			
Wild Youth				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Classics in Slang Series	H. C. Witwer's		2 reels	
Color Symphonies Series	In Technicolor		1 reel	
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
**§Jungle Drums	Colortone		2 reels	Dec. 28
Kentucky Jubilee Singers	Series of 3		2 reels	
**§Melodie	Color Symphony		1 reel	
Musical Fantasies	Series of 6		1 reel	
**On the Plantation	Forbes Randolph Singers		2 reels	May 10
Rolling Stone Series	6 Color Travels		1 reel	
*†§Statler S.T.A.R.			1 reel	Dec. 7
**§Songs My Mother Taught Me	Color Symphony		1 reel	
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
Voice of Hollywood	26 Statler S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May	3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb	8	5977	77	Feb. 1
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug.	30	7272	88	Aug. 23
*†§Hell Harbor (A.T.)	Velez-Mersheit	Mar.	22	8354	84	Mar. 8
*†§Lummox (A.T.) (F)	Westever-Lyon	Jan.	18	7533	84	Feb. 15
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	Aer.	12	6502	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July	26	6509	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
**§Abraham Lincoln (A. T.)	Walter Huston	Nov.	16	8704	105	Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Merris				
*†§City Lights (F)	Charlie Chaplin				
**§Du Barry, Woman of Passion (A. T.)	Norma Talmadga	Nov.	1		
*§†Lilli (A.T.)	Evelyn Laye				
**§Forever Yours (A.T.)	Mary Pickford	Nov.	29		
**Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride, The (A.T.)	Ma Donald Garrick	Oct.	11	8028	
**§Rearhing for the Moon (A.T.)	Douglas Fairbanks				
*†§Smilin' Through (A.T.)	Jean Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson	Sept.	6		
†§Wheopee (A. T.)	Eddie Canter	Sept.	27	8550	95	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan.	25	952	Jan.
*†§Second Hungarian Rhapsody		May	24	895	July 19
*†§The Americans Come (A.T.)	Otto Matieson	Aug.	2	9781	
*§†Wizard's Apprentice		Apr.	20	840	
*†§Zampa (A.T.)		Sept.	6		

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§All Quiet on Western Freat (A. T.)	Wolhelm-Ayres-Wray	Aug.	24	12423	138	Apr. 26
Bip Timber (Re-Issue)	William Desmond	Mar.	30	4388		
*†§Burning Trail (Reissue)	Wm. Desmend	July	29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Bnles	Apr.	20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan.	26	5915	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar.	17	7680	82	Mar. 15

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Concentratin' Kid (A.T.)	Hoot Gibson								
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May	25	7314	81	Apr.	26		
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb.	9	5773	66	Feb.	8		
*†§Devil's Pit, The	Special Cast	Mar.	9	6268	69				
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 Issue							
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb.	2	5230	58	June	29		
*†§Fighting Legion, The	Ken Maynard	Apr.	6	6763	75	Dec.	21		
Flying Hoots	Jack Hoxie	Feb.	2	3852	43				
*§†Hell's Heroes	Bickford-Hatton	Jan.	5	6148	70	Dec.	21		
*†§Hide-Out (A.T.)	Murray-Crawford	Mar.	30	5299	50	Apr.	19		
*†§King of Jazz, The (A.T.)	Whiteman's Band & Special Cast	Aug.	17	9163	102	Apr.	5		
*†Lucky Larkin	Ken Maynard	Mar.	2	5785	64	Mar.	22		
*†§Mounted Stranger, The	Hoot Gibson	Feb.	16	5784	64	Feb.	15		
*†§Mountain Justice	Ken Maynard	May	4	6748	75	Mar.	22		
*†§Night Ride	Robinson-Kent	Jan.	12	5609	62	Dec.	28		
*†§Parade of the West	Ken Maynard	Jan.	19	5900	65	Feb.	1		
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr	27	6094	67	May	24		
*†§Song of the Caballero	Ken Maynard	June	28	6524	75	July	12		
*†§Sons of the Saddle	Ken Maynard	Aug.	3			Aug.	9		
*†§Spurs (A.T.)	Hoot Gibson	Aug.	24						
*†§Storm, The (A.T.)	Special Cast	June	22	7203	80	Aug.	23		
*†§Trailing Trouble	Hoot Gibson	Mar.	23	5198	67	Mar.	29		
*†§Trigger Tricks (A.T.)	Hoot Gibson	June	1	5462	57	June	21		
*†§Undertow	Nolan-Ellis-Brown	Feb.	23	5925	56	Jan.	4		
*†§What Men Want	All Star	July	13	6011	67				
*†White Hell of Pitz Palu	Special Cast	June	1	7727	80	May	10		
White Outlaw, The (Reissue)	Jack Hoxie	May	25	4511					
*†§Young Desire (A.T.)	Mary Nolan	June	8	6529	73	July	12		

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Blind Husbands (A.T.)					
*†§Boudoir Diplomat (A.T.)					
*†§Cat Creeps (A.T.)	Hershelt-Hackett-Twelvetrees				
*†§Cohens & Kellys Hunting Big Game in Africa (A.T.)					
*†§Dracula (A.T.)					
*†§East is West (A.T.)	Lupe Velez				
*§†Hunchback of Notre Dame (A.T.)					
*†§Lady Surrenders, The (A.T.)	Conrad Nagle				
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	Sept.	1	7897	87	July	12
*§†Merry-Go-Round (A.T.)	Loff-Boles						
*†§Ourang							
*§†Outside the Law (A.T.)	Nolan-Robinson	Sept.	18	7116	78	Aug.	23
*†§Resurrection (A.T.)	Boles-Velez						
†§Saint Johnson (A.T.)	Ayres-Wray						
*†§See America Thirst (A.T.)	Langdon-Love-Summerville						
†§Strictly Dishonorable (A.T.)	John Boles						
*†§Virgin of Stembeul (A.T.)							

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May	17 2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May	26 1 reel	
Badge of Bravery	Fed Carsoa	Feb.	8 2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug.	30 2 reels	
Battling Kid, The	Bobbie Nelson	June	14 2 reels	May 24
Beauty Parade, The	Arthur Lake	July	2 2 reals	June 7
Benjamin Franklin (Reissue)		June	23 1 reel	
Boundary Line, The (Reissue)	Fred Humes	July	5 2 reels	
Close Call (Reissue)	Edmund Cobb	Aug.	2 2 reels	
Columbus & Isabella (reissue)		June	9 1 reel	
Crooked Trails	Ted Carson	May	3 2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar.	8 2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar.	22 2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July	19	
French Leave	Sid Saylor	Mar.	19 2 reals	Mar. 8
Follow Me	Arthur Lake	Apr.	30 2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16 2 reels	
Getting the Air	Arthur Lake	Mar.	5 2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June	11 2 reels	May 24
His Girl's Wedding	Arthur Lake	July	23 2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan.	8 1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan.	25 2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr.	5 2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug.	23 2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June	2 10 episodes	
Make It Snappy	Sid Saylor	Feb	12 2 reels	Jan 18
Man Hunter, The	Ted Carson	July	26 2 reels	July 5
Matter of Petley	Edwards	Jan	13 1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar.	10 1 reel	
Omar Khayam (Reissue)		July	14 1 reel	
On Wet Night	Roach-Edwards			
*†§Parlez-vous	Summerville	Sept.	10 2 reels	
Paul Revere (Reissue)		Aug.	18 1 reel	
Plane Crazy	Sid Saylor	July	9 2 reels	June 7
Peekaboo	Arthur Lake	May	21 2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug.	9 2 reels	July 19
Post of Honor	Bobbie Nelson	Feb	22 2 reels	Jan. 18
Prehisteric Man (Reissue)		Aug.	11 1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12 2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar	1 2 reels	
Red Coat's Romance	Ted Carson	June	28 2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24 1 reel	
Ropin' Venus	Josie Sedgwick	Jan	18 2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug.	18 2 reels	
Should Poker Players Marry?		June	30 1 reel	
Sid's Long Count	Sid Saylor	May	28 2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan.	15 2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19 2 reels	Mar. 15
Some Show	Arthur Lake	Apr.	2 2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7 2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July	12 2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15 2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7 1 reel	
Trail of the Pack	Ted Carson	Jan.	7 2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May	12 1 reel	
Way of the West (Reissue)	Neely Edwards	Feb.	1 2 reels	
Why Wait	Slim Summerville	Feb.	10 1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15 2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May	24 2 reels	
William Tell		Jan	27 1 reel	
Wolf's Fangs	Ted Carson	May	31 2 reels	May 16

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*§Arabian Daze		Mar.	3 2 reels	
*†§Big Circus, The (Serial)	Bushman, Jr.-Vaughan			
*†§Bowery Bimboes	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June	25 2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
*†Chile Con Carmee	Oswald Cartoon	Feb	3 1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug.	18 1 reel	
*†§Fanny the Mule Cartoons		Sept.	11 1 reel	
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3 2 reels	
*†§Hainwe'en	Sporting Youth	Apr.	14 2 reels	Apr. 9
*†§Hash Shop	Oswald Cartoon	Apr.	14 1 reel	Apr. 12
*†§Hell's Heels	Dewald Cartoon	June	2 1 reel	June 7
*†§Hopperkerd	Oswald Cartoon	Aug.	11 1 reel	
*†§His Bachelor Daddy	Sunny Jim	May	14 2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19 1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy	Oct.	10 12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar.	24 10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2 10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr.	23 2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	Juna	16 1 reel	June 26
*†§Neighbors	Sunny Jim	Mar.	26 2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July	7 1 reel	July 26
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr.	28 1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb.	17 2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr.	28 2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar.	17 2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb.	26 2 reels	Jan. 25
*†§Snappy Salesmen	Oswald Cartoon	Aug.	18 1 reel	
*†§Spooks	Oswald Cartoon	July	21 1 reel	
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6 2 reels	Dec. 14
*†§Stop That Noise	Sunny Jim	July	16 2 reels	June 14
*†§Strange As It Seems Novelties		Sept.	1 reel	
*†§Talking Newsreel			1 reel	
§(Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9 10 episodes	
*†§Terry at the Times (Serial)	Howes-Thompson	Aug.	11 10 episodes	June 21
*†§Traffic Troubles		Mar.	12 2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar.	31 1 reel	Mar. 29
*†§Up and Downstairs		Jan.	25 2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb.	19 2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Boy	Al Jolson	Aug.	30		
*†§Courage (A.T.)	Bennett-Nixon	June	7	6830	74	May	31
*†§Dancing Sweeties	Withers-Carol	July	19			June	14
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	6300	70	June	7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79	Oct.	19
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109	Nov.	16
*†§Golden Dawn (A. T.)	Woolt-Segal	June	14	7447	83	June	21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6653	74	Feb.	22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1	7513	84	Apr.	12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1	5814	65	Apr.	5
*†§Mammy (A. T.)	Al Jolson	May	31	7570	84	Mar.	29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24	6167	68	Apr.	12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3	4383	49	Apr.	12
Matrimonial Bed	Frank Fay	Aug.	16	6030		Aug.	9
Office Wife	Makaill-Stone	Aug.	23				
*†§Oh! Sailor, Behave (A.T.)	Delroy-King	Aug.	16	5850	65	July	12
*†§On the Border		Mar.	15	4410	49	Feb.	8
*†§Recaptured Love	Bennett-Halliday	July	8				
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7	4280	68	July	26
*†§Royal Box (A.T.) (Garman)	Moissi-Horn			8000	89	Dec.	28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4	8150	91	Jan.	11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May	10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb.	22
*†§Song of the West (A.T.)	Boles-Segal	Mar.	15	7185	80	Mar.	8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6876	76	July	12
*†§Three Faces East	Bennett-von Strohelm	July	26				
*†§Under a Texas Moon (A. T.)	Fay Torres-Lay-Beery	Apr.	1	7498	83	Apr.	12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar.	29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Bad Women §	Dell-Boley-Gordon			
Barber John's Boy	Holmes-Mitchell			
Both Were Young				
Captain Applejack	John Halliday		5940	Aug. 23
Captain Thunder	Fay Wray-V. Varconi			
Children of Dreams				
Adam and Evening				
Divorce Among Friends	Hall-Delroy			
Egg Crate Wallop	Withers-Nixon			
Fifty Million Frenchmen	Olsen & Johnson			
Gay Caballero				
Doorway to Hell	Ayres-Matthews			
Ex-Mistress	Nolan-Hamilton			
Life of the Party	Winnie Lightner			
Mayba Its' Love	Brown-Bennett	Sept.	13	
Maytime				
Moby Dick	John Barrymore	Sept.	20 7220	Aug. 16
Old English	George Arliss	Sept.	27 7926	Aug. 30
Outward Bound	Howard-Mercer			
Penny Arcade	Withers-Knapp			
Red Hot Sinners	Winnie Lightner			
River's End	Bickford-Knapp			
Sit Tight	Lichtner-Brown			
A Soldier's Plaything	Lader-Lyon-Langdon	Sept.	6	
Steel Highway	Withers-Aster			
Sweet Kitty Bellairs	Claudia Dell			
Viennese Nights	Gray-Segal-Hersholt	Sept.	20 9007	Aug. 30

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882 10	Apr. 12
Alda, Frances	Songs	523 6	Feb. 8
And Wife	Elliott-Davis	971 11	Apr. 12
At Home, Potter Series	Littlefield-Howard	1435 16	Mar. 15
At Your Service	Landis-Halligan-Blackwood	633 7	
Battery of Songs, A	Hoyt-Coots-Quintelle	719 8	May 10
Believe It or Not, No. 1	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928 10	Feb. 8
Bernie, Ben	Orchestra	771 9	Apr. 19
Big Money, Potter Series	Littlefield-Howard	1141 12	May 24
Bigger and Better	Watsons	8	Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865 10	Mar. 6
Bubble Party, The	Geo. Sweet	629 7	
Bubbles	Vitaphone Kiddies	688 8	
Cave Club, The	Leach, Merman-Pierlot	793 9	
Celeste Aida	Giovanni Martinelli	9	June 21
Cheer Leader, The	Tom Douglas	826 9	
Christmas Knight	Washburn-Eddy-Middleton	696 8	
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Looney Tunes No. 2		
Contrary Mary	Bobby Watson	839 9	June 7
Cry Baby	Vernon-Treen		
Danger	Litel-Campeau-Merriam	744 8	May 24
Desert Thrills	Edwin Bartlett	725 8	July 26
Devil's Parade, The	Sidney Toler	888 10	June 14
Done in Oil, Potter Series	Littlefield-Howard	1539 17	June 14
Ducking Duty	Conklin-Morgan	493 5	
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standinn-Kaliz		
Evolution	Progress of Motion Pictures	10	June 21
Evolution of the Dance	Lupino Lane	1071 12	Feb. 22
Faust, Duet-1st Act	Chas. Hackett	872 16	Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817 9	
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519 6	Apr. 19
For Sale	Gregory Ratoff	523 6	June 14
Fore	Ford-Lane		
Frama, The	Boyd-Middleton	931 10	
Getting a Raise, Potter Series	Littlefield-Howard	1136 13	May 10
Ginsberg ot Newberg	Eddie Lambert	2 reels	Aug. 2
Glee Quartette, The	Jack Buchanan	552 6	Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702 8	May 31
Gym Jams	Lew Mayer	635 7	Apr. 19

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Head Men, The	O'Connell-Kelly	796	9	Apr.	19
Heart Breaker, The	Eddie Foy, Jr.	1315	15		
Heidt and His Californians				June	7
Her Relatives	Neely Edward				
Holland		733	8	June	14
Holiday In Storyland, A	Vitaphone Kiddies	799	9		
Idle Chatter	Lew Heltz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lereh-Graham	2 reels		June	14
Japanese Bowl, The		694	8	June	14
Jazz Rehearsel	Kane-Edwards	1 reel		May	10
Keeping Company	Eddie Buzzell	1746	19	May	10
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	9	June	14
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lonely Gigle	Lotti Loder	922	9		
Lost and Found	Demarest-Bond	(This act not yet released)			
Love Boat, The	Herman Timberg	754	8	Mar.	1
Married	Flint-Ridges-Foran				
Master Sweeper, The	Chaster Conklin	904	10	Mar.	8
Matinee Idle	Henry Hull	685	8	June	14
McLallen, Jack		1 reel		June	7
Military Post, The	Reberte Guzman	570	6	Mar.	15
Money, Money, Money	Masen-Keeler	876	10		
Naggers at Breakfast, The	Mr. & Mrs. Jack Nerworth	845	9	June	14
Nay, Nay, Nere	Cameron-Watson				
Nile Green	Broderick-Crawford	740	8	June	7
No-Account, The	Hardie-Hutchinsen	777	9		
Office Steps	McNaughton-Thompson	874	10	May	31
On the Rancho	Will & Gladys Ahern	600	7	Mar.	15
Only the Girl	Wattles-Marsh	580	6		
Operation The	Edgar Bergen	835	9	Aug.	9
Out for Game, Potter Series	Littlefield-Howard	2 reels		Aug.	2
Pagliacci	Giovanni Martinelli				
Pa Gets a Vacation, Potter Series	Littlefield-Howard	1243	14		
Paper Hanging	Johnny Arthur	1 reel		May	31
Paolo, Paquita & Chiquita		832	9		
Pay Off, The	H. B. Waltnall	1076	12	Mar.	8
People Versus, The	Campeau-O'Malley	518	6	Apr.	12
Perfect Understanding, A	May-Oaks	537	8		
Play Boy, The	Fox-Curtis	2 reels			
Poor Aubrey	Franklin Pangborn	2 reels		May	10
Poor Fish, The	Cavanaugh-Ridges-Schafer				
Reno er Bust	Pangborn-Elliett	1150	13	June	7
Road Knights			9	Aug.	9
Rhythms	Reisman Band		15	Aug.	9
Royal Fourflusher, The	Eddie Buzzell	1556	17	June	14
Russian Rhapsody, A	Kuznetzeff & Nicolina	704	8		
Seymour, Ann	Songs				
Shakespeare Was Right					
She Who Gets Slaoped	Tom Dugan			June	7
Sinkin' In tha Bathtub	Leeney Tunes No. 1	1 reel		May	10
Slick As Ever	H. J. Conley	2 reels		June	7
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger, The	Jee Frisce	1390	16	June	7
Sound Effects	Buddy Traes	653	7	May	10
South Sea Pearl	Gasten Glass	2 reels		May	10
Stand Up, The	Watson-Cameron-Mack	685	8	June	14
Still Alarm, The	Webb-Allen	1 reel		June	7
Streng and Willing	Trixie Friganza				
Strong Arm, The	Harrington-O'Neil				
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne				
System	Clements-Knapp				
Taking Ways	Cedee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1346	15	June	14
Temple Belles	Green-Blackman	1346	15	June	14
Tenement Tangle, A	Ryan & Lee	756	9	June	14
23 Skidde	Lew Fields	854	10	June	14
Two of a Kind	Lytell-Fant	1 reel		June	7
Two Rounds of Love	Rennie-Dixen				
Varsity Show, The	Olive Shea				
Vengeance	Richmond-Moorhead	819	9	Feb.	8
Websterian Students	Ryan-Lee	801	9	Apr.	19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June	7
Wedding Belles	Howard-Newton	485	5		
What a Life		955	11	June	14
Who Pays?	Murray-Oakland	912	10	Mar.	15
Window Cleaners	Brice-Edwards	637	7	Apr.	19
Work, Milton C.					
Yamekraw		857	9	Aer.	26

You're troubles will end if you follow the Release Chart appearing weekly in Motion Picture News.

All the information you need to have to arrange your shows. Concise, accurate and complete.

What are Sound and Color Worth?

. . . NATURALLY they are worth anything you can afford to pay for them. Here is a series of special tinted films that lend charming color, and give strikingly faithful sound, *at the cost of black-and-white.* "Eastman Sonochrome Tinted Positive Films" is the name. They supply the two prime features of the modern motion picture without any penalty of price.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

Month after month

FOX HAS THE PICTURES

Look at the line up for September!

JOHN McCORMACK *in* SONG O' MY HEART

with MAUREEN O'SULLIVAN, JOHN GARRICK, ALICE JOYCE,
J. M. KERRIGAN, TOMMY CLIFFORD, FARRELL MACDONALD
Directed by FRANK BORZAGE

Box office sensation. Glorious voice of world's greatest tenor marvelously recorded. Three big weeks at United Artists Theatre, Chicago, in pre-release showing attest tremendous pulling power. Opened at Fox Philadelphia theatre August 29. *September 7*

ON YOUR BACK *with* IRENE RICH, H. B. WARNER,

RAYMOND HACKETT . . . MARION SHILLING, ILKA CHASE
Story by Rita Weiman *Directed by* GUTHRIE McCLINTIC

Behind the curtains in the salon of a fashionable modiste . . . Parade of mannequins who are last word in beauty and luxurious gowns . . . Powerful drama based on way some poor but lovely girls get gorgeous dresses. *September 14*

JACK LONDON'S immortal story THE SEA WOLF

with MILTON SILLS, JANE KEITH, RAYMOND HACKETT
Directed by ALFRED SANTELL

Body, will and heart of a mighty brute . . . Brilliant brain . . . On his ship a woman whom he desires. Her heart that of another. Three cornered battle of brain, wile and muscle . . . Great characterizations . . . Human nature with the veneer rubbed off. *September 21*

RUBE GOLDBERG'S all-laughing farce "SOUP TO NUTS"

with TED HEALY, FRANCES McCOY, STANLEY SMITH, CHARLES WINNINGER
and a big cast enacting the story by Rube Goldberg
Directed by BENJAMIN STOLOFF

Lovers of laughter have been grateful to Goldberg for years . . . One of America's great humorists, gifted with uncanny knowledge of human absurdities. Bright, witty, fast moving, fascinating picture. *September 28*

HIT AFTER HIT — YEAR AFTER YEAR

In This Issue: "The Showman Section"

Motion Picture NEWS

Reg. U. S. Patent Office

PUT THIS



IN YOUR PIPE

A lot of theatres closed during the past ten months!

M-G-M made a detailed survey of these houses.

VERY FEW THEATRES PLAYING M-G-M PICTURES FOUND IT NECESSARY TO CLOSE OR EVEN GO INTO THE RED!

M-G-M Has Kept the Doors Open!

SEPTEMBER 6, 1930

Published Weekly by the Motion Picture News Inc. 729 Seventh Ave., New York. Copyright 1930. Subscription $3.00 a Year

Price 20 Cents

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y. under act of March 3, 1879.

VOLUME XLII NUMBER 10

Los Angeles New York





This miniature indoor golf course is playing to capacity!

it is surely a short course to long profits

A Miniature INDOOR GOLF COURSE is your course to real profits.

The American people have made sport a characteristic expression of their national life. In the last quarter-century they have invested hundreds of millions of dollars in their pastimes. Today they are enthusiastically taking hold of Miniature Golf.

Present owners find that their Indoor Golf Courses offer an all-year, every-day, every-night, rain-or-shine business . . . with a constant supply of waiting-to-play-and-pay customers . . . a business requiring small initial outlay and minor upkeep . . . no shelves to stock—no returns or credits—but an hourly, daily, weekly, monthly, all-year, cash-in-advance business.

Everybody's playing. Everybody's paying. Earnings run as high as $2500 to $5000 a month.

One owner writes:

"We opened on June 19th and since that time our weekly average receipts have been close to $1500. What inspired me to drop you this line was that last evening we had to refund between 75 and 100 admissions between 8:30 and 11:30 as the course was packed and we had 50 people waiting in line to tee off on the first tee. Also wish to take this opportunity to thank you for the 100% service you have rendered us since the installation of the course and I can safely tell you that the service after installation in any line today is what everybody is looking for."

You, too, have this opportunity for proved profits at a minimum cost . . . be among the first to harvest the generous profits from an Indoor Golf Course.

Indoor Golf is for all ages . . . both sexes . . . pleasure-giving . . . amusing . . . instructive . . . creates the competitive instinct. *Make money in a business where the customers are always happy.*

Wire, telephone, write or call today!

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INCORPORATED

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PHILADELPHIA	1608 Walnut Street

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MAIL THIS COUPON — TODAY

Miniature Golf Courses of America, Inc.
41 East 42nd Street, New York City M.P.N.

Gentlemen: Kindly send me further details about INDOOR GOLF COURSES, without obligation on my part.

Name .....

Street .....

City ..... State

YOUR PROSPERITY IS LINKED WITH PARAMOUNT!

PAST..

¶ It pays to link yourself with the leader. ¶ For 18 years the biggest and the most hits have been PARAMOUNT. ¶ In the season just past such PARAMOUNT money sensations as HAROLD LLOYD in "Welcome Danger," "THE VIRGINIAN," "THE COCOANUTS," "SWEETIE," "THE MIGHTY," "HONEY," "THE LADY LIES," "THE DEVIL'S HOLIDAY," "THE LOVE PARADE," "FOR THE DEFENSE" and a score of others wrote talking picture history. Now come the even greater successes of the Greater New Show World of 1930-31 . . .

PRESENT..

THE MARX BROS. in "Animal Crackers"



¶ All-time records cracked at the Rialto, N. Y., as the Big Comedy Smash of all Times begins triumphant Broadway career! Third week at MeVickers, Chicago, biggest thing in town. Panic in Detroit and other key spots. Twice as big as "Cocoanuts." With Lillian Roth.





ERNST LUBITSCH'S "MONTE CARLO"

Jack Buchanan
Jeanette MacDonald



Rave reviews and capacity mobs hail Lubitsch's flaming love drama after $5 gala Rivoli, New York, opening. "'Monte Carlo' can stay on Broadway until next spring," says N. Y. Daily News. "Deserves to succeed and it will," says N. Y. World.

Paramount Pictures

"ANYBODY'S WOMAN"

Ruth Chatterton **Clive Brook**



Second week in one-week-policy Paramount, N. Y., topped last December highs! $1,300 over full week's business in four days at Paramount, Los Angeles. Records in San Francisco, Salt Lake, Omaha, everywhere! The Dramatic Rage of the Hour.

Paramount Pictures



Two BLACK CROWS
MORAN and MACK
in "Anybody's War" All comedy riot on the blackface front.



"LET'S GO NATIVE"
Jack Oakie, Jeanette MacDonald, Kay Francis, others. Rivaling "Animal Crackers" as joyous mnt comedy success.



"QUEEN HIGH"
Schwab and Mandel's crash hit. Stanley Smith, Ginger Rogers, Charles Ruggles, Frank Morgan. Cashing in on the big comedy vogue.



"MANSLAUGHTER"
Claudette Colbert, Fredric March. Scoring a resounding hit all over the country.



"GRUMPY"
Cyril Maude, Phillips Holmes, Paul Lukas, big cast. Duplicating nation-wide success of famous stage mystery-comedy.



"THE SEA GOD"
Richard Arlen, Fay Wray, Eugene Pallette. Greatest undersea love-melodrama novelty yet seen!

SIX MORE CURRENT RECORD WRECKERS!



FUTURE

70 More Greater New Show World Super-Shows on the Way!

HAROLD LLOYD
"THE SPOILERS"
"FOLLOW THRU"
MAURICE CHEVALIER
"FIGHTING CARAVANS"
"TOM SAWYER"
"HUCKLEBERRY FINN"
"HEADS UP"
"MOROCCO"
"THE VIRTUOUS SIN"

"SOCIAL ERRORS"
"SCARAB MURDER CASE"
"THE RIGHT TO LOVE"
"SKIPPY"
LUBITSCH-CHEVALIER
"LADIES MAN"
ED WYNN
"KID BOOTS"
"RODEO ROMANCE"
"LAUGHTER"

"THE ROYAL FAMILY"
"HONEYMOON LANE"
2 GEORGE BANCROFT
4 CLARA BOW
2 NANCY CARROLL
2 CHATTERTON-BROOK
3 JACK OAKIE
2 WILLIAM POWELL
3 CHARLES ROGERS
4 RICHARD ARLEN

More! More!

Finest Feature Line-up on Earth!

SEAT SELLING SHORTS!

104 PARAMOUNT SOUND NEWS
The industry's admitted leader

104 ONE-REEL ACTS
With showdom's greatest stars

26 TWO-REEL COMEDIES
Making the whole world happy

18 PARAMOUNT SCREEN SONGS
Most popular single reeler made

18 PARAMOUNT TALKARTOONS
You can bill them like features!

12 PARAMOUNT PICTORIALS
Smashing new novelty reel

PARAMOUNT

AN ENDLESS CHAIN OF HITS!

CELEBRATE PROSPERITY WEEK, Oct. 5-11.
A Paramount-sponsored festival to send business skyrocketing. Get the press sheet.

TRADE MARK

Paramount Pictures

Smack..! Another Hit Right on the Nose!

The best polo team will win tomorrow—on Long Island. The best team in the picture business — FOX — is winning right along. Hitting the ball hard right on the nose. Hit after hit!



Business up **40%**. Over half of Fox pictures are played on percentage. Thus increase in business means popularity with the public and increased business by exhibitors of Fox pictures. Theatres share in Fox prosperity.

Picture after picture gets extended runs.

LOOK AT THE BIG ONES COMING

SONG O' MY HEART
September 7

ON YOUR BACK
September 14

THE SEA WOLF
September 21

SOUP TO NUTS
September 28

L I L I O M
October 5

UP THE RIVER
October 12

SCOTLAND YARD
October 19

RENEGADES
October 26

FOX Hit after Hit

And watch for the biggest one ever made *Raoul Walsh's* The BIG TRAIL

AMONG MY SOUVENIRS



4 out of 10 BEST FILMS OF the YEAR!

Film Daily Annual Poll of 400 Leading Newspapers.

NEAREST COMPETITORS: 2, 2, 1, 1.

4 out of 10 LEADING DIRECTORS

Film Daily Annual Directors Poll of 300 Leading Newspapers.

NEAREST COMPETITORS 2, 1, 1, 1, 1.

FILM DAILY CUP

FILM DAILY CUP



AWARD
of Academy of M. P. Arts & Sciences for
YEAR'S GREATEST PICTURE

—and now look!



5 out of 18 SMASHES!

VARIETY BOX-OFFICE SCORE

"In the group of 18 'smashes' as accepted by box-office reports over the year, Metro leads with 5 pictures: (ANNA CHRISTIE, CAUGHT SHORT, DIVORCEE, HOLLYWOOD REVUE, OUR MODERN MAIDENS). Smashes are considered on a basis of extraordinary business done over the entire country. Such pictures as commonly merit holdovers and play to standees."

NEAREST COMPETITORS:
3, 2, 2, 2, 2, 1, 1.

7 SUCCESS PICTURES IN A ROW!

Success Pictures, Seven in a Row!

By

Arthur James

INFORMATION of the first importance to the motion picture exhibitor is invariably word of success pictures. On returning to our labors after watching the apples grow and contemplating the progress of the vegetables in the country, our first thought was the success picture situation.

• • •

WE WERE pleased but not surprised to note that Metro-Goldwyn-Mayer has stepped in with a success series that begun with "Caught Short" which was followed by "The Divorcee" as a preliminary to "The Big House" and Norma Shearer's new triumph "Let Us Be Gay." Added to this is Joan Crawford's "Our Blushing Brides" and now Greta Garbo's "Romance," and on the immediate horizon is another successful entertainment with William Haines as the star and "Way Out West" as the vehicle.

• • •

THERE we have them, seven in a row! And we would fail of our plain duty to the picture industry if we did no[t] rec[ord] thus prominently, these pict[ures] successes for their infor[mation]

• • •

TWO of them, "Th[e] B[ig] House" and "Romance," we saw at neighborhood houses New England during our holiday. What might be called the "sticks audience" reaction to both these offerings, marked them as definite successes aside from and plus any Broadway triumphs. We had no doubt whatever about the mass appeal of "The Big House" but as "Romance" is a different type of picture we were interested to watch the audience as well as the picture and to observe that the high, the middle and the low responded emotionally to the picture. And how they responded!

• • •

REPORTS from all the sections where these pictures have run corresponds to our own observations and this is extra good news in this heated season.

• • •

AGAIN we repeat, success pictures help not only the companies who produce them but the entire industry, as they restore the public quickly to the habit of attendance on motion picture theatres. M-G-M is not only doing a service to itself but to the entire industry in presenting product of this amazing and satisfactory type.





AND THE AVALANCHE OF PRAISES CONTINUES!

24 out of 32 EXTENDED RUN HITS are M-G-M!



August 16, 1930

EXHIBITORS HERALD-WORLD

Survey Reveals Unusually Many Pictures Held Over This Summer

Films' High Merit Wins Extra Weeks Despite Business Status

Season Marked by Number of Repeat Engagements in First-Run Houses of Same City

(Special to the Herald-World)

NEW YORK, Aug. 14.—Holdover pictures this summer have hit an amazingly high mark, especially when the general business depression is taken into consideration. This would indicate that the public and the theatre men do not agree on the entertainment and box office quality of the product being offered, for some theatre men have blamed inferior pictures for the slump in receipts.

During the last weeks, a HERALD-WORLD survey shows, there has been a noticeable increase in the number of holdover pictures, with theatres throughout the country benefiting from this box office product.

One particularly interesting phase of this situation is the number of pictures which, after playing one first-run situation for a week, are transferred to another first-run house in the same city for a second week. A few examples of this follow:

"Let Us Be Gay" (M G M)
First week—Chicago, Chicago
Second week—Oriental, Chicago

"Caught Short" (M G M)
First week—Chicago, Chicago
Second week—Roosevelt, Chicago

"The Divorcee" (M G M)
First week—Chicago, Chicago
Second week—Oriental, Chicago

"The Big House" (M G M)
First week—Bleecker Hall, Albany
Second week—Leland, Albany

Other instances of repeat dates will be given in the survey. The following are holdover pictures which have played the last eight or ten weeks:

"Song of My Heart" (Fox)—three weeks, United Artists, Chicago.
"Common Clay" (Fox)—three weeks, Roxy, New York.
"Common Clay" (Fox)—three weeks, Roosevelt, Chicago.
"Let Us Be Gay" (M G M)—one week, Majestic, Milwaukee, and three weeks repeat engagement, Garden, Milwaukee.
"Our Blushing Brides" (M G M)—two weeks, Michigan, Detroit, and one week repeat engagement, Madison, Detroit.
"The Big House" (M G M)—five weeks, United Artists, Detroit, and one week repeat engagement, Madison, Detroit.
"The Big House" (M G M)—four weeks, Criterion, Los Angeles, and one week repeat engagements at Hollywood Pantages and Boulevard.
"Romance" (M G M)—week, Loew's State, Los Angeles; week, Criterion.
"The Big House" (M G M)—12 days, Imperial, Long Beach.
"The Unholy Three" (M G M)—three weeks, United Artists, Portland.
"The Big House" (M G M)—two weeks, Warfield, San Francisco.
"The Big House" (M G M)—two weeks, Fox, Seattle.
"The Big House" (M G M)—four weeks, McVickers, Chicago.
"Romance" (M G M)—one week, Stanford, with three-day repeat
"Caught Short" (M G M)—two weeks, Stillman, Cleveland.
"Blushing Brides" (M G M)—three weeks, Stillman, Cleveland.
"The Big House" (M G M)—two weeks, Columbia, Washingtoo.
"Let Us Be Gay" (M G M)—two weeks, Columbia, Washington.
"Caught Short" (M G M)—two weeks, Capitol, New York.
"Blushing Brides" (M G M)—two weeks, Capitol, New York.
"The Big House" (M G M)—two weeks, Capitol, New York.
"Holiday" (Pathe)—two weeks, Boyd, Philadelphia; week, Karlton.
"Holiday" (Pathe) two weeks, Stanton, Philadelphia.
"Holiday" (Pathe)—two weeks, Metropolitan, Boston.
"Little Accident" (Universal)—three weeks, Stanley, Philadelphia.
"Rain or Shine" (Columbia)—two weeks, Rivoli; repeat, Cameo, for extended run.
The survey does not include roadshow presentations, but does reveal the day of the holdover pictures is still here and that box office product is being made.

Los Angeles Record

M-G-M is the one firm which can boast of the best product of the year. More good pictures have come from this lot than from any other.

N. Y. Daily News

The pace-setter is M-G-M, showing the way to all its rivals.

Zit's

M-G-M pictures saving the industry. If there are any loving cups to be given, the exhibitors of America should collectively send one to M-G-M.

M-G-M

it's a pleasure!

LOOK AL

The IND

COM

First of the BIG 4 Talking Serials!

Show Goods Amazing Fine

By Arthur James

MORE new product that crashes the consciousness, reaches out and catches audiences, holds 'em hard and brings 'em back for more! This time it's Universal stepping her stuff and it's levelled at the rising generation. The age range of appeal is from seven to seventy—and the keynote is action. We're talking about "The Indians Are Coming," "The Leather Pushers" and that Slim Somerville war comedy, "Parlez Vouz."

* * *

WE'LL take the comedy first. It's a war comedy that wages war on gloom and kicks pessimism in the upper regions of the plus fours. It has a surprise finish that will send an audience into double stitches and the laughter that lingers and cries out for more. There's a belly laugh in every foot of this comedy.

* * *

"THE Leather Pushers, a sensational success in the quiet days, are at least twice as good in sound. Sam Hardy is eminent in a great cast and action, snap, vigor, vim, go, speed and dash are woven on strands of love and romance against a warp of class and a woot of talent. It's grand entertainment that betters its own best as the series progresses. This, like the comedy, is gaited for any theatre in the world as an audience delighter. Sure fire—we calls it!

* * *

NOW for the Indian series. This is western action, condensed, boiled down and fast. It gives six reels in two and the high speed doesn't skimp or skip the story. Col. Tim McCoy stars in an attractive and generously peopled cast with the big outdoors, daredevil riding, action, suspense and more action, dressed, mounted and right down to primitive life lived freely, lived fast and fine; more grand entertainment and more fetching box office. Universal never turned out short material that approaches this, and for attraction quality, neither have the others.

* * *

THIS is the sort of product that the theatres need right now and from now on. Sophisticated plays have their place in the scheme of things but if we were running one theatre or five hundred we'd play this straight, place and show for results, money and all around satisfaction. It's product that's good for the whole industry as it's a customer satisfier.

From the DAILY REVIEW Aug. 26

A smashing 12 episode thriller suggested by the story "The Great West That Was" by William F. Cody

BUFFALO BILL

with

TIM McCOY

Allene Ray

Francis Ford, Don Francis, Edmund Cobb and Charles Royal. Directed by that master serial-maker, Henry MacRae

THAT'S WHY THE WHOLE WORLD IS TALKING ABOUT

IVE BROTHER!!

The Greatest Trailer You Ever Saw!

ANSARE ING!



And 3 Other Big Ones!

THE SPELL OF THE CIRCUS

Magic for your box-office in 10 episodes from the pen of Ian McCloskey Heath, with

FRANCIS X. BUSHMAN, JR. and ALBERTA VAUGHN

Directed by Robert Hill

FINGER PRINTS

Specially written for the screen by that master of mystery dramas, Arthur B. Reeve—10 exciting episodes

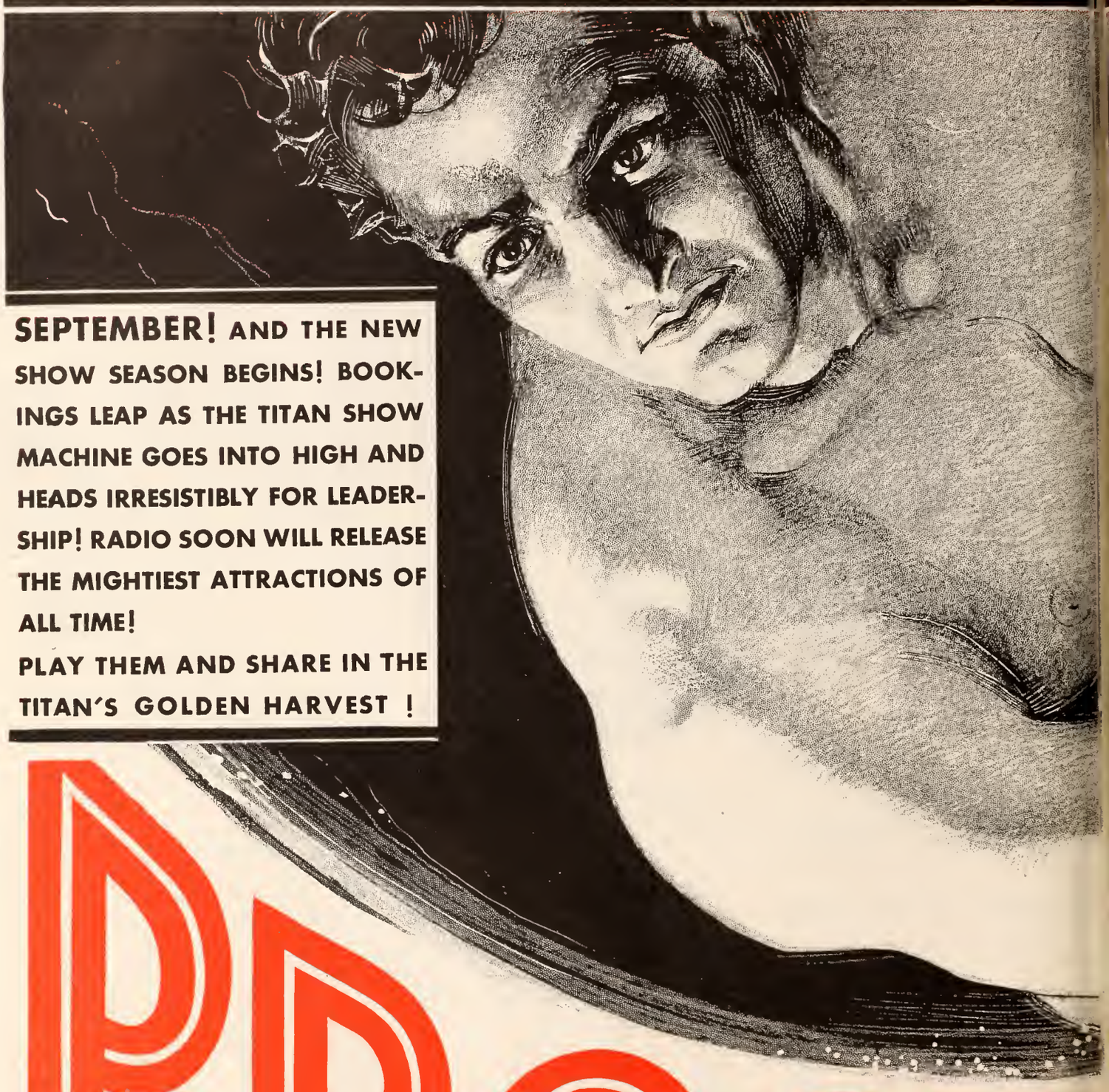
HEROES OF THE FLAMES

The thriller of thrillers of all time in 12 smashing episodes

UNIVERSAL PICTURES

UNIVERSAL!

SHOW WORLD GREETS D
AS PROSPERITY STRID



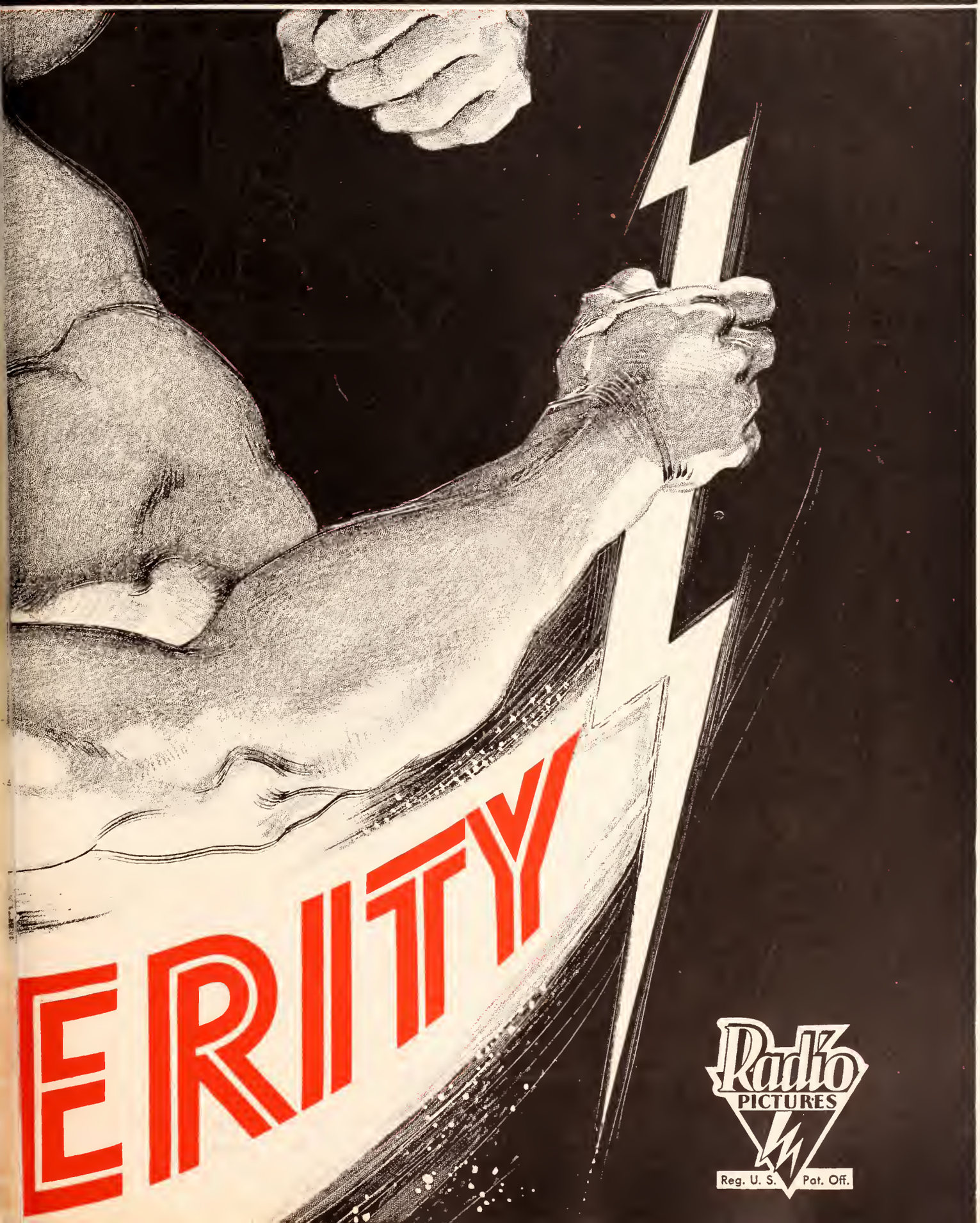
SEPTEMBER! AND THE NEW SHOW SEASON BEGINS! BOOKINGS LEAP AS THE TITAN SHOW MACHINE GOES INTO HIGH AND HEADS IRRESISTIBLY FOR LEADERSHIP! RADIO SOON WILL RELEASE THE MIGHTIEST ATTRACTIONS OF ALL TIME!

PLAY THEM AND SHARE IN THE TITAN'S GOLDEN HARVEST !

PROSP

AWN OF MIGHTY SEASON

ES BEHIND THE TITAN





The Screen's Famous Thrillers Re-made to Revive Big Business

The Great Pathé Serials that popularized motion picture entertainment and promoted steady theatre patronage

AMPLIFIED by exciting dialogue — INTENSIFIED by startling sound effects — MODERNIZED in action, acting and staging — EMBELLISHED by a new Hero and Heroine for youngsters to idolize and grown-ups to applaud and follow week after week — Each serial complete in Sixteen 2-reel High Tension Sound episodes.



FAST ACTION—NERVE TINGLING ADVENTURES —CLEVERLY SUSPENDED SUSPENSE TO MAINTAIN INTEREST AND KEEP THEM COMING

The New
PERILS of PAULINE

The New
EXPLOITS of ELAINE

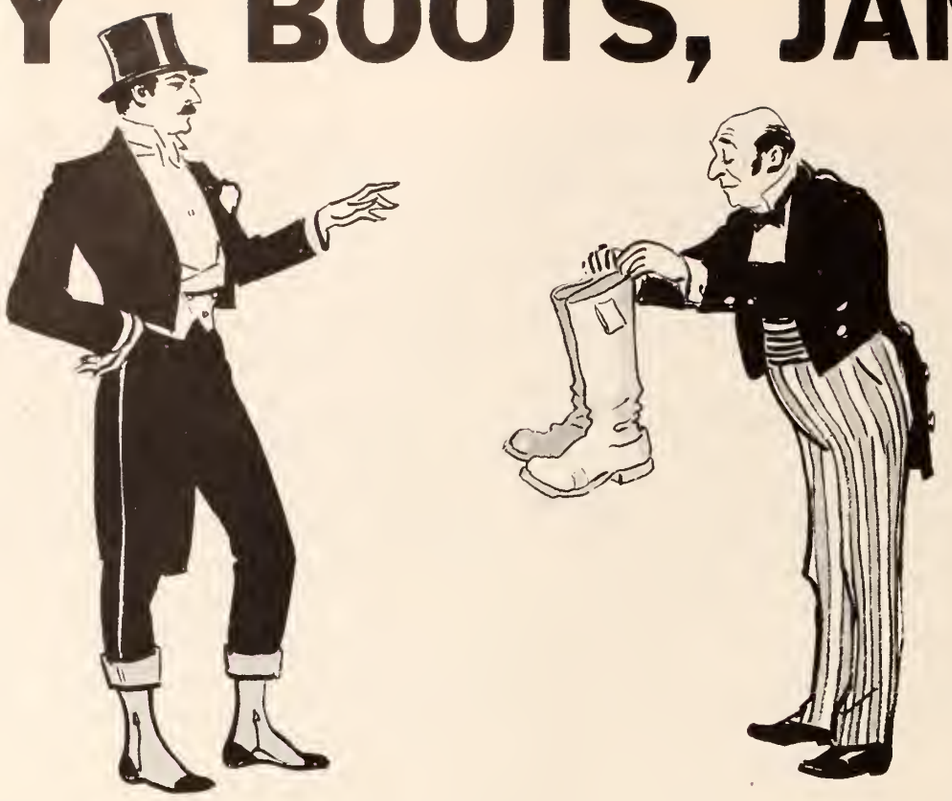
The New
POISON PEN

Sight and sound at 100% showmanship efficiency

PATHÉ

La Maison des Nouvelles Creations
(The Home of New Hits)

"MY BOOTS, JAMES!"



OH, see the well dressed man!
HE'S going to finish off his costume
WITH street-cleaner's boots!
DID you ever stop to think that
AN expensive theatre and a
GOOD show are absolutely ruined by
CARELESSLY selected comedy shorts!
DEMAND quality comedies!
DEMAND comedy stars that are known!



Hal Roach makes 'em—
M-G-M releases 'em—





6 LAUREL HARDY **8 CHARLIE CHASE**
8 "OUR GANG" **8 THE BOY FRIENDS**



VOLUME XLII
NUMBER 10

Motion Picture News

NEW YORK CITY
SEPTEMBER 6, 1930

Otterson Faces Showdown as Producers Ask Solution of Sound Patent Tangle

Oooooh!

One of the young accountants on the staff of General Talking Pictures ran breathlessly to the desk of his superior waving long rows of figures which had apparently taken him at least a month of Sundays to compile.

When high moguls of the outfit grasped the full meaning of the sensational and staggering array of numerals, they were at a loss whether to kill or kiss the over-enthusiastic pen-pusher, for they revealed the fact that General's damage claims in its patent fight against Western Electric would net the Schlesinger-DeForrest combination exactly $112,000,000—that is, if Western loses its appeal of the decision made at Wilmington several weeks ago.

The Schlesinger interests in Africa and Europe are reputed to be in excess of $250,000,000. This, plus $112,000,000, would give them $362,000,000. Oh, well!

MacPherson Break with DeMille Is Definite

Los Angeles — Probably returning to Paramount, the company with which she and Cecil B. DeMille were first connected, Jeanie MacPherson definitely split with the latter's unit. Although salary differences are given as cause for the breach, Miss MacPherson and "C. B." have been reported at odds over a period of weeks.

Sol Lesser Taking Over Many Considine Duties

Hollywood—Joseph M. Schenck is transferring to Sol Lesser many of the duties formerly handled by John W. Considine, Jr. This is the only new development in the report that Lesser is succeeding Considine.

M-G-M-Gloria Swanson Dickering on Contract

Hollywood—If financial arrangements can be agreed upon, Gloria Swanson probably will sign with M-G-M. Negotiations still are in progress.

Producers Worried by Question Of Facing Financial Liabilities

Call for a showdown on the matter of patent rights and the question of liability in case of possible infringement will be made by important production heads upon John E. Otterson, president of Electrical Research Products. A delegation of studio chiefs now is en route to New York from the Coast, accompanied by Edwin Loeb, prominent film attorney.

The studio chiefs are disturbed over first blood in the form of the recent decision won by General Talking Pictures in the Federal Court at Wilmington. This decision upheld the alleged basic Ries patent used for sound on film recording and reproduction. Appeal now is being prepared by "Erpi."

Producer representatives who are coming East to ascertain just how licensees stand are Jesse L. Lasky, Louis B. Mayer, Jack Cohn and a representative of Carl Laemmle.

The conferences will seek to determine just how the licensees stand, in view of the decision. Also, the producing representatives want to know where liability will fall in case of patent suits, if the position of General Talking Pictures is sustained.

(Continued on page 22)

Prices Lowered; Salesmen Sweat

St. Louis—Terrific selling competition is reported by salesmen in this territory as a result of existing business conditions.

One exchangeman told Motion Picture News that with some product which tops last year's he is having real difficulty getting into a lot of situations, because some companies are glad to take less money than they got for their last year's line-up.

This demand for top dough is putting salesmen on the spot with exchange managers and home offices which continue the bigger and better rentals idea of other years.

Scanning Pacts

Attorneys for a number of licensees of Electrical Research Products have been studying their contracts with the electric firm, with a view, it is said, to determine their exact rights under the agreement. Some of them, it is reported, are of the opinion that several loopholes exist which would permit cancellation if the licensee so desired.

During the 5-5-5 conferences there was dissatisfaction expressed over the rigid terms of the agreements, particularly the clause covering music royalties. This clause dictates that the music be played only in theatres licensed by the American Society of Authors, Composers and Publishers, a stipulation which exhibitors bitterly resent.

Ritzy Undress'g Room OK For Ritzers, Not for Will

Hollywood—Will Rogers' sumptuous bungalow dressing room is fast cluttering its ornate corners with cobwebs. Built when Will went to work with Fox, the "chewing gum cowboy" gave it the once-over and declared: "Nerts! Rent it to half dozen supervisors and story executives and leave the chandelier for me. It looks like a good shirt rack."

The comedian usually appears at the studio in overalls or an old torn and bedraggled black suit with white stripes. He wore a tie once on the lot—hurriedly borrowed when called to attend a story conference.

Hersholt Not Velly Chinke So Out of "East Is West"

Hollywood—Because rushes showed that Jean Hersholt did not look like a Chinaman, although his acting was okay, Edward G. Robinson has replaced him in "East is West." Robinson was rushed here by airplane, the script being rushed to him by plane while en route. New sequences are to be added. Robinson has been guaranteed $5,000 weekly, with two weeks at that figure seen as certain.

Miniature Golf vs. the Box Office

Turn to Page 25, this issue, for the first and most comprehensive survey on the subject of Tom Thumbs ever published.

Motion Picture News

Vol. XLII NEW YORK CITY, SEPTEMBER 6, 1930 No. 10

NEEDED: MORE GLUE ON EXECUTIVES' CHAIRS

ADOLPH ZUKOR is talking:

"In my opinion, one of the chief causes of the business depression we have been experiencing for the last few months lay in the attitude of business men toward their tasks. Caught up in the greatest period of prosperity the world has ever experienced, they felt that this country and their businesses had reached the ultimate in development, and, lulled into a false security, they allowed their attention and energy to be dissipated into channels outside their business.

"The present situation will be cured when business men realize that they must study their problems with an eye to the future as well as the present, and then apply themselves with all their energy and thought to the working out of their policies. Hard work—and by hard work I mean tending strictly to our own business with foresight and energy—will bring us out of our present difficulties. If we all buckle down to our jobs, prosperity will be back again before we realize it."

Wisdom's Pearly Words

SELECTED by former Ambassador James W. Gerard as one of the sixty-four men who "rule the United States," the head of Paramount expresses these ideas in response to a New York Times inquiry of how the leaders would set about overcoming the current trade depression.

Directing his observations toward industry at large, Zukor, nevertheless, hits with deadly accuracy some of the cancerous conditions which have projected this business into its recent chaos.

"Channels Outside Their Business"

ZUKOR talks about false security and the dissipation of attention and energy into outside channels. There he stops.

In language more comprehensible to the trade, that might mean several things—all of them correct. For instance, the religious zeal with which the stock market was followed while the routine of business was overlooked; the outrageous neglect on the part of many men in posts who squandered their corporation's time in brokerage houses while matters of moment were left idling on their desks.

IN his judiciously phrased language, Zukor urges business men to study their problems with an eye to the future as well as to the present. In the light of what has happened in this business, his thought again emphasizes the costly carelessness of over-expansion, the danger of turning Napoleonic, the deadliness of autocracy—all business crimes of which certain factors in this industry are guilty.

This forum subscribes to Zukor's views because they are steeped in good sense. It is an easy matter to read between the lines and to fathom what must have been running through his mind. Regretfully he picked his words carefully; this writer prefers to be more blunt.

A Fallacy Exploded

JUST what is the lowdown on miniature golf? Everybody has been guessing, but today Motion Picture News supplies the answer.

An exhaustive nation-wide survey, bulwarked by facts and figures, demonstrates conclusively that the drawing power of sand lot golf varies in proportion to the drawing power of the product offered the public.

Exhibitors everywhere agree. When pictures are good, theatre business is good and the reverse, naturally, prevails. No other weighty argument enters into the discussion.

Good Films Have No Rivals

IN some sections the golf fad has been raising havoc with theatre business. But the novelty is fast disappearing and with it, the theatre owner's worry.

The responsibility of the producer in this case, as in any others of like calibre that may arise from time to time, is to make and deliver to the public attractions that will hold up at the till. The responsibility of the exhibitor is to maintain his theatre's standing by rigorously meeting the public's requirements.

Proper showmanship, backed to the hilt by worthwhile attractions, will win every shot. The decline of the golf craze in favor of pictures that click is the proof.

K A N N

Big Circuits Heeding Clamor of Public For Flesh Shows Due to Film Weakness

High Hat

Hollywood — Lily Damita, who arrived in Hollywood from New York to play the feminine lead in "Fighting Caravans" opposite Gary Cooper, certainly knows how to give the males the high hat, according to one who was aboard the same train.

While seated on the observation car of the limited when it was stopping for water, one of the passengers, an elderly man, unaware of the identity of the fair lady beside him, asked Miss Damita if she was enjoying the trip.

Lily turned her head, gave the old fellow a cold stare and said, "Why?"

The old man stammered a bit and then withdrew to his car, utterly squelched.

Miss Damita, by the way, was greeted at the station by two publicity men and a boy friend. Perhaps she was keeping her arrival a secret. Even her long knickers worn under a sport skirt failed to attract much attention from the natives who were down to see the trains come in.

"News Crashers" Under Fox Ban; Dignity to Rule

Director of publicity is out as a title, so far as Fox Theatres is concerned, with director of advertising or advertising manager to be used instead. The circuit feels that there is a big psychological difference between the designation of press agent and that of advertising man.

"The old time press agent who boasted of how much free space he grabbed, who recounted his adventures running around with newspapermen and who loved to tell how he slipped over this or that stunt has no place in an up-to-date motion picture circuit," it is pointed out.

Accordingly, all men who are engaged for so-called publicity jobs first must qualify as advertising men. The belief is that it "requires more intelligence and more understanding of our business to use expensive space properly than to 'steal' news columns." The effect of the former outweighs that of the latter ten-fold, it is claimed.

Placing of copy in news columns is valuable, but is secondary to the advertising, lobbies, heralds and programs, the circuit feels.

"The advertising man is one who has something to give and the publicity man is one who always has to beg," it is asserted by the company.

Giannini Goes West

Dr. A. H. Giannini of the Bank of America left for San Francisco Thursday. His step-father died while Giannini was America-bound from Europe last week.

Publix, RKO, Warners and Fox Return to Stage Offerings With a Vengeance

Flesh shows are coming back with a vengeance, with strong public demand for stage shows reported in practically all sections of the United States and Canada. With one exception, Loew's, the use of stage attractions is being extended by all chains. Loew's has but 13½ weeks of vaudeville and about a half dozen weeks of presentation time, due to the dropping of the stage show policy in a number of houses.

All of the others are adding steadily to their stage show bookings. Publix, which dropped stage units in a number of houses, has replaced them in most instances, and is resuming stage shows over the Famous Players Canadian chain, where managers are reported as virtually begging for stage attractions.

RKO Has 84 Straight Weeks

Radio-Keith-Orpheum's business is booming in combination houses. The firm is booking 84 consecutive weeks from Coast to Coast, its longest route.

Fanchon & Marco, with 52 weeks of Coast to Coast time, is continuing to add new links to its presentation route. The use of F. & M. acts is credited with helping to hold up business over the Fox West Coast circuit, which goes in for F. & M. shows in a big way.

Warners recently were reported planning a presentation route.

The swing back to flesh shows is attributed to weakness of the general run of talkies, the novelty of which has worn off. Outstanding attractions can get the crowds, but the average film is not strong enough to hold up, showmen say. The combination of pictures and stage shows seems to be what the public demands, it is stated.

Its combination policy is placing RKO in a strategic good spot, for its theatres are picking up on intake, while others have been yelling. The Palace, New York, is the only house where vaudeville is presented exclusively.

Demand for "Phantom" Is Chaney Death Aftermath

Strong demand of exhibitors for "The Phantom of the Opera" is reported by a number of Universal exchanges as an aftermath of the death of Lon Chaney. The picture was reissued with sound effects last year. M-G-M has not noted any particular reaction on the Chaney pictures. So far as any reissuing of Chaney pictures is concerned, the company will be entirely guided by exhibitor wishes in the matter.

Mayo to Europe

Archie Mayo, Warner director, ends his vacation stay in New York on Saturday, when he sails on the Bremen for a two months' sojourn in Europe.

נישט קיין צו גוטער פֿאַרזוך

עס וואָלט געווען ניט ריכטיג צו פֿאַר־
גלייכען „אייביגע נאַראַנים" מיט שאַפּוני־
גען געמאַכט אין האָליוואוד. עס איז גרינג
צו זעהן, אַז די מיטגלען פון די „דזשודעא
פילמס" זיינען געווען באגרעניצט.

אבער עס וואָלט ניט געווען צו שווער
פֿאַר סידנעי גאָלדען, דעם דירעקטאָר, צו־
גרייטען א בעסערען סינאריא פון דער
פּיעסע, פון וועלכער דיזער ערשטער, אין
גאנצען אידישער „טאַקער" איז אַראָפּ־
טירט. אין דעם „טאַקער" איז דער אינ־
האַלט אזוי שלעכט איבערגעבען, אז עס איז
זעהר שווער פֿאר דעם יעניגען, וועלכער
האָט עס ניט געזעהן אויף דער ביהנע, צו
פֿארשטעהן. אין אלגעמיין, עס וואָלט גע־
וועז פּיעל קלוגער און געזונטער פֿאר די
דזשודעא פילמס און פֿאר דער צוקונפט
פון די אידישע שפּרעכענדע בילדער, אויב
זיי וואָלטען אפּגעטרייסעלט פון זיך אין
גאנצען די מנהגים און מאניעריזמס פון
דעם אלטען אידישען טעאטער און נעמען
פֿאר א בייישפּיל דעם בעסערען אידישען
טעאטער פון מאַרים שוואַרץ, מאַלי פּיקאַן
און אנדערע יונגע ארטיסטען.

Chevalier Slings American Slang Like a Native

Paris—Maurice Chevalier gave the members of the American Club here a real kick at a luncheon when he disclosed in his speech that he had acquired considerable knowledge of American slang. Asserting that "I would be happiest just to be known as America's biggest French pal," he added:

"To me the most wonderful thing about America is the generous, tolerant reception every foreigner gets. If he has got the stuff, he is welcomed with open arms, although before I sang my first song to them I was terribly afraid they might ask after hearing me why that French guy was brought all the way across the Atlantic. I was worried about my accent, also, but after I heard my countryman, Maxine Mongendre, Consul General, getting away with his terrible accent in New York, all my confidence came back and everything was okay."

Leo Still "Vacationing"; Paid Weekly, but No Work

Joe Leo, former head of Fox Metropolitan Playhouses, is still "on vacation." His three months' leave of absence, determined upon when Harry C. Arthur was appointed his successor, has now gone into four months with no decision apparently in sight by the Fox theatre department as to Leo's ultimate disposal.

The Insiders' Outlook

OUTWARDLY the excitement seems to have died. Inwardly, much is going on anent the Warners.

For instance, some banking circles that have their own methods of obtaining information wonder into what controlling hands the company is drifting. There are some who see in Dick Hoyt's advent to the directorate the inception of a move which will eventually end with the company snuggling comfortably in the hands of John J. Raskob and the Du Ponts, with Harry, Abe and Jack still filling the management shoes. About this latter point, however, there seems to be some doubt—in banking channels.

However, dopesters do agree that greater financial stability will prevail in the Warner household with Messrs. Hoyt and Sachs—the Sachs of Goldman, Sachs & Company—at the reins. After all, when you realize that in the last twelve months or so the Warners have taken on about $85,000,000 in theatres, plus expenditures of millions additional in music and other deals, a rigorous balance of commitments and earning power is something to watch.

And, while the facts may have no connection, tuck this away in a corner of your mind for possible future reference:

Hoyt and Sid Kent are very good friends.

Hoyt and Harold Franklin know each other very well. Matter of fact, it was the banker who had considerable to do with Franklin's change of address from New York to Hollywood.

That's all of that.

For What It's Worth

The Fox crowd will tell you there isn't a chance in the world and not to be a sap that way. Yet the story that persists is this:

That Harley Clarke has offered to turn back the Fox enterprises to Bill Fox for $5,000,000 less than he paid for it. That means $13,000,000.

On that basis, it sounds like a huge bargain, remembering as you should studio property, theatres, good-will and other factors in a long list of assets.

What the boys who listen to the yarn have overlooked, however, is that any deal such as that naturally wouldn't provide clearance of the obligations amassed by the former regime. Anyway, it is said Fox wasn't interested. And so that, presumably, is the end of that.

The second of two tales concerning the Fox establishment concerns a change in name. When Clarke assumed control, the story that such was the plan was bruited about freely and as often denied. It is understood that, under the arrangement made between Clarke and Fox, there can be no change for the five years that Fox receives his $10,000 weekly. That is, unless Fox is willing to subscribe to such a suggestion.

Whether he has been approached cannot be determined. Whether he would agree is another unfathomable factor. The one point that seemingly indicates he might revolves around the assumption that if Fox Film becomes something else, Fox personally then could resume operations under his own name.

Either way, the trade-mark bids fair to continue as part of the contemporary history of the industry.

Why It Happened

Building for what he thought the future would hold in store, Sam Katz some time ago gave the word to develop Publix's manpower. Additions were made, largely in wholesale manner.

The circuit continued its policy of expansion and probably would have traveled right along if the financial storm signals had steered clear of the horizon. But they didn't.

Money was hard to get and box-offices were sick. So from the high note of optimism which Katz had struck and with nary a warning to his right and left hand bowers, the Publix generalissimo descended to the low overtones of pessimism. Retrenchment was determined upon and out went the word to slash.

The fellows who discovered what throat-slashing feels like were the chaps who had been taken on originally as the fighting nucleus for the days to come. Costly piece of business to build up the manpower equation, but more costly to keep them on.

Therefore, the slash in personnel as well as in other departments to the tune of roughly $1,000,000 a year.

Shaking Them Out

One of the major studios in Hollywood has sixteen folks on its contract list whose options expire before the end of October and will not be renewed. That is, all but one.

This is a typical instance of the economy fever which has hit the Coast colony midships. When talkers came in, even the sky wasn't the limit. Writers, players and what nots were signed in droves. Now the trimming shears have been sharpened and the cloth is being cut down to fit the body.

Studios that formerly took a gambler's chance with a player in the hope that one picture might send him or her over are a bit more reluctant today about signing term contracts. Players with established reputations are the only ones whose pacts are being snapped up. The others are out job hunting.

The entire move is a direct reflection of the terrifically bad summer through which the business has just passed. While clerks and menials have been fired in New York, the waste spot of the industry has been continuing untrammeled.

Now, however, the slashings are reaching into Hollywood. That's where most of them belong.

THE INSIDERS

Questions, No Answers

ONE of *The Insiders*, who stopped long enough the other day to match notes with a confrere, asked these questions, supplied no answers, and stepped merrily on his way:

Did you know that one of the biggest executives in the industry was discovered on his company's books as an interior decorator, drawing a salary of $75,000 a year; that the bankers unearthed the awful truth and told this headliner to lay off, or else?

That the partners in a company whose name you know well have turned options on their control stock over to a broker and that said broker may see fit to exercise his option shortly?

That several interesting meetings regarding the future of the picture business have been held in Washington of late and that much of great significance may come therefrom?

Unless a certain theatre operator whose houses are losing plenty each week switches his allegiance in inks from red to black by the end of the year, he's slated for the scrap heap?

That the production chieftain of a major studio will have his mantle of power trimmed unless he smacks across a few winners between now and next spring?

That the president of a w.k. and important outfit, has lost favor with the bankers who as recently as three months ago thought him the last word, and that a successor is all ready and quietly grooming himself to step in?

Is it true that Sam Katz and his well known former dancer-wife have reached the parting of the ways?

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City, William A. Johnson, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office; Hotel Roosevelt, Hollywood; William Crouch, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign.* *Entered as second class matter at the Post Office, New York, April 22, 1916, under Act of March 3, 1879.*

Warner Control Held in Balance but Brothers to Continue to Run Affairs

Em I Leffing!

It's hard to believe, mates, but the following appeared in one of the better known weekly mags:

"Do you know a million aching hearts, a million lonely girls and a million Cinderellas are dreaming of me."—*John Gilbert.*

Smith Quits Fox, Joins Trans Lux, to Keep Busy

An ambassador without portofolio situation for an individual anxious to keep busy is reported to be the inside reason for Courtland Smith's resignation as vice-president of the Fox companies to assume the presidency of the Trans Lux Daylight Screen Corporation.



Courtland Smith

Smith, then general manager of Fox Movietone News, probably opposed William Fox more bitterly than any other man involved in the Fox fracas and is credited with having been largely instrumental in bringing Harley L. Clarke into the picture. As a reward for his services, he was made a vice-president, but Truman Talley was assigned operation of Fox Movietone News, organization of which Smith had built up.

Operating from the Hotel Elysee in New York as a base, Smith carried on the post of vice-president with duties understood to have been light. His desire to continue activity is said to have been his reason for resigning from Fox in favor of the Trans Lux post.

His new company has developed a rear projection system for theatres. Further development of the project is declared to be Smith's immediate objective.

U. A. Finishes Feature in Wide Film; All Very Quiet

Hollywood—United Artists is under the wire with a picture shot in 75 millimeters. "The Bat Whispers," produced by Roland West for Art Cinema, is reported to be the film, although at U. A. stony silence greets inquiries regarding the process.

As a matter of fact, nobody will admit that the picture has been made that way, but the inside has it that the shooting was done secretly at night.

Lillian Gish Would Play Opposite Negro on Stage

Lillian Gish would be glad to play opposite Paul Robeson, colored actor, in "Othello," but Jed Harris, the producer, hasn't spoken to her about it, she said upon her return to New York from Europe. She has deserted films for the stage, she says.

Raskob Now Has 150,000 Shares and Still Buying, Report

Whether there is to be change in the control of Warners is a subject of speculation in film and banking circles. With the company apparently eased of financial worries, reports of inside manipulation continue to be heard.

John J. Raskob, one of the principal shareholders, is said to have garnered 150,000 shares and he and his associates are continuing to buy. This gives rise to report that Hayden, Stone and Goldman-Sachs may be acting for some one else in their financial activity in the company, probably for Raskob and the DuPonts.

Under the plan, it is said, Richard O. Hoyt of Hayden, Stone, or John Dillon, representing him, and Walter Sachs of Goldman, Sachs and Company are to handle financing, the three Warner brothers continuing to operate. They are said to have a three-year management contract with the company, terms of which aggregate $500,000 yearly in salary.

Musical Films Hurt

The sudden drop in earnings is partly attributed to several expensively-made musical color films, which failed to bring the expected returns due to the public's swing against entertainment of this kind. Another factor was the rapid expansion and the decline of receipts at company theatres due to seasonal causes.

Most of the films for the coming year are completed and paid for, so the company's outlook is favorable for higher earnings next year. The firm now has about 700 theatres under its control.

Rogers Renews

Hollywood—Charles Rogers, one time known as "Buddy," has signed a new contract with Paramount.

Ein reizvoller Film.

"Melodie des Herzens" zeichnet sich vor allem durch sehr gute schauspielerische Leistungen und überaus prächtige Szenerien aus. Der Glanzpunkt des Films liegt tatsächlich in seinen szenischen Wirkungen, und die vielfach besungene "Schöne blaue Donau" bietet sich dem Beschauer in all ihrer Herrlichkeit und Pracht dar. Lebenswahre Schilderungen über das Tun und Treiben des ungarischen Bauers werden gegeben, und die damit verbundene leidenschaftliche Musik — mag sie auch etwas ungewohnt für das amerikanische Ohr klingen — ist authentisch und originell. Besonders gut ist auch die "Puszta" veranschaulicht, und den Hauptdarsteller Willi Fritsch kann man getrost mit John Gilbert vergleichen.

Was He Mad!

"Bill" Fox, exasperated because he couldn't get his ball in the eighth hole of his new tabloid golf course back of the Roxy, is said to have investigated and found it occupied by a Singer midget who was resting after a weary trek to booking agents.

Chatterton, Para. Female Ace, Signs New Contract

Confounding all other producers and keeping in the ranks its foremost woman star, Paramount this week signed Ruth Chatterton to a new long-term contract.

The Chatterton rise is regarded by film observers as one of the most phenomenal in the history of the business. With a long stage career behind her, Miss Chatterton entered pictures several seasons ago as the lead opposite Emil Jannings in "Sins of the Father." With talkers, stage training asserted its value and the player, picture by picture, demonstrated via theatre grosses that she was rapidly reaching the peak in box-office cards.



Ruth Chatterton

Today, Paramount places her at the head of its list of female attractions.

Schnitzer Sells Idea Of Loaning Fairbanks

Hollywood—After considerable bickering Douglas Fairbanks, Jr., has been loaned by First National to RKO for one of the leads in "Beau Ideal" which Herbert Brenon will direct.

West Coast officials of both studios were unable to reach a financial arrangement on the deal and had given it up when Joseph Schnitzer, president of RKO Radio Pictures got hold of Jack Warner while the latter was in New York, and closed the deal.

Ralph Forbes will have the romantic lead in the talker and Leni Stengel, the feminine lead.

Iowa Exhibitors Put Up Dough for New Body

Des Moines—Allied Theatres of Iowa now has $3,300 in the treasury with a membership of 53, reports Clifford Niles, member of the board of directors and one of the important figures in the exhibitors' organization. Niles, who is one of the political leaders of the state, feels that the new organization has leadership that will mean real action from this group in Tom Arthur, president, and L. P. Martin, secretary and treasurer.

Cruze Pictures For Sono Art to Go to Tiffany?

Hollywood—Release of the James Cruze productions now handled by Sono Art-World Wide, through Tiffany being proposed as an aftermath of the deal which will give Tiffany distribution of the 1930-31 Cruze product. The matter is understood to have been broached to Tiffany in New York, but it is doubtful if the latter will go for the proposal.

The Cruze pictures have been booked into a number of situations and it is felt that a mixup would ensue if the proposed distribution arrangement on the current Cruze output were put through. Sono Art is said to release the Cruze pictures on a percentage arrangement.

New Zealand Exhibitors May Effect Tax Switch

Cutting off product as a result of the refusal of American distributors to individually sell New Zealand exhibitors is looked upon in some New York quarters as the "straw that will break the camel's back" and bring about reduction of the exorbitant tax imposts levied by that government against American pictures.

One New Zealand law, recently passed, exacts a 25 per cent tax on gross receipts, allowing deductions for import duties and operating expenses. A second levies a 12½ per cent income tax on the gross. American distributors figure that, with reductions, the statutes will seperate them from 25 per cent of their gross income in that country. The consensus of opinion is that operations are impossible under that set-up.

Therefore, no new contracts will be signed. When the demand for new product is not met by the supply, the forecast is that New Zealand exhibitors will bring pressure to bear and insist that the present laws be remedied or removed.

The move is anti-American and is another indication of the antipathies which exist against the American film industry in many nations of the world.

French Talkers Started In Studios Near Paris

Paris—Rebuilt and equipped with RCA Photophone recording facilities, the Pathe Cinema Studios at Joinille-le-Pont have begun production of French talkers. There are six separate studios of varying sizes, the largest of which is about 80 feet long by 50 feet wide.

Mussolini Fines Exhibitor $65,000 for Ducking Tax

Rome—When Mussolini says theatre owners must pay their entertainment taxes regularly, he apparently means "no fooling," as evidenced by a fine of $65,000 levied against a Genoa exhibitor for evading payments.

Faces Quiz



J. E. Otterson, president of Electrical Research Products, who is to be questioned by producer licensees as to their status on recording and liability, due to the Ries patent decision.

Otterson Faces Quiz as Producers Seek Showdown

(*Continued from page* 17.)

M. A. Schlesinger, head of General, has intimated that he will file suits for injunction, accounting and triple damages in event he is victorious in the case, the first round of which he already has won. Exhibitors would face similar suits, he has indicated.

Under terms of its contracts with exhibitors, "Erpi" agrees to protect them against suits up to the amount the theatre owner pays for his reproducing equipment. In the case of distributors, the contract is construed to similarly protect them.

Motion Picture News learns that producers will insist upon clarification of the situation. In view of the price the industry has paid in its change from silent to sound pictures, the attitude, confidentially held in inner council chambers is that W. E. licensees must have the lowdown for their financial safety.

"It cost this business $400,000,000 to $500,000,000 to make the changeover," one familiar with the inside move declared Thursday. "The figures themselves explain why Western Electric licensed companies want to know exactly where they get off."

Paramount Secretly Busy Developing Color Process

Paramount officials are doing no talking, but it is understood the company has developed a color process for its exclusive use. Experiments are reported to have been under way for some time with advertising reels selected as the testing ground before the color is applied to regulation entertainment product.

Wynn Gets "Simple Simon"

Ed Wynn, who has been appearing in pictures for Paramount, has acquired road and talking picture rights to "Simple Simon."

Vivian Thrilled By Kid Brother's K. O. of Rex Lease

Chicago—"Hal said he would get him. I'm so happy I could cry."

Thus spoke Vivian Duncan when apprised of the retributive success of a vengeful brother in smacking Rex Lease, smacker of Vivian, when the two gents met in a Hollywood restaurant recently. Vivian and Rosetta, appearing at the Chicago theatre here, showed unrestrained elation at the news that the Duncan optic had been avenged.

"Oh, honey, I'm so glad," called Vivian to Rosetta.

"Sweetheart, it's the best news we've had in ages," responded Rosetta.

"That guy wouldn't dare smack a fellow," said Vivian. "Why, he didn't even dare smack little Hal."

Hal Duncan is only five feet, four. Lease is a grown-up movie cowboy.

"Dear, dear Hal," pronounced Rosetta.

"I'm so happy I could cry," Vivian said again. "Let's see the story in the paper. Isn't it wonderful. 'Friend had to pick up the fallen actor—planted a blow right on Lease's eye.'

"You know, the attack was lots worse than the papers reported it," Vivian chirped. "I drove Johnny Farrow and his friend Lease, whom I had never seen before, home from a dinner at Charles Farrell's. It was early in the evening and there wasn't any party at all.

"Letting the two out at Farrow's home, Lease stole the keys. I protested, but he said I would have to come in and talk if I wanted them back.

"What could I do? When we were inside the house Farrow disappeared. Lease shouted: 'Why wouldn't you talk to me when I called your home?' I'd never heard of him before. I was scared—started to run.

"He threw me to the floor, blacked my eye, refractured my broken knee cap, kicked me and tried to attack me. I was almost unconscious before I left.

"Four other movie stars have been beaten by Lease in the past few months, including Viola Dana," said Vivian. "But it's all right now. Gee, I'm happy. Mary," she called to her maid, "bring me another cup of coffee and run out and buy ten of those papers. If a fellow gets fresh with me again, I'll read that story to him."

"Dear, dear Hal," amen-ed Rosetta.

Kutinsky May Again Turn Exhibitor; Out of Fox

Morris Kutinsky, one of the operating executives of Fox Theatres (Eastern) until a few days ago, is considering a reentry into exhibition in the Greater New York zone. He has already looked over several sites with an idea of building.

Before joining Fox, Kutinsky operated the New Jersey Theatrical Enterprises, a chain of 12 houses in and around Jersey City. These were bought by Fox and constituted one of the keystones of Fox Metropolitan.

Economy is reported the reason why Kutinsky is out.

Conspiracy Consent Decree Hailed As Victory for Unaffiliated Exhibitors

He Was Fired

Al Jolson tells the story of the producer who asked for opinions on a picture after a coast preview.

"Stupendous," said one assistant.

"Colossal," exclaimed a second.

"What do you think of it?" inquired the producer of the author.

A reckless look on the man's face. "I only think it's great," he replied defiantly.

Paramount Makes Specials in West In Studio Shift

Paramount's new studio shift, which transfers Ernst Lubitsch to the New York studio as supervising director and Hector Turnbull as associate producer in charge of the Clara Bow, Ruth Chatterton and Claudette Colbert films to the East, will give the Coast studio more leeway in the making of specials. Society dramas and others of similar type will be made at the New York plant, under the plan.



Jesse Lasky

The eastern plant now is operating at practical capacity, so there will not be any material increase in production there, the new arrangement being made to permit concentration on particular types of pictures. Jesse L. Lasky arrived in New York from the Coast Thursday and during his stay will launch the new plan at the eastern plant, where James R. Cowan continues as chief executive.

British Studio To Paramount in Multi-Lingual Plan

London—Paying $1,500,000 over a ten-year period, Paramount acquires the British & Dominion Films studio at Elstree as part of its plan to produce multi-lingual versions in Europe. Negotiations for lease of the plant are understood to have been launched last spring when Jesse Lasky visited London. Its consummation marks the company's entrance into production abroad.

Early estimates place at $16,000,000 total budget in the ten-year production program.

Lou Bards Sees in It the "Magna Charta" of the Film Business

Los Angeles—"I believe it will be the Magna Charta of the film business and a powerful weapon," was the comment of Lou Bards, president of the M. P. T. O. A. of southern California, on the consent decree handed down by Federal Judge Cosgrove last week in the conspiracy trial.

The suit brought by the government against Fox West Coast Theatres, Inc., and ten distributors is a decided victory for the unaffiliated exhibitor, in the opinion of Bards. The decision acts as a permanent injunction against the defendants and for a violation of the decree they can be brought into custody on short notice for contempt of court.

While the exhibitors' association had nothing to do with the settlement, other than appearing as witnesses, the decision is of great importance to all unaffiliated exhibitors because it does away with any monopoly in the obtaining of films by large theatre circuits and in cases where selective contracts are made with the distributors caution will have to be exercised to prevent violation of the decree, Bards feels.

Bards also stated that if the case had gone to trial and the defendants had lost the decision it would have resulted only in an appeal to the Supreme Court and many more months would have gone by before the case was decided. If the plaintiffs had been victorious a fine against the defendants would have been the result and the practices of the defendants would undoubtedly have continued, he asserted. As it stands now no large circuit can book up the better pictures and keep the independent exhibitor from getting them until they have played in all of the circuits' smaller houses, he feels. The decree now gives the independent the right to book second and third runs at the same time the circuit does, he says.

This decision will have a great moral effect upon the film business in the belief of Bards and he thinks that unaffiliated exhibitors now have an equal chance.

Un déluge de mots!

Trop de mots et un jeu insuffisant rendent le premier film parlant français de Monsieur Adolphe Menjou, "L'énigmatique Monsieur Parkes," assez insipide. La trame, un mélodrame dont un bandit constitue le thème, aurait pu être rendue émouvante si l'on s'était occupé de la direction autant que du dialogue.

Menjou ne nous en ravit cependant pas moins, et Claudette Colbert lui apporte un appui très bon, mais sans passion. Les autres personnages sont bons, mais ne semblent pas bien adaptés à l'action. La mise en scène est attrayante et les voix excellentes.

Si les Français ne sont pas influencés par le manque de force de cette histoire, ils aimeront ce film parlant.

Maybe There's a Reason

Hollywood—Is it just a trick of fate, or has someone consciously seen to it that practically all of the sandwiches and salads served at the M-G-M studio lunch counter bearing the names of actors contain either cheese or ham?

The newest concoction menued is "baked ham roll a la Tibbett."

Allied to Set Big Push at Wis. Unit Sessions Tuesday

Milwaukee—Allied States Association set forces in motion for the "big push" into territories where it has no representation at the annual meeting of the Wisconsin exhibitor unit to be held at Big Cedar Lake near here Sept. 9 and 10.



Abram F. Myers

The gathering, the first convention in months attended by the Allied leaders, is to thresh out the issue of protection and analyze the proposed standard form of agreement drafted by the 5-5-5 conferences.

Abram F. Myers, president of Allied, will be on hand for the sessions, and is to tell the gathering that practical accord has been reached on all major issues of the contract, and that only the arbitration rules remain to be threshed out. There are a few other details of wording to be settled between Myers and Gabriel L. Hess of the Hays office. After that, the agreement goes to the 5-5-5 members and then to the various exhibitor units.



Gabriel L. Hess

Allied is fortified for its extension plans by virtue of the cash settlement made with Tiffany in lieu of production of a picture for Allied by that company, in addition to the fact that dues are being paid regularly.

"Hell's Angels" Gets Big Boston Premiere

Boston—This staid city gave "Hell's Angels" an enthusiastic reception, 2,000 persons being turned away at the premiere at $2 top. The advance sales indicate that it will have a long run.

Distributors Reselling Small Houses Under Franchise Agreement On Product

Meow, Meow

Mrs. Van De Smythe—We had a lovely time last night. We had a box at the theatre.

Mrs. Jones—Yes? Chocolates, weren't they? We saw you away back in the top gallery eating something!

$5,000,000 for Gaumont Budget, Tiffany Tied In

London—Sixty sound fixtures are announced for 1930-31 by Gaumont British Pictures Corp., on a $5,000,000 production budget for the new group.

A portion of the new group, it is understood, will be made here in conjunction with Tiffany, which will use the product made under this joint plan as quota material, later taking it to the States for distribution there.

Earlier reports in the trade here had Gaumont concentrating on theatre expansion, with all production left to its subsidiary, Gainsborough. This, however, was denied when new plans were announced by Gaumont.

Gaumont Plans Boom Production in Britain

London—Added impetus was given to production in Great Britain when announcement was made by Gaumont that 60 talkers will be produced by that company next season. The new figure brings to 100 the total to emanate from London studios in 1930-31.

New York City and U. S. Navy Work for Columbia

Columbia received columns of publicity in New York papers when it called upon the city's employment bureau to furnish 200 extras for scenes shot at city hall for "Dirigible," which stars Jack Holt and Ralph Graves under direction of Frank Capra. The scenes were portrayal of a reception to a famous flyer, and a big crowd was on hand for the ceremonies, which were handled with the police and U. S. Navy cooperating. Incidentally, Columbia has nearly the whole navy co-operating on the picture, with the airship Los Angeles playing a featured role.

Loew Dividend Declared

Loew's directorate has declared regular quarterly dividend of 75 cents a share on outstanding common, payable to stockholders on Sept 30, to holders on record Sept. 13.

Five-Year Outlets Provided In Turning Theatres Back To Operators

Resale of small theatres to independents, coupled with a five-year franchise arrangement, is a new wrinkle being employed by distributor-exhibitor companies. The idea is to turn over houses where chain operation is impractical, or in cases where the company has overreached itself on its expansion policy, at the same time sewing up long-term deals for its product.

For some time, there has been a tendency of circuits to sell smaller houses to independents. Conditions peculiar to others prevented the chain from operating at a profit, although individual operation could be profitable.

These situations have caused plenty of headaches to the distributor circuits, and they are glad of the double-barreled chance to unload these houses, at the same time providing outlets for their product.

Cantors in Cleveland for Consultation at Clinic

Cleveland—Eddie Cantor and his wife have been here for the week consulting with Dr. George Crile of the Cleveland clinic on account of Mrs. Cantor's health. This probably is the reason for sudden cancellation of Cantor's vaudeville contract, which was scheduled to begin Saturday.

Película para un buen programa

"Alma de Gaucho" es un película hablada en español llena de interesantes y de encantadores momentos. Representa la historia de un gaucho enamorado de una joven rica y coqueta. Cuando éste se da cuenta de que ella no ha estado sino jugando con él y con su amor, en un momento de desesperación el gaucho rapta a la desdeñosa joven y la lleva a una cabaña desierta donde la echa en cara su comportamiento y la hace pasar las humillaciones que ella le hizo pasar a él.

Toda la trama se desarrolla sin preámbulos y desde el principio hasta el fin la película está llena de vida y color. El director de la película, el Sr. Henry Otto, no habla español, de manera que puso empeño en que la pantomima explicara todo el argumento y no fuera preciso hablar el idioma para entender perfectamente toda la trama. La representación es muy buena y resulta un drama lleno de emociones y de pasión, a lo cual hay que añadir la bonita música que lo acompaña. Sin discutir lo correcto del español que se habla en la película, podemos decir oue ésta ha de ser un programa muy bueno que atraerá al público de habla española.

Socko!

The manufacturer of these new Austin midget cars is considering a special size for Hollywood consumption. The present size is much too small; actors are unable to get their heads inside.

Class Pictures, RKO Deal, 'Break' For Universal

Universal is regarded as having turned the corner as a result of its new production policy, with observers predicting profitable operation next season, in contrast to the six months' fiscal period ended May 3, when net loss of $575,848.23 was reported. Supporting this view is the contract recently closed with Radio-Keith-Orpheum, under terms of which the entire output is to play the RKO circuit, plus the scheduled general release of "All Quiet on the Western Front."

Under its new policy, Universal is to make 20 pictures during the 1930-31 season. These are designed for Class A houses, where previously the company has made product principally for the smaller houses. A new sales policy has been instituted, with Phil Reisman in charge as general sales manager.

The net loss reported to May 3, is after giving effect to write-off of loss on the cancellation of a theatre leasehold in the amount of $220,868.59, and giving effect to profit on sale of capital assets of $616,372.38. For the same fiscal period of 1929, the company showed a profit of $46,171.05. Total current and working assets as of May 3, 1930, were $11.335,692.72 and current liabilities $4,511,-764.33. Earned surplus was $3,156,809.70; total surplus was $4,510,809.70, which includes $1,354,000 surplus arising through revaluation of land.

Canadian Studio Project Launching Is Planned

Ground breaking ceremonies for the Canadian-American Talking Picture Studios, Ltd., Montreal, are scheduled to be held Saturday and Sunday, in a two-day celebration planned by Ray Jackson, managing director of the company. He is to lead a party of guests Friday night, making the trip in special cars. Luncheons, sightseeing tours, visit to the race track and ceremonies on the proposed studio grounds are on the program, according to Jackson. He says the new company will produce on its own, as well as make its studios available to American producers. A number of screen and stage players will make the trip, Jackson says.

Miniature Golf B. O. Threat Stymied by Tough Rivalry, NEWS Survey Reveals

Showmen Not Worried Over Fad; Believe It Will Fade Out During Winter

Miniature golf is on the wane so far as serious competition with picture theatres is concerned.

While exhibitors in a few cities are concerned over the abbreviated courses, most sections believe the pastime but a passing fad, which will do a fadeout with the coming of cool weather.

Instances of exhibitor operation of Tom Thumb courses, or of tying up with the courses in co-operative advertising, have proved beneficial to the theatre. There are but few instances where dark theatres are being converted into indoor courses.

Tom Thumb golf is going through and approaching a period of cutthroat competition, which is weeding out the little fellow and raising overhead to the danger point in much the same manner that the overbuilding craze affected picture exhibition.

There will be attempts in some sections to continue operation of miniature courses during the winter, but, generally speaking, exhibitors are unworried, and feel that the danger from this source of opposition is practically past until next spring, at least.

These are the conclusions emphasized in a national survey of miniature golf and its effect upon picture theatre business, just completed by MOTION PICTURE NEWS. The survey covered towns, large and small, in every section of the United States and Canada.

New York Not Hard Hit By Links, Showmen Say

Miniature golf, which hit the New York territory with a bang this summer, is not seriously affecting box offices, chain and independent theatre operators report. It is the old story of product: Given good pictures, the theatres do business, otherwise the customers drift to other attractions. Cooler weather is helping theatre business immensely, and hurting the links in proportion.

The courses are going through an evolution with the more elaborate ones doing the business, and the little fellows facing extinction. However, the bigger and better building orgy is paring down the net and price cutting is adding to the discomfiture, despite which the number is increasing at a rapid rate. There are an estimated 1,500 miniature courses in Greater New York.

Salt Lake City Zone Not Hit by Golf Bug

Salt Lake City—There are several miniature golf courses here, but they are not very well patronized, so theatre owners are not worried over this form of competition. The advent of the new season, too, is holding up grosses. Four indoor courses now are being built here. Salt Lake City is just preparing to license indoor courses. With the exception of one town in Idaho, Tom Thumbs are not cutting much figure in this region.

Chicago Calm

Chicago—Miniature golf no longer excites local exhibitors, who expect the passing of the fad. The dark courses and the number of them running in the red show that the first excitement was a bit premature. In fact, theatre owners here feel that the dinky links are aiding rather than hurting business, as patrons play either going to or coming from the theatre. There are around 150 courses in the city.

Theatre owners have not taken any steps to enter the miniature golf business in opposition to existing courses, feeling that the development will wane with cool weather.

Ohio Showmen Undisturbed Though Outnumbered 4 to 1

Cleveland—Theatre owners in Ohio are either very complacent by nature, or they have learned from experience not to worry over new fads of a competitive nature.

This is clearly evidenced by the fact that exhibitors of Ohio are neither upset by miniature golf courses and driving courses that today outnumber the film houses four to one, nor fearful of the possible effect of these courses on their future business.

Because no license is required in Ohio to operate a course, no accurate tally of the number of courses in operation can be made. The building departments in the larger cities have records of property leased for this purpose, but they have no record of the great number of courses which are operated on a profit-sharing plan with the owner of the property, with no lease at all.

But from data received from the chambers of commerce of the larger cities, and from information gathered from film salesmen covering the smaller towns and outlying districts, it is conservatively estimated that there are about four miniature golf and driving courses to every picture theatre in the state. Ohio has approximately 700 motion picture theatres. About 200 of them are closed this summer. And it is estimated that there are today between 2,000 and 2,500 courses in operation.

In spite of this situation, the exhibitors are not seriously alarmed. In this location of late springs and early falls outdoor golf at best can enjoy only a short season, they claim.

Miniature golf, theatre owners say, does not attract the real golfer. Its patrons are mostly those who are seeking novelty in their diversion, and are caught today by the novelty of miniature golf. Their interest is only temporary, and most of them, it is contended, will seek other type of entertainment as soon as the novelty has worn off.

Exhibitors in this territory also have sufficient confidence in the permanancy of motion pictures as an established entertainment, as against the temporary interest in miniature golf. They are confident that when big screen attractions are offered patrons will return to the picture theatres. Their confidence is based on fact, not fancy. This attitude of the public was clearly and when "Let Us Be Gay" came within $100 indisputably demonstrated in Cleveland of breaking the house record at Loew's Allen Theatre during the hottest week of the hottest summer in over thirty years.

Miniature golf courses are not as plentiful in Ohio cities as they are in cities which claim an all year-round climate. So the miniature golf menace is not of so serious a nature here as elsewhere.

35 Links in Cleveland

Cleveland, with 100 theatres, has 35 golf courses and six driving courses. Youngstown, with 20 theatres, has 11 golf and 2 driving courses. Toledo has 40 theatres and 11 golf courses. Columbus has 50 theatres as against 11 known courses. The Cincinnati Chamber of Commerce estimates that there are approximately 40 courses in and around Cincinnati. There are 11 links and two driving courses at Youngstown.

The great bulk of golf courses are scattered through the small towns of Ohio. Film salesmen report that towns of 1,000 and less population have at least one course, while some courses are set up on the country side between small towns.

Feeling that the interest in the game is just transitory and that the outdoor season in Ohio is short, theatre owners are not doing anything to combat the competition. Harry V. Smoots of Mt. Vernon, O., is the only exhibitor on record in the state who has gone into the miniature golf business. And he didn't go into it to control competition or to regulate prices or hours of operation, but to cash in on a timely proposition.

One instance of unfair competition between miniature golf and picture theatres is demonstrated in Cleveland Heights, resident suburb of Cleveland, where a golf course has been permitted to dodge the Sunday "blue law." While the two theatres in Cleveland Heights are not permitted to operate on Sunday, the course is allowed to open Sunday at midnight, and is attracting large crowds, indicating that the popular feeling in this suburb is against Sunday closing. This might eventually be used successfully by the owners of the two theatres in Cleveland Heights to force the issue on Sunday closing with profitable results to themselves. In which case the miniature golf courses will have been of benefit to them.

A restless public, a short outdoor season

Ohio Theatre Owners Not Disturbed Over New Fads Of a Competitive Nature

Novelty Wearing Off on West Coast; Price War Hurts Golf, Aids Theatres

Still Get Play in and Around Los Angeles, but Peak Has Long Been Passed

and the well known American trait of dropping a fad as suddenly as it adopt it, together with confidence in the drawing power of big pictures, is responsible for the complacent attitude of motion picture theatre owners toward miniature golf and outdoor driving courses in Ohio.

Better Pictures Helping Coast to Solve Problem

Los Angeles—Miniature golf, which at first caused theatres a great deal of competition, has been on the wane for the past few weeks and is gradually becoming a stabilized business. When the rage for swinging a putter first hit Los Angeles, the putt-putt courses were jammed with eager golf fans. However, the novelty has now worn off and people are playing, but less often than before.

In the city of Los Angeles there are approximately 300 courses and in the surrounding territory there are about 200 more. Reports made earlier in the season stated that there were anywhere from 1,000 to 1,600 of the puny courses dotting formerly vacant lots. However, this was not the case. Besides the miniature golf courses, the driving course has also taken a spurt upward as regards business, and about 50 such courses are to be found in the city and a few in the surrounding territory.

The first courses to make their appearance cost from $1,500 to $5,000. Courses now under construction are costing from $10,000 to $150,000. The smaller courses which reaped such a rich harvest at the beginning of the craze are now practically deserted and hardly make expenses. The public is shopping around and looking for the courses which offer more tricky shots and have all kinds of side attractions besides.

The smaller courses have cut their prices and on greens which formerly charged 35 cents for 18 holes the rate is now 25 cents for the first round and 15 cents for each additional round. Tickets for $5 worth of games also can be purchased for $3. The larger outfits, however, still maintain a 50 cents or 35 cents fee with a slight reduction for additional rounds.

Showmanship Now Needed

Showmanship has also become an important factor in the operation of the puny golf game, as competition is fast becoming stronger and stronger. The opening of the better courses called for an array of powerful searchlights, a radio hookup by remote control and a dance band or stringed orchestra to supply the music. Those who make a hole in one or have a low score at the opening, have their names broadcast to the radio audience and a number dedicated to them by the orchestra. Film celebs who may be on the course are introduced over the "mike" by the master of ceremonies, who also assists in keeping the crowds moving. For instance, when some girl, who is about as handy with a golf club as with a pick axe, gets stalled on a tough hole the m.c. shoots it for her, tells her it's tough for pro's even and thus keeps the gang moving.

Many of the courses now advertise in the daily papers much in the manner of the theatres and they go for matinee crowds with offers of serving tea and cakes to the ladies. Some of the courses hire girls with plenty of looks, who, through constant practice are adept at shooting around par, to play with lonesome gentlemen who are desirous of a partner. The girls place bets on each hole and rake in a fair amount of coin during the course of a day.

Three magazines have been started, devoted exclusively to the game, and two associations have been formed with the members being owners of the courses. All the Los Angeles and Hollywood papers now have miniature golf editors who solicit advertising and write publicity blurbs concerning the putt-putt places.

On the bigger courses club houses are built and meals and soft drinks are served. Around the various holes one finds easy chairs for those who have to wait, and every manner of comfort for the patron is sought.

Numerous film celebrities are also interested in the business, among whom are Mary Pickford, William Seiter and his wife, Laura La Plante, who by the way makes a daily appearance at the course, thus offering an attraction to the film fans. Al and Mort Nathan, short subject producers, also are interested in the business and their course, which is near the restaurant district, does a heavy business after shows with the theatrical crowd.

The various courses each have a certain motif in the building, some of which are an Eskimo village, a trip around the world with every hole a different port, Japanese gardens, Spanish villages' and one course, with an estimated cost of $150,000, will be built around a huge castle, with all of the architecture in the 17th century style.

This business which in the space of a few months has grown to a $125,000,000 industry, employing from three to thirty people on each course, besides the men needed to build them, offers theatres much competition. In Los Angeles and vicinity showmen are doing many different types of exploitation to hold up box-office grosses which in many cases have suffered seriously from the golf invasion.

Theatre Course Clicks

One of the best schemes for holding trade was pulled by Charles Wuerz and Everett Sharp of San Bernardino, Cal. Wuerz is city manager of the Fox West Coast theatres and Sharp is manager of the Fox theatre. They built a small nine hole course in the forecourt of the theatre. All who purchase a ticket are entitled to play free and the course, while small, is plenty tough. Kids can play for 15 cents and see a show besides and they bring the old folks along, so it results in good business. This stunt gives the kids golf and a show for 15 cents, whereas it costs that much for them to play golf without any show on the regular courses.

Cost of this course was about $300 for materials, but when the extra equipment, such as putters, balls, chairs, etc., was figured in, the layout came to about $500, which is still a good investment.

In Los Angeles Fox West Coast owns and operates about ten courses near their various theatres. These were used for experimental purposes and from what the company has learned so far, they are going to stay out of the business, as they figure that with cooler weather coming on the golf courses outdoors will suffer. Fox West Coast plans, however, to build courses in some of their smaller houses which are dark and with heating and cooling plants these will be able to operate all year round.

Tie-ups between theatres and golf course are not favored by most picture house managers. There are some exceptions, however. The Egyptian Theatre in Hollywood offers the first fifty patrons at matinees free tickets for a round of golf on one of Hollywood's best courses. The larger newspapers which are sponsoring tournaments on the courses offer weekly prizes which often include tickets to neighborhood houses. Generally though golf and theatres do not mix so well.

One thing that has apparently done the theatres more good than anything else is the better class of pictures which have been introduced in the past few weeks. Greater Talkie Season may be largely responsible, but business has improved greatly all over the city and golf has suffered.

H. B. Franklin of Fox West Coast Theatres says that golf is not a serious threat

Oklahomans Play Before, After Show

Oklahoma City—Theatres here are getting a break because playing of miniature golf usually is done before or after theatre hours. There now are 64 courses here and between 350 and 400 in neighboring cities and towns.

Publix owns one course and is printing programs for others, backed up with a theatre advertisement. Recently, in one week Publix had 54 tie-ups. At the Ritz, Publix-owned, a free round goes with each theatre admission and tickets are awarded as prizes. Warners is ignoring the courses locally. Throughout the territory, theatres are co-operating, feeling to do so is to make the best of the situation.

Pittsburgh Thinks Pee Wees Are Aid; On Wane in Southwest; Michigan Hurt

Regular Golf Gets the Play In Mill City

Minneapolis—Unless it is made an inside affair, demitasse golf will have a short season in this teritory, it is believed. This city is a great golfing center and the town literally went nuts on golf during the recent national open. The city is dotted with regular golf courses, which get the big play. There are about 30 miniatures and 14 driving courses.

In some sections of the Northwest, the craze is nicking about 25 per cent off grosses, but the average effect is small and the fad has been on the wane over the last month, due to cooler weather.

to the theatre and, while it was for a time, the novelty has worn off and now that the business is more stabilized it will take its place as just another form of amusement. He states, however, that it is a game which offers clean, wholesome exercise and full of interest.

Some Pittsburgh Zone Showmen Say Golf Aids

Pittsburgh—Theatre owners in western Pennsylvania and West Virginia are paying scant attention to the competition afforded by miniature golf courses. The consensus of opinion seems to be that such courses have not cut into the theatre business to any great extent. Exhibitors consider it a passing fad and are content to allow it to run its course unhampered. As far as can be learned, no local theatres have cooperated in any way with these courses, in the form of combination tickets, or otherwise.

There is no denying that these courses are proving good money-makers here with but few exceptions. There are many theatre owners who believe that the courses have helped them, inasmuch as they have kept people in town on many evenings. After playing at the new pastime for an hour or so, they visit one of the nearby theatres, exhibitors have discovered.

It is difficult to state the exact number of miniature courses and driving ranges in Pittsburgh, since they are still being opened almost daily. A conservative estimate follows:

City miniature courses, 40.

Territory miniature courses (not including Pittsburgh), 300.

City driving ranges, none.

Territory driving ranges, 50.

So far as is definitely announced, the only theatre which will be fitted out with an indoor course this winter is Al. Weiland's Rialto in the Knoxville section of the city. It is likely that two theatres in East Liberty will house indoor courses this winter. Both these houses, the Alhambra and the East End, have been dark for some time.

Worry Over Tom Thumbs For Texas Houses Wanes

Dallas—Abbreviated golf has put a crimp in theatre business during the spring and summer, but the racket is just about washed up, in the opinion of Col. H. A. Cole, president of the Allied Theatre Owners of Texas. Exhibitors won't have to worry about the craze much longer, he feels.

In Dallas at the peak of the season there were between 60 and 70 miniature courses operating, and other cities of the state have been infested in proportion. The small towns have from one to half a dozen, according to Cole, who estimates there are about 1,000 courses throughout Texas. However, he doubts whether one-fourth of the courses are paying their overhead.

Courses Proving Tough Competition at Detroit

Detroit—Miniature golf is proving tough competition for theatres of Detroit. There are about 28 courses and ten driving courses in the city.

So far nothing has been done to combat the courses and theatre owners are not entering the business. Nor are there any hook-ups for admission to course and theatre on a combination rate.

Midgets Sock Grosses At Houston; Passing Seen

Houston—Exhibitors here are keenly aware of the competition of the miniature golf courses, but are doing very little to combat it. Opinions concerning the seriousness of the opposition, or its duration, vary.

E. E. Collins, city manager of Publix, and his house managers have placed their advertisements on many of the course score cards, and in some instances have placed placards bearing the theatre ads at importants hazards on the course. To date this is the sole method of combating the opposition here.

W. V. Taylor, manager of Loew's State, is of the opinion that the fad will "die over night," although he admits that at present it is "murdering the show business." He believes that the winter season will close most of the courses.

Another view is taken by Eddie Bremer, RKO-Majestic manager. "It is just modern progress, so what are you going to do about it?" he asked. "If it were not the little golf courses, it would be some other new thing. The best way to meet it is to keep showing good shows at your own theatre."

Pictures Basic Entertainment

"Motion pictures are the basic entertainment of this section of the country, and always will be so. Just now the golf fad is hurting business, but as the newness wears off people will turn back to pictures for their amusements," is the opinion of Will Horwitz of the Texan, Iris and Ritz. "A patron who at first figured 35 cents on the course was cheaper than 60 cents for a movie is now realizing that 35 cents on the course several times a week does not compare well with 60 cents once a week at the show. Already the competition is less than it was a month ago."

City Fathers at Des Moines Debating Advisability of License Fees

The city permit clerk lists 45 miniature courses in Houston, and states there are several operating which have not yet taken out permits. Sports' writers for the daily papers say there are 80 operating in Houston, and probably 100 in Houston and a radius of 50 miles.

There are six driving courses in Houston, with three of them lighted to the ninth hole for night playing. The competition of the driving course to the theatres is negligible, theatre men say.

Night baseball, started in Houston a month ago, ate into theatre profits the first week, but is very little felt at this time. Night football, sure to be started in the fall, will afford some competition, but not to a serious extent, theatre men feel.

Iowa Exhibitors Ponder Course; Few Plan Links

Des Moines—Miniature golf links are increasing at a rate which makes it impossible to state accurately how many are in Des Moines on a certain date. The building commissioner's office records 18 courses, with two driving courses, but a conservative estimate shows that there are more than forty, with many courses not having reported to the commissioner. The city council is at present debating the question of taxing the golf links to make up a deficit which will result in the city treasury due to a cut of taxes.

City councils over the state have asked $25, $50 and $180 of golf links installed at various points. It is estimated that there are more than 500 over the state and that they are having a very decided effect upon business of the theatres. Exchange men figure that $3,000 goes to the golfies instead of the theatres in Des Moines each week while the theatre men contend that the hot weather alone is accounting for this cut.

At Iowa City, where they have taxed oil stations for the amount of parking space over a reasonable amount taken up by the stations and have gotten away with it so well that other cities are now watching what they are planning to do regard to the minature golf courses, a tax of $50 is about to be put in force by the city council, which has passed an ordinance to that effect.

Several theatre men are considering putting in their own courses which will cooperate with the theatre's business, but they are all opposed to any plans of the miniature golf places to join forces. Free ice cream at the Paramount, a fortune teller in the lobby who reads your hand free at the Orpheum and a matinee for children at which

Indiana Says Golf Is No Competition; K. C. and Philly Zones Pooh-Pooh It

dogs, rabbits and other domestic pets are recent prizes given by the Des Moines houses with their theatre admissions, but no golf tickets. The Family at Davenport, owned by Publix, and which has been closed for a year, is to be opened as an indoor golf course this winter, but there will not be pictures shown there. The seats will be taken out and a de luxe course installed. The Central States Theatres, which control the chain owned by A. H. Blank, are discussing plans for installing courses at their theatres, but will have no definite announcement to make for another month. A complete checkup shows many Iowa theatre men who are planning something along this line, but have been unable to decide exactly what course they will adopt.

Pigmy Competition Not Serious, Indiana Feels

Indianapolis—Disposition among the theater interests here is to ignore the miniature golf course as a competitor to the theatre. At the present time there are 21 of these little courses scattered about the city, and in the contiguous territory, or territory from which local theaters might be expected to draw patronage, there are at least twice this many—and this is a conservative figure. The exact count is not obtainable definitely.

There can be no doubt, according to theatre managers, that the miniature courses constitute competition, but there is not the seriousness about this competition that some believe. The neighborhood picture houses have been hurt perhaps more than the downtown houses. Downtown theatre managers say they have noticed no direct ill effects from these courses.

In this city there are five public or municipal courses and six private golf courses, all of 18 holes. These cause the theatre interests no worry at all now, for they have been in operation for at least three years—all of them—and if there ever was any trade drawn away from the theatres by these courses, it is not noticeable now and the theatre owners have overcome the handicap. In surrounding territory there are only three courses close enough to cause any possible competition.

Thus far none of the local managers has taken any steps to combat this competition. They continue their regular advertising programs, even with some of the miniature courses advertising on the same page. There have been no attempts to tie up courses and theatres on a single admission basis.

Competition Diminishing In "Casey" Trade Zone

Kansas City—There are approximately 80 miniature golf courses in Kansas City, according to a recent checkup. In Kansas and western Missouri, the territory served by Kansas City exchanges, about 700 of these little courses are in active operation.

Driving courses number approximately seven in Kansas City, or rather close to Kansas City, only one being within the city limits. The others are within a mile of the limits and are on the principal highways leading into town. Most of the larger towns in the territory have driving courses, but the exact number has not been determined.

Early in the summer the novelty had its effect on the box offices in Kansas City, according to several managers. At present business is not what would be called good, but Tom Thumb golf is not being blamed. A recent survey of miniature golf courses within the city showed that patronage was not as heavy as it was in June and July. Courses that formerly had capacity crowds at 2 A.M. now are almost deserted by 11 o'clock, with the exception of Saturday nights, when fair crowds can be seen playing at midnight.

In the territory miniature golf continues to draw patrons from the box-office, but the competition is getting to be less serious. Crop conditions in Kansas and Missouri are blamed more for poor theatre business than miniature golf, according to one Kansas City exchange manager. Salesmen report that small town exhibitors are less worried about Tom Thumb golf now than they were two months ago.

Theatres Shun Tie-Ups

According to several salesmen interviewed by the Motion Picture News, no theatre in the Kansas City territory has tied-up with the course owners on a co-operative basis. Salesmen know of no theatre which has opened a course of its own as a means of combating the situation.

Several courses in Kansas City are offering archery as a side-line. Bows and arrows are furnished and the diversion is getting a fair response. An archery court has been established in town where bow and arrow shooting is offered exclusively.

Courses Pooh-Poohed by Philadelphia Exhibitors

Philadelphia — Although there are approximately 400 midget golf courses in the Philadelphia zone, with the number ever increasing, though not as rapidly as a month ago when the fever was at its heighth, local picture men are not disposed to regard them as serious competition.

Business this year has been admittedly poor, but other causes, principally the abnormal heat and the general depression, have been blamed rather than the baby golf courses. Most theatre owners in this vicinity apparently agree that to regard the new game as a serious competitor would be to subscribe again to that alarmist frenzy which frequently sweeps over the industry. At the present time, there are no tie-ups with any of the golf courses on the part of theatre owners, and none appears to be contemplated.

First runs have felt the general depression more than the neighborhoods, a fact which bears significantly on whatever influence Tom Thumb golf has on picture business, as there is only one such course in the downtown district and that located, ironically enough, on the site at 17th and Market Sts., originally intended by William Fox as the location for a 5,000 seat theatre. The only notice taken of this course is the rumor that the Warner-Stanley interests had taken an advertisement for this course to be run in the Mastbaum program and then thought better of it and cancelled the order.

Suburban Business Up

The neighborhoods this year have gained the business of many of the patrons of the downtown houses who have expressed the very human desire to save car fare and the extra admission asked at the downtown houses. In fact, the neighborhoods, as a class, have been better off this summer than last and with the exception of a very few of the suburban theatres in sparsely settled districts, have very little to complain of from the midget golfers.

Meanwhile, the midget courses seem to be storing up plenty of grief for themselves. They are following the same practice which has caused trouble so often in the movie field, of concentrating their course in one neighborhood. There are intersections in some part of the zone where there is a course in each corner. In one suburban section, Upper Darby, 25 courses within the radius of a few city blocks have offered so much competition for each other that a price war has resulted. In the meantime, the two large neighborhood theatres in the district have been getting by with no worse than average summer business.

Courses Face Taxation

Councilman Bernard Samuel, of the city council finance committee, has already turned a speculative eye on the courses and is preparing to introduce a taxation bill against them, which also includes a curfew clause. The excessive heat has hurt the matinee business of the courses and they have been taking advantage of the coolness of the evening by remaining open long after midnight. They seem to do their peak of business from 11 to 1 o'clock at night—another factor taking them out of the picture as movie competition. This lateness of operation has resulted in many complaints and in quite a few lawsuits.

In addition to the taxation threat, the midget courses have been in the "middle" so far as the campaign against the Sunday "blue" Laws of Pennsylvania are concerned. So far the courses have been getting by on Sundays by paying a fine of $4 and costs of

Theatre Tie-Ups

Exhibitor reaction to midget golf varies in each section of the country.

Some have definitely tied in with golf operators, meeting the competition by giving the public a two-way buy: one gate for golf and theatre.

Elsewhere, showmen have arranged for the hole-in-oners to be passed into the theatre. Then there is the group that has installed golf in theatre lobbies and the group, notably Fox West Coast theatres, which has launched golf on its own to compete with the pee-wee operators.

Other exhibitors are playing it alone, taking no cognizance of the competition, in the belief the craze is seasonal.

N. W. Sees Nosedive for Sand Lot Pool With Fall Weather Lurking in Offing

$2.50. The various pro and semi-pro baseball teams in the vicinity, who have been forbidden to play on the same principal, have been protesting against this discrimination and Director of Public Safety Schofield has been turning the attention of his department to the courses with the threat of closing them on Sunday if complaints become excessive against them. Offsetting this publicity, the courses have engineered one newspaper tie-up. The Tom Thumb system, including 20 of the courses in the city limits, have tied up with the Philadelphia *Record* for a tournament, the winner to be sent to the National Tom Thumb tournament sometime in September at Chattanooga, Tenn.

By no stretch of the imagination can the "driving courses" of the "you sock 'em, we chase 'em" variety be regarded as movie competition. These courses, by their very nature, are restricted to the outskirts of the city, or along the boulevards, and can be classed as appealing only to the motorist who wishes to break the monotony of his trip by spreading wornout golf balls over the pasture.

Dinky Links' End Seen In Northwest Rainy Season

Seattle—Although Tom Thumb golf has not been as strong a factor in competition with picture houses in this territory as it has in other sections, exhibitors of the Pacific Northwest metropolis naturally have felt the results of the outdoor pastime in actual loss of dollars and cents at the theatre box-offices.

A check-up early in August revealed approximately 40 miniature golf courses in outdoor locations of Seattle, ranging from corners in the heart of the downtown business section to far outlying suburban and residential locations. At the present time there are about six more miniature courses under construction. A majority of the courses are very elaborate ventures, representing an investment of from $2,000 to $5,000 in construction, exclusive of property leases or rentals.

In addition, there are at the present time three indoor miniature courses—two in the downtown business district and one in the university section.

The most popular and elaborate course in the city is located within three blocks of four of Seattle's leading first run theatres. Two weeks ago it was reported that the daily patronage of the course has never fallen below 675 players, at 25 cents per round of 18 holes. Week-end days brought out as many as 1,200 players.

Courses Closing

Driving courses are a slightly different story. First in the field, they have not increased nor prospered as have the miniature courses. At this date there are five driving courses in Seattle, all located about 10 or 15 minutes' drive from the center of the downtown area. Two courses have already closed because of lack of patronage, despite the fact that one of these was run by one of the city's best known golf enthusiasts and authorities.

Objection was raised recently by residents of homes and apartments adjoining the various courses to the late hours kept by the golfers. The bright lights of the courses and the noise of the players were objectionable in the minds of many persons, and the City Council is at present considering an ordinance to set a closing hour for the courses.

Home Sets Offered

Department stores during recent weeks have been advertising and displaying equipment for the establishment of small courses in the yards of private homes. The sets offered range in price from $5 upward and have found ready sale, according to store authorities. The equipment replaces former purchases of croquet sets, it was said.

Local theatres, for the most part, have been prone to overlook this form of competition as a passing fad. Nothing at all in the way of active combat has been done by any exhibitor here. For several weeks the Paramount allowed its patrons to play Tom Thumb golf on a small course installed in the large lounge on the balcony of the house. The stunt was abandoned a short time ago because of lack of interest, in spite of announcements on the screen and in newspaper ads.

Likewise, there has been no case of tie-ups between local theatres and miniature courses. Pacific Northwest officials of the Fox West Coast Theatres, Inc. organization last week reported that no effort will be made here to establish courses in conjunction with their theatres, as contemplated in California, or to work in conjunction with any course. The theatres did object somewhat to the tournament staged among patrons of the miniature courses by one of the local newspapers a few weeks ago, but the contest weakened of its own accord and is now a thing of the past.

Rain to Dampen Ardor

What the future holds for local miniature courses is a matter of conjecture. From October until April or May the rainfall in this territory is a matter of serious consideration, and it is the general belief of local exhibitors that the miniature golf bug will meet death by drowning when the rainy season arrives. Because they feel that a man or woman would prefer a comfortable, dry seat in a warm and pleasant theatre to a round of wet, sloppy golf on a muddy miniature course, they are looking at the present competition in a light vein.

Also, it must be remembered, they point out, that 25 cents still buys a lot more entertainment in a theatre than on a miniature golf course. Youngsters, especially, prefer a 10 cent theatre ticket with its two full hours of entertainment to a 25 cent round of golf that lasts only a few minutes.

Taken all in all, miniature golf in the Seattle section does not present the highly competitive aspect that it might in other territories where it can be a popular year-round pastime. For that reason, theatre owners and operators are not particularly worried over this new fad; in fact, some of them find time to play a round or two daily on courses near their theatres, and incidentally "sell" the course proprietors and attendants on the fine show that they are presenting at their theatre!

Refrigerated Golf

Omaha—When the minature golf craze seized the country, Lionel Wasson, manager of the Paramount, sensed the competition from out-door courses and installed a nine holer in the lounge. The course cost him $250 and in the few weeks it has been in operation it has been played by thousands.

No charge is made to theatre patrons. All they have to do is submit their ticket stubs to the caddy master and they are outfitted with a putter and ball. Women have found this course a convenient place to check husbands who squirm during the showing of the picture. The women see the picture and the golfer improves his putting on two tickets.

Portland Finds Miniature Golf Craze Is Spreading

Portland—Play on the midget golf courses with the continued warm evenings seems to be on the increase, and with the coming week the resumption of night baseball by both the amateur and professional teams has cut the grosses even at the first run key houses. A bar to further courses, however, is noted in the ordinance which provides that miniature golf courses will have to pay a license fee of $25 a quarter after Oct. 1. It is found that city officials have been rather delinquent in collecting the fees, but this will now be remedied, and courses also will be compelled to close at a reasonable hour. At Spokane an emergency ordinance has been passed by the council levying an annual tax of $50 for miniature courses.

Proprietors of golf courses continue to bring out new ideas, including nine-hole iron-shot courses, inside courses to be in full operation with the advent of the rainy season, annual kin tournament, special nights putting up attractive prizes, and also tieing up in some few instances with theatres on a combination ticket, at slightly reduced prices for each kind of entertainment.

Even the youngsters have got the "pee wee" golf craze, word coming from Longview that youngsters from 9 to 12, with an eye to business and apeing their elders, opening a golf course for youngsters only, selling memberships at 15 cents a month, or family memberships for 10 cents a week. The "operators" carried rocks, sand and lumber and the course was constructed at nothing flat.

Manager Floyd Maxwell, himself an ardent golfer, secured the services of Mel Smith, professional golfer, and persuaded him to become an actor, demonstrating his more delicate shots on the Fox Broadway

Rhode Island Over the Hill; Grosses Up; Showmen Unworried About Golfies

Central Pennsylvania Less Affected Than Was First Supposed by Exhibitors

stage in connection with the "Country Club" idea, and had as his guests the entire membership of the Columbia Golf Club.

From latest figures obtainable, which are increasing almost daily, there are now some 50 miniature golf courses in Portland, 18 of the largest and finest in the country of the full-size variety; several of the straight drive courses, and it is evident that the multitudes have shifted to the Tom Thumb greens. It looks now as if the early fall rains are the only thing that will bring them back.

Grosses Up, So Showmen At Providence Unworried

Providence—Seventy-five miniature golf courses within the confines of greater Providence are making inroads into the grosses of exhibitors here. The wiseacres, however, feel that the first flurry of snow and chilly days will send the clubs to the showers and bring patrons back to the theatres.

Harry Storin, general manager for RKO in Rhode Island, sees no menace whatsoever in the new craze, ranking it as a serious contender with such things as church carnivals, transient boxing bouts, the old swimming hole and spelling bees.

He does feel, however, that the little golf courses will be moved indoors when Jack Frost makes his entrance and that this will be the birth of downtown "country clubs" where the workingman will vie with his more affluent neighbor for high scores and low. Storin, however, sees no reason why a person can't play a few rounds of golf and then trot right around the corner to view a picture.

One of the most pretentious courses in Rhode Island has been installed on the grounds of the North Main St. auditorium, where the biggest athletic contests are staged. Hundreds gather here nightly, either to putt the balls around or to see what it is all about. Less pretentious courses have sprung up in every conceivable spot, but the downtown area, exhibitors note with glee, so far is free of them.

An optimistic viewpoint is taken by the majority of exhibitors here who cite the fact that grosses for the past two weeks have been better than average, although they do admit that the general run of attractions has been unusual.

Pennsylvania Exhibitors Considering Indoor Links

Harrisburg, Pa.—Canvass of the effect of the Tom Thumb golf competition on the picture business in Central Pennsylvania discloses that, in the opinion of some showmen, pictures have suffered far less than is popularly supposed.

The territory probably has figured in the same proportion as the rest of the country in the rise of the mushroom baby golf courses. Harrisburg, the capitol city, has a dozen of them, including one built on the roof of a centrally located downtown garage, and there are scores of others in the immediate environs of the city. But whether they have cut seriously into the business of the picture houses is a disputed question.

Harrisburg has witnessed the closing of three neighborhood theatres,—the Capitol, Grand and National,—in the last few weeks—and they will probably remain closed, but the district representative of one of the large central Pennsylvania chains attributes the passing of the neighborhoods to an entirely different cause than the competition of the baby golf courses.

In the opinion of this exhibitor neighborhood picture houses are doomed, but the reason is not the Tom Thumb golf competition. It is rather that they cannot hold their own with the big downtown houses which are far better equipped to present sound productions. It is this man's opinion that the public requires talkies, but only the best that can be produced, and that as the small neighborhood houses cannot afford to equip themselves with the most expensive sound equipment the public, insisting on the best, is deserting the neighborhood theatres for the first runs.

Plan Indoor Courses

Two of the Harrisburg neighborhood theatres that have just been closed—the Grand and Capitol—both controlled by the Wilmer & Vincent circuit—are to be remodeled for use as indoor golf courses, which will be operated all the year round. The Wilmer & Vincent company is thus the pioneer, in central Pennsylvania, in putting unprofitable neighborhood picture houses to this use, and the experiment will be watched with interest.

Whether the houses will be operated in the new capacity directly by the owners or will be leased to independent outside operators has not yet been definitely decided, but it is the belief of the owners that the roofed-in golf courses will have an advantage over the outdoor courses, because the former can operate throughout the year. It is looked upon as not improbable that many other theatre owners with small houses that are not proving profitable may find a means of averting financial losses by converting them into indoor golf courses.

The outdoor Tom Thumb golf courses, while generally regarded as big money makers, have not in all cases had smooth sailing. In Harrisburg an expensive course laid out in an exclusive residential section has met with opposition in court. Home owners in the district applied for an injunction on the ground that the course was a nuisance and the complainants were sus-

Type of Indoor Golf Used by Many Theatres





Omaha—This is how the Paramount is meeting the pee wee pill- swatting craze. The course has been set up in the lower lobby.

Nebr. Showmen Annex "Dinky Links" As Added "Come On" for Their Public

tained in a preliminary ruling of the court, although it yet remains to be determined by the judiciary whether it will be permanently restrained from operation. A temporary injunction has prevented the opening of the course.

One Beneficial Effect

One effect of the Tom Thumb courses that has been beneficial rather than detrimental to the picture business, is that in many instances the golf competition has compelled traveling summer carnivals, of the type which put on shows for fire companies and fraternal organizations, to go out of business. These carnivals have for years been a thorn in the side of exhibitors.

Despite the supposed profitable operation of the Tom Thumbs there is evidence that many of them, installed at considerable financial outlays, are not doing as well financially as anticipated and there is a strong belief in many quarters that the fad will wear itself out. One evidence of this already is noted in certain parts of central Pennsylvania where golf courses are cutting prices in competion with each other.

Capitalize Pee Wee Golf, Is Exhibitor's Advice

Cooperstown, N. Y.—Showmen are the proper ones to operate miniature golf courses effectively, in the opinion of William C. Smalley, head of Smalley's Theatres, upstate New York chain. Accordingly, he is building miniature courses in all his towns, in order to control admission price and hours of operation.

His night price is 50 cents top for theatre and for golf at Cooperstown, which is a summer resort. If the course was operated by private parties, the price probably would be 25 and 35 cents, average prices in nearby towns. Not only has the Cooperstown links proved a protection to the theatre but has proved a profitable investment as well.

The golf courses Smalley is building are hard to compete with unless considerably more money than Tom Thumbs cost is invested. Operation of a course by an exhibitor provides opportunity to advertise the theatre at slight cost, Smalley says. For example: near some of the difficult holes little signs are placed reading something like this:

"If you make this hole in one you will receive free admission to Smalley's Theatre tonight where you will see and hear Norma Shearer in 'The Divorcee.'"

Omaha Not Hard Hit but Worried Over Next Year

Omaha—Due probably to the fact the miniature golf craze hit this section in midseason, its effect upon the summer's business was less severe than elsewhere. However, a certain amount of worry is being expended by exhibitors on what the future holds in store. As soon as the snows melt next spring, the tiny courses will burst out with all their alleged fury.

A general consensus of exhibitor opinion failed to reveal many who have been badly hurt by the new competition or who view the present situation with excessive gloom.

Ten weeks of practically no rain gave the small links in Omaha a break that they probably never will get again. The drouth also extended throughout the state. Under normal conditions, intermittent summer rains would have made golf an unprofitable business in this territory. One good rain here recently washed a couple of courses down in the next block.

In Omaha's city limits there are 20 miniature courses and four driving courses. Two other tiny links are under construction, one of which is indoors. Local theatres have practically shunned all connection with the golf course operators. Only the Orpheum (RKO) has tied up on a free ticket gag, giving the ducats for the highest score turned in Thursday nights on two

Omaha Theatre Owners Are Worried Over Future of Pee-Wee Golf

courses. Thursday is the house's closing night. The courses playing with the Orpheum, both under the same management, display the theatre's current attractions and the free ticket offer on a well-located sign about 2 by 3 feet.

Admissions to the golf places all over town are 25 cents in the afternoons and 35 at night, with the exception of the Orpheum's tie-ups, which recently reduced to 15 and 25 cents.

Lobby Course Successful

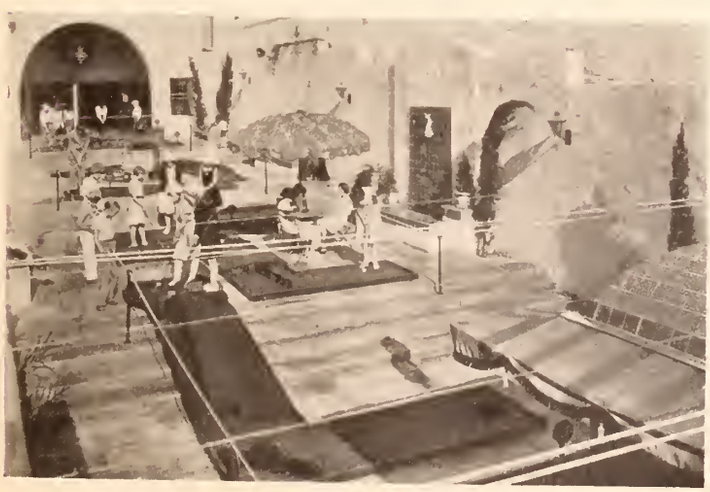
Lionel Wasson, manager of the Paramount, installed a nine hole course in the lower foyer of the theatre early in July. Outside of experiencing some difficulty in securing a satisfactory felt for the greens and fairways, the stunt had proven a decided success. About 3,000 people play the course weekly, either before or after seeing the picture.

None of the driving courses appears to be getting much play. Three have been built in connection with small links.

Charles Pincus, Paramount Publix district manager here, is making plans for a citywide miniature golf tournament with the finals to be played on the Paramount indoor course. All contestants, as well as the gallery, will be charged regular admission prices. The *World Herald* may tie in with the theatre in promoting the idea, but nothing definite has been arranged.

Reports from outstate indicate that in many instances exhibitors have been farsighted enough to grab the choice spot in town and erect the miniature course themselves. A theatre owner at Dunlap, Ia., owns a profitable course two blocks from his house. In Wayne, Neb., the exhibitor has built one across the street from his

As It's Done in the Far West





San Bernardino, Calif.—Miniature golf course in the forecourt of the Fox theatre. Patrons buy tickets and play the game without extra cost.

Old California Custom



Done in the Los Angeles fashion, Daily newspaper ad to announce premiere of new pee-wee golf course.

theatre. In Loop City, Neb., and elsewhere, theatre owners have begun to double on pictures and golf. No information is available on driving courses in the smaller towns.

A survey of adjacent towns reveals that a population of 1,250 usually supports one course. Some towns of 5,000 have two.

Combatting the Craze

Summer campaigns of various descriptions are being used to combat the golf craze. Rowman Miller, division press agent for Paramount Publix, is instituting a series of "Know Your City" contests to beat the golf bug.

"Exhibitors nowhere in this territory are alarmed at the prospects of meeting this new competition," said C. E. Williams, president of the M. P. T. O. A. of Nebraska and western Iowa. "The variable climatic conditions, rains and fine sound installations in this section do not make it a healthy place for miniature golf. We do realize, however, that it is something to guard against, but the outlook for the present season is quite favorable. Next summer it may be a different story."

Paramount Publix officials here are convinced that the golf game is a fad which will not survive another season.

No Crying at Cincy Due To Goofy Golf Epidemic

Cincinnati—Exhibitors in this territory have not found it particularly necessary to turn their faces toward the wailing wall on account of Tom Thumb, miniature, tabloid, demi-tasse or indoor golf.

Like all other parts of the country, courses in this territory have multiplied with a rapidity that would make the proverbial offspring of the lowly guinea pig seem tame in comparison.

Courses have been established in practically every suitable location available for the purpose—urban, suburban, residential and commercial. Some are homemade affairs with the telltale earmarks cleverly camouflaged by elaborate trappings. Others of standard or regulation type have been embellished with bizarre fronts, fittings and furnishings that would do justice to a metropolitan picture house. Some managers even employ barkers, a la side show.

When this racket was first introduced hereabouts it created quite a furore, and many who wielded a mean putter lingered far into the night, when and where conditions permitted, playing foursomes, threesomes, twosomes, lonesomes or what have you? However, the fad or craze is now losing considerable of its novelty, and many who at first felt the urge are passing the game up entirely.

Inroads Nominal

While many exhibitors are frank to admit that they have noted an appreciable decrease in business, especially at the outset, the situation is not nearly as bad as reported from other sections. Taken as a whole, the inroads on business have been practically negligible. No specific steps have been taken to combat this competition, with one exception. H. L. Tracy, manager of the Temple theatre, Willard, O., installed a very small course in his lobby, giving a free admission ticket to anyone making a hole in one. This proved a good draw for awhile, but interest soon waned, and the project was finally abandoned.

The number of miniature courses in Cincinnati is estimated at 90, with 17 driving courses in the city. Dayton has approximately 30 miniatures and five driving courses. There are ten miniature and two driving courses in Hamilton.

Total estimated number of courses throughout the territory is 220 miniature and 40 driving.

None of the driving courses features night games, although the miniatures cater especially to the night crowds, with exception of Saturdays, Sundays and holidays.

Sandlot Pool Not Going So Big in Wisconsin

Milwaukee—This territory has not been as badly hit by the miniature golf bug as other sections of the country, although courses continue to spring up. At present Milwaukee has ten miniature courses, with three in West Allis, two in Shorewood and one in Wauwatosa, all suburbs. Accordingly there are 16 courses in Milwaukee and its immediate vicinity and approximately 100 throughout the state.

Exhibitors here in most instances have not regarded the courses with any amount of alarm and view the sport as a fad which will pass away after a short while. Investigations show that the ordinary golfer does not care about the miniature golf game and consequently the greatest appeal is to those who don't play golf.

Milwaukee has six driving courses within its limits and about ten within the county. There are seven public golf courses in the Milwaukee territory which, statistics show, continue to draw more golfers each season. That these courses are already meeting with slow business is shown by the fact that many of them, especially in the smaller cities in Wisconsin, are offering prizes, including playing cards, cigarettes, etc., to players making certain holes on the course in the least number of strokes.

Showmen Ignore 'Em

In Milwaukee no steps have been taken by theatre operators to curb the courses and for the most part the exhibitors have ignored them. In some sections of the state, however, theatre managers and miniature golf course operators are working hand in hand.

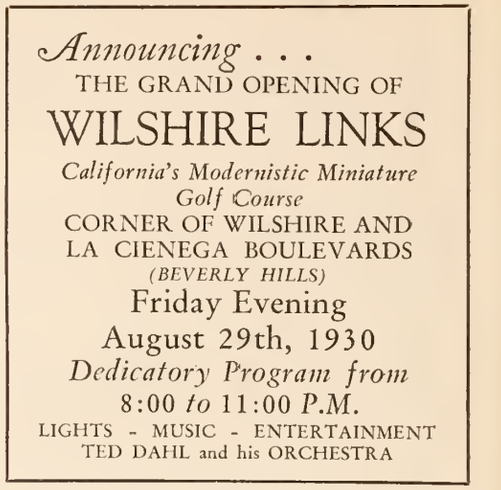
For example, Ed Benjii, manager of the two Fox houses in Oshkosh, has the manager of the miniature golf course in that town advertising his pictures at the Fox theatres and co-operative ads are run in the newspapers. The newspaper advertising calls upon the people to see such and such a picture at either of the Fox theatres and then play a round of miniature golf.

Besides advertising coming attractions on the golf course, the manager of the course purchases tickets to the Fox theatres, as well as thrift boxes, at regular prices, from Manager Benjii, which he awarded as prizes to persons making certain holes in the least number of strokes.

Milwaukee courses are for the most part located in residential sections of the city and in only three cases are they located adjacent to theatres. Milwaukee has not started as yet to tax the courses, but if persons in residential districts have occasion to enter complaint against a course they may secure an injunction restraining the course from operating.

In Madison an ordinance compelling courses to close at 10 o'clock and pay a license fee is being contemplated. In Kenosha the courses must locate in commercial districts and are barred from the residential districts. Milwaukee courses operate anywhere from 6 in the morning til 11 o'clock at night.

Putting on the Ritz



Ritzy announcement of the opening of new links at Wilshire, Cal., with a dedicatory program highlighting the event.

Plans Under Way for Winter on N. E. Courses

Boston—Figuring they have three months to go before cold weather chills the ardor of the fans, miniature golf courses are enjoying mushroom growth throughout New England. There are 2,740 links in operation or under construction, with the number growing at a rapid clip.

Within four weeks, approximately 950 new courses were opened or placed under construction. There may have been a few more. It is doubtful if there were less. In only six cases could ownership of a course be traced to the same party or parties who have theatre interests. In each of these instances they were individual exhibitors. Three are within the suburban Boston area, one in the central part of the state and two in western Massachusetts.

In Rhode Island there is strong probability that two courses are financed by theatri-

cal men. In Connecticut it is rumored that four courses are so financed. Out of 2,740 courses, there are at most only 12 in which theatre interests are either known or believed to have financial control.

Few Indoor Courses Planned

So far no indoor courses have been constructed. Plans have been made for a few such courses; perhaps a score in the whole of New England.

As a panacea for the closed theatre, indoor miniature golf courses in New England have made no visible headway. There is every reason to believe that every owner of a closed theatre has already secured all information and estimates for converting the theatre into a miniature golf course. It is also known that many theatre owners have been looking around for available floor space in nearby buildings for indoor courses. To date, that is as far as the movement in New England has gone.

A Motion Picture News reporter talked with at least a dozen men who own theatres that have been dark, either during the summer or for a longer period and asked all of them the question:

"Have you considered converting that dark theatre into an indoor miniature golf course?"

Every one of the 12 answered:

"We have. We have all of the data on hand, costs, layouts and other information."

That's the story! They have all information ready, but not one of them has taken the step.

Meanwhile, if one drives anywhere in the evening, not only will he pass many miniature golf courses in full blast, but he will pass almost an equally large number of courses under construction where night crews have been added to the day crews and they are working under the same flood lights to rush the courses to completion that a few days hence will light the courses for groups of players.

The feeling in New England seems to be to wait a few weeks longer to see what happens after the vacation season is over. Vacations officially ended Labor Day.

If indoor courses are going to be a success, as the out-of-door courses ought to be able to tell within another month, theatre owners will probably be ready to spend money to obtain them.

Uses Combination

Cleveland — The theatre advertises the course and the course advertises the theatre. That is the idea adopted by Albert E. Ptak, who has a course operating directly across from his theatre. He runs it from 8 A.M. until midnight, the admission price being the same as at the theatre. The course is advertised on the screen of the Lyceum, and large signs around the course advertise the theatre's attractions.

Golf Chains Spring Up

Meanwhile changes in miniature golf financing are under way. Chains are being formed. There are several of these chains owning from two or three courses, to a score or so, all advantageously located. There are men interested in the manufacture of ice cream and soft drinks who are putting money into these golf courses and are getting it back again many times over from the concessions. There is one miniature course not ten miles from Boston where the sale of ice cream by the owner of the course brings in several times the gross revenue of the course itself.

There is another chapter which may be opened by these courses in New England. The owner of two of the most successful courses in the suburbs of Boston, who likewise disposes of from four to six truckloads of ice cream at each of them a day during warm weather, plans to provide out-of-door amusement this winter. He has already had a large pond excavated, where there will be skating. He has had plans drawn for a sort of clubhouse, with a big open fireplace at each end, a kitchen at one side, and he will serve the winter sports enthusiasts with such things as clam chowder, hot dogs, barbeque sandwiches and similar hot foods, with the usual hot coffee and hot chocolate. He has made arrangements for an orchestra, has ordered toboggans, skiis and snowshoes for delivery later and before the out-of-door golf season is over he will have his winter sports outfit ready to show to the golf patrons. He owns a big acreage on a four-lane state road which is kept cleared of snow all winter. He is putting that acreage to work and he says he is financing the winter sports program with the profits of his golf course and ice cream sales since the middle of June.

New Winter Sport Centers

Patronage of this winter sports center will not affect theatres to any appreciable degree, any more than patronage of one miniature golf course has affected summer patronage of the theatres. Summer patronage of theatres in New England is uncertain, but there can be no doubt that the half dollars collected on the miniature golf courses would in a majority of cases have gone into the theatre box offices had there been no courses.

Comparison with box-office receipts of a year ago show this year's figures to be larger than last year's in a large majority of theatres in New England, in spite of miniature golf. Yet theatre managers can pick out in any group of golf players on the miniature links many who regularly attended his theatre. They have cut into the business, but it is impossible to tell to what extent at this time.

Short Lived and Harmless Fad, Baltimore Viewpoint

Baltimore—The 46 miniature golf courses for which permits have been granted here, do not seem to be hurting the business of picture theatres in Baltimore, exhibitors say.

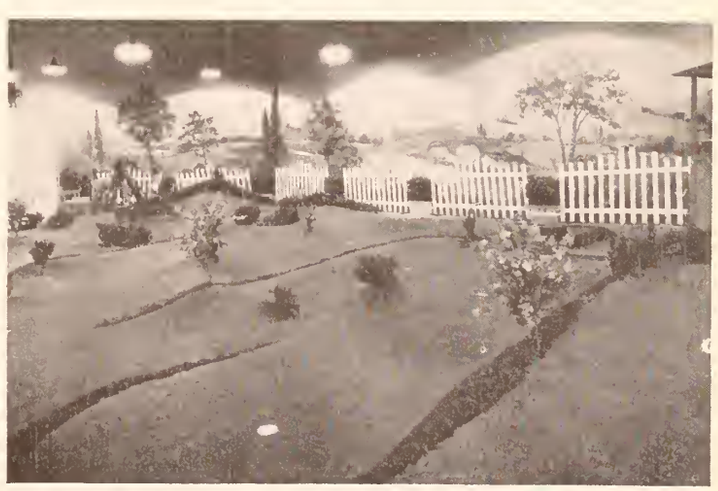
Applications have been made to build 76, including the 46 permits granted. Junior McGeehan, publicity representative for Loew's in Baltimore, thinks it is just a fad and that the average life of each course is about 30 days and then it dies out and folds up.

Quite a number are located in the Northwestern section of the city and, according to McGeehan, five in the vicinity of Pimlico started out well, but are now doing next to nothing.

Samuel Bach, manager of the Rialto, a residential house and connected with the Associated Theatres Company, believes that those persons who want to see pictures and are patrons of the neighborhood houses are not going to stop seeing pictures to play miniature golf, but that whether these

A Theatre Revamped for Midget Golf





Kew Gardens, N. Y.—All-year-'round golf prevails at the Kew Gardens, a Fox theatre where pictures were dropped to combat the new fad.

'Blue' Sunday Threat Disturbs 'Minnies' At Baltimore; Go Big in St. Louis Zone

courses have hurt neighborhood theatre business is a matter of conjecture because summer business is so uncertain.

Some Tom Thumb courses in Baltimore are being built indoors so that they can be used during the winter. And there are four driving courses around Baltimore.

It is the opinion of William E. Stumpf, secretary of the M. P. T. O. of Maryland, Inc., that the fad for petite golf will peter out and be forgotten soon. He says that the organization will not do anything to combat this new form of amusement.

Charles E. Hicks and his son, William, who operate the Hampden theatre, built a miniature golf course about a block away from their theatre and have been doing a thriving business at it without any connection being made with the theatre business. Most of the clientele at the golfie are children and Hicks believes, from experience, that those who are going to see movies are not going to stop by the wayside to play petite golf.

Annapolis License $30

A problem that had to be overcome by the city council at Annapolis, Md., was to find the proper heading under which to license the Lilliputian golf links and what was the proper fee to charge.

Proprietors claimed their pygmy golf courses were not circuses or menageries under which the city can charge $30 for a permit, nor yet were they to be considered as bowling alleys nor billiard parlors, for which $10 per permit is charged.

A session resulted at which it was decided to call them miniature golf links under special ordinance with a license tax per year of $30.

Up in Frederick, Md., R. Ruch Lewis, who has taken over the old Calvary M. E. Church property, has obtained a permit from the city engineer to remodel the interior of the church for a Tiny Tim golf links for indoor use.

Two permits asked for in Baltimore have been opposed at public hearings held and one was denied with others still in abeyance.

According to a concession granted to Harvey Porter, golf professional for three years of the Baltimore parks, small golf links will be built in the city parks of Baltimore; the prices for the public using them will be regulated by the park board and fifteen per cent of the gross will go to the park board for the city.

This action has been done to increase the revenue of the board for general purposes of the parks. One small course for negroes is being built in Druid Hill Park now.

The entrance of the city park board of Baltimore into the miniature golf business probably will do more to hurt the privately owned small courses than any action which the movie men could take.

J. A. Helprin, president of the newly formed Miniature Golf Operators' Association, has protested to the park board against the granting of a concession without posting a public notice and without asking for bids. He may file an injunction action to prevent building of the park links.

Wise Guys

Washington.—Sand lot golf operators didn't get away with a fast one attempted here, when they tried to evade the 11:30 P. M. closing regulation. As the ordinance said nothing about hour of opening, they would switch off the lights at the designated hour, and after a few minutes of darkness, switch them on again. However, Police Judge Hitt ruled that a "reasonable hour" of opening must be observed, so that the courses must remain closed until daylight at least throughout the district.

Face Municipal Levies

Two other angles of the minnies in Baltimore have come up in the license fees that should be charged and the property value assessment for sites on which they are located.

It has been decided to charge a license fee of $50 per year in Baltimore for permission to run the minnies and the Appeal Tax Court is making an investigation concerning the realty values of the sites.

There is a possibility that the small golf links built will be considered in the nature of improvements to the property and assessed next year according to the type of the layout whether the property value has been enhanced.

Extra work has been given the board of zoning appeals due to the building of some courses being opposed by residents in the vicinity of the site where the golfie has been proposed.

Rev. Dr. W. W. Davis, secretary of the Lord's Day Alliance has entered the fight against the minnies by having a conference with Charles D. Gaither, Baltimore Police Commissioner.

Davis was accompanied by three others, but he acted as spokesman and requested Commissioner Gaither to do something about the minnies keeping open house on Sunday, his reason being that it is commercialization of the Sabbath.

The commissioner said he would ask the Attorney General to rule whether operating the minnies on Sunday is violating the Blue Laws and that he would give some thought to the matter himself. But the commissioner has felt, it is understood, that the fee paid by the small golfers is similar to the greens fee paid by the golfers on the large courses. Only one other complaint has been heard that where a minister asked the proprietor of a minnie near his church to curtail activities during services, which was done.

Opinions Vary on Golf's B.O. Effect at St. Louis

St. Louis—The 87 miniature golf courses now in operation in this city and vicinity, which represent an investment of about $250,000, have presented a serious source of competition for picture houses, but the measure of their drain on the box-office receipts of either the first runs or neighborhood theatres is very problematical. Some say it is large, while others are inclined to discount these appeals, saying that the patrons of the golf courses see their weekly picture show, nevertheless.

James T. Latham, secretary of the St. Louis Miniature Golf Course Association, has estimated that the local courses employ 400 men and women and in their construction furnished work for 340 electricians, 450 carpenters, 100 painters and 850 laborers.

"Miniature golf, instead of being a nuisance, is a growing industry, and instead of being a temporary fad, it has come to stay," Latham states. Nevertheless, there are some ads in the classified sections of St. Louis newspapers offering some of these small golf courses at bargain rates.

Away from St. Louis the golf competition is even more keen. There is not a town or village in southern Illinois and eastern Missouri that does not boast of one or more of the golf courses, driving courses, target galleries or some other form of golf. In the small towns the theatre is more directly affected than in a community like St. Louis, where the populace must have variety in its entertainment the same as in meals.

Exhibitors Enter Field

Some of the exhibitors of the territory have entered the new field. John Karzin, who formerly operated the Lincoln, Olympia and Casino, St. Louis, has closed all of his houses and is now operating a miniature golf course and is making money. Hector M. E. Paszemoglue has a golf course in the lot formerly occupied by the airdrome adjoining the Embassy.

Fred Wehrenberg, president of the eastern Missouri and southern Illinois exhibitor units, is operating a golf layout. This course is sufficiently far enough away not to come into direct competition with any of his houses in South St. Louis, but he has utilized it to advertise his houses.

Russell Armentrout has opened a golf course in Pittsfield, Ill., and Clarence Denny, Roodhouse, Ill., exhibitor, is running a course at Whitehall, Ill., while Oscar Wesley of Wilsonville, Ill., is another exhibitor who has turned to golf away from home. His course is in Carlinville.

The ratio of driving courses to golf courses is about one to seven in St. Louis and elsewhere in the territory.

The public at large sees much good in the golf courses and for that reason exhibitors must go rather slowly in attempting to check their growth.

Baby Links Fail to Worry Canadian Showmen

Ottawa—Exhibitors of Canada have not been greatly disturbed by competition from miniature golf courses for the simple reason that the baby-link counter attraction has not been substantial.

Midget golf was comparatively late in starting in the Dominion and promoters have profited by the news from the United States that corner lot golfing had been overdone and that plenty of the Tom Thumb

Theatres Scoff at "Immature" Golf As Cool Weather Deals Solar Plexus Blow

courses were already for sale. Further, the authorities in various Canadian cities were quick to place restrictions on these operators. License fees, mostly $50 per year, have been imposed for each course; the trick courses have been barred from residential zones; practically all courses must close at 11 P. M. and, with a few exceptions, they are not permitted to operate on Sundays.

Toronto, with a population of 850,000, has 30 golf courses and this total includes a number outside of the city limits. Montreal, with a population of 1,100,000, has only 20 real golf lots. Ottawa, the Federal capital, population 140,000, has but six courses and one of these is outside city limits. Some are popular with the passing crowd, but others are just struggling along. Hamilton, Ontario, has a handful, but the civic authorities there clamped on a $100 license fee, which threw cold water on a number of corner lot projects.

A legal jam has developed at Toronto where the county police magistrate ruled that the miniature golfers had as much right to play on Sunday as the big club golfers. Municipal officials, exhibitors and the clergy have been up in arms, as a result, and Hon. W. H. Price, attorney general for Ontario, has arranged for an appeal from the decision so that the court of appeals can ascertain if Tom Thumb golf comes under the Lord's Day Act or not. Sunday golf, and Sunday shows as well, are permitted in the Province of Quebec, so there is no kick from that source.

90 Per Cent Pee Wees Held Losing at San Antone

San Antonio, Tex.—While miniature golf courses have materially decreased summer theatre attendance here, local theatre heads have taken no steps toward offsetting the competition for the reason that they believe that within a short time this craze will die a natural death.

There are approximately 100 Tom Thumb courses and six driving courses in this city and territory. The Tom Thumb courses are almost as numerous as gasoline and service stations.

There is no way of determining the actual number of miniature courses, for no permits or licenses for their construction or operation are required. As a result, new courses are springing up almost daily. Most of these courses are of the regulation variety—constructed as cheaply as possible—but there are two elaborate courses, in one of which a local independent theatre owner is interested.

While a few of the miniature courses are coining money, fully 90 per cent of the courses are a losing proposition, according to an analysis made by exhibitors.

A local newspaper tied up with a half dozen of the more prominent courses in a golf tournament, but it has not met with much success. Little success has also been met by a local course owner who has developed the club idea. Under this plan a club member paying a fee of $1 monthly is allowed to play day or night on any of a half dozen courses operated by this owner. His plan was to enroll from 15,000 to 18,000 members, but thus far he has not secured more than half this number. How any profits can be derived by the club idea is a mystery to theatre men.

Should the golf craze continue throughout the winter months, theatre managers declare they will take steps to offset the evil. What these steps will be has not been determined, but it will undoubtedly be a demand on their part that the city administration regulate these courses by forcing them to pay yearly licenses.

One reason that local theatre managers have taken no steps toward meeting this opposition lies in the fact that practically all local motion picture houses are owned by Publix and RKO. They are powerless in incorporating the golf idea in their theatres without orders from district or national headquarters.

Another Gag

Something new in abbreviated golf is claimed for a device soon to be put on the market by Jack Goldstein, veteran New York film salesman. It is a driving course gag, the player driving the ball into a curtain. By means of the apparatus, the force with which the ball hits the center square in the curtain gauges the yardage accurately, according to Goldstein. A series of lights informs the player of his yardage. A ball which does not hit in the center square would be in the rough under course conditions, Goldstein says.

Demi-Tasse Courses Hurt Albany Take; End Forecast

Albany—There are seven miniature golf courses in operation within city limits. The words "city limits" are necessarily used in view of the fact that there are fully as many of these courses operating just outside of the city where land can be leased or bought at a much smaller price than within the city itself.

These courses started early this summer when one was built near the city boundary in one of the finest residential sections. The success of this course was such as to immediately attract attention and resulted in others being built. In fact, some of those building courses worked nights and Sundays in feverish haste in an effort to have them completed as soon as possible.

When it comes to the number of miniature golf courses in this territory, it would be a hard matter to make an accurate count as they are springing up almost over night. The neighboring city of Troy has a half dozen, while Schnectady, 14 miles distant, has seven or eight in operation and more in sight. But, in addition to this, there is now a miniature golf course in operation on practically every road running in and out of Albany and likewise at practically all of the local so-called summer resorts or beaches in the immediate vicinity. Within a radius of 100 miles of Albany there are probably 100 in operation, for every small village has a course or two and there seems to be no let up either in the patronage or the desire on the part of persons to own and operate them.

Driving Courses Not Popular

Driving courses have not been as popular. All of these are located outside of the city where there is more room. All told, there are probably not a dozen in this section. This is due to the fact that few women care to test their driving powers on these public courses and, in case of short drives, to be subjected to laughs of onlookers.

There is no question but that the miniature golf courses have cut heavily in the business done by the picture theatres of the city and territory. One exhibitor in Albany stated during the past week that miniature courses have cost him about ten per cent in business this summer. Exhibitors in the territory are doing nothing to combat the drawing power of these courses, feeling that with the close of summer there will be no further competition from this source.

There is only one instance where an exhibitor in this territory has incorporated a miniature course of his own on a vacant lot, adjoining his theatre. He is Fred Mausert of Glens Falls. So far as can be ascertained, there have been no tie-ups between the theatres and the courses in this section of the state on a combination admission rate.

Half Pint Golf Not So Hot, Tampa Declares

Tampa, Fla.—Grown-up golf seems to be as staple as sugar here in Tampa, but the half-pint variety isn't so hot. In fact, after a careful survey, it is tough to find where any of the owners of Tom Thumb courses have purchased yachts or booked European passage.

Large golf boasts four pretentious country clubs in the territory surrounding the city and there are three pastures inside the city limits, all having a good membership and a staple daily play, but, this being a daylight game and one that has held the boards for these many years, the effect on the box-office is something that can hardly be figured in lucre.

The miniature bug hit Tampa about a year ago, with the original putter getting a pretty good play for a time, but it fell by the wayside as more elaborate courses were installed. Now there are a dozen of these baby affairs in and around Tampa, but only two are getting what you could call a real play. These two are quite elaborate and both located in the heart of the city, one being in the recreation grounds of the Tampa Bay Hotel park, which is owned by the city and is a public park.

Exhibitors Unruffled

This course is a direct competitor of the Park theatre, which is just across the street. The play there is largely at night and the course seems to be getting quite a break. It looks as if some of the quarters they take in might tally on the register of the theatre,

but it does not seem to have added any gray hairs to the head of George Peck, manager of the Park, for George seems to favor the idea.

"The fact that the course is well lighted at night is an added attraction for this section," says he. "I have watched the players and I find quite a few drop in on us after playing a game or two. Many of our patrons, who arrive after the feature has started, will consult our schedule and then go across the street for a game, or to watch the play, while waiting for the next show."

Peck finds the night baseball a much greater competitor, as the grounds are but two blocks away. "Fortunately," says George, "this night baseball is not a daily diet."

George E. Shivers, house manager of the Tampa, says he has noted no ill effects from pre-natal golf craze and has no idea of doing anything to combat it. Night baseball, however, leaves its mark at the box-office.

After talks with other Tampa managers, it appears small-time golf is not recognized as a competitor and no advertising has been, or will be, directed against it. All prefer to exploit their houses and shows on merit as cool, restful entertainment. The only effort to capitalize on hot-house golf here was when James Newman, manager of the Strand, installed a section in the lobby and allowed waiting customers to do a little putting. This brought a few laughs and seemed to be enjoyed by some, but it took up so much space for all the good it did, that Newman pulled it out after a few weeks.

That looks like about all the recognition the bla-bla golf will get from Tampa showmen.

Two Frisco Theatres to House Midget Courses

San Francisco—When in doubt what to do with an old theatre of the silent film era turn it into an indoor golf course. That is the reasoning pursued in the case of two houses—the historic Portola, on Market St. near Fourth, and the Garrick, Ellis St.

The Portola was known as one of the biggest money-makers of the "pre-cathedral cinema period." While operated by Ralph Pincus, Herbert Rothchild and Gottlob & Marx, "The Spoilers" was shown there for the first time in San Francisco.

With the profits of its operation and sale, Rothchild, in association with Paramount, built the California a few doors away.

Mary's Swell Links

Hollywood.—Wilshire Links, the new miniature golf course owned by Mary Pickford, opened with a flash that would have done justice to Sid Grauman. Huge search lights and a dance band were a part of the attraction and the crowd jammed the streets for blocks.

Despite the fact that studio pressure was brought to bear on curtailing the advertising for the opening, every "goofy" golf fan in the city was present, apparently. Theatre managers in the vicinity didn't go for the idea so much and were the cause for the cutting down in plans for the ballyhoo, according to reports.

The course is one of the toughest in the city as far as hazards are concerned and cost about $50,000 to lay out. The property alone is valued at about $35,000.

The Toledo Way



Toledo—Cooperative advertising by pee-wee golf operators is being resorted to to sell the idea to localities here—right down to a map telling the public where to go to play midget golf.

Courses of Future to Be Done by Architects?

Washington—Tent and awning manufacturers are being urged to look into the demi-tasse golf craze by the Department of Commerce with a view to selling operators the idea of using canvas and other forms of covering, thereby making the courses all-year-'round affairs.

"The miniature golf course," points out the department, "is peculiarly adapted to benefit by installation of canvas coverings in one form or another. Tents of the larger type can be bought at prices ranging from $500 for 'tops,' up to $7,500 for capacity installations of the best grade. An awning installation of the shed-roof type can be installed at about 20 cents per square foot, or about $2,000 for a space 75x125 ft. Due to variations in size, such installations would not ordinarily be standard, so that at the present time costs might be higher than they might be if standard tent and awning sizes were taken into account at the time that the course was built."

Explaining further how exhibitor worries may be augmented, the bulletin continues:

"Included in such installations might be galvanized iron frame work to support the canvas top and sides, heavy center poles if a ridge is desired, a mechanism for unrolling the canvas, ties to fasten it at the supports, and various other features well known in the tent and awning trade, their employment varying with the elements of desired cost and the service that is to be rendered. It is possible that the athletic field tarpaulin, either toward the end of its career in the ball park, or during its off season when out of use for baseball, might be adapted to use over the small golf course, either where an A-roof covering is feasible, or in situations between blank walls where the course occupies a narrow lot to be shaded by a tarpaulin arrangement grommeted to the building walls.

"Depending upon whether it is to be rated or operated by owners, the original layout of the pony golf course of the future may well be done according to architect's plans and specifications to include concrete base blocks with sockets for tent or awning supports of standard size. The latter may be a temporary or permanent installation, so that the equipment could be handled as a removable item.

"A covered course would swell receipts for very apparent reasons, the present day-time receipts of the uncovered course running usually in the neighborhood of only 25 per cent of the day's total. The past season has been profitable to the golf courses in one item that will not soon be repeated—there has been less rain than for the previous yearly average of 55 years. A course covered against snow for winter play does not necessarily have to be heated, although the comfort of a completely enclosed game will probably repay the investment involved. It must be remembered, however, that golf has its place as an outdoor winter sport, the main deterrent being snow and attendant conditions of play. Totally or partially enclosed by canvas, the outdoor golf course in one location the year 'round should mean better business for the owner than a duplicate course in a converted building.

"In point of additional revenue, an additional investment in canvas 'coverage,' carrying a reasonable interest and depreciation charge (of $750 to $3 000), would not be disproportionate. The average course is installed at a contract price of $4,000. Land rent based on realty values of from $5,000 to $50,000 for the town or city lot space, makes surprisingly high equipment and land value to start with. This, with lights, labor and replacement costs make up a daily overhead of about $25 for the small investment and over $50 for the larger ones. Twenty-five or fifty dollars a day means a charge of about $6,000 or $12,000 on a year 'round basis (the days not operated being omitted). An additional cost for tent or awning protection that might be as low as $750 or no higher than $3,000 annually in the more expensive locations does not appear excessive in view of the possibility of increased revenues.

"The above is intended as a preliminary analysis of the situation, to be read in the light of the individual case by the man who is thinking of his miniature golf course in terms of the future. That the golf idea has come to stay is fairly evident. But the miniature golf course proprietor is confronted by some shortly approaching years whose meaning for him he can only conjecture. That he has a problem of demand whose keynote is 'weather' is the sense of this analysis—whether the outstanding performance of canvas as a solution of weather problems is to be repeated in the case of miniature golf is possibly a matter of very present importance to two principals—the awning man and the miniature golf course owner."

How it all started is explained by the bulletin as follows:

"Enthusiasm in miniature golf has seen

Dangerous

San Francisco—This miniature golf business is just too darned big a proposition for Uneda A. Thomas. Miss Thomas made a hole in almost every one on a Market street tabloid links, but it took just about five nice, front teeth to do it.

The young woman was just getting warmed up to the game, teeing up for the fifth hole. Joseph La Salle was playing ahead of her. Joe was a bit excited about his game, too, and sent the ball sailing with such zest that his club twirled about in the best follow through manner. It followed far enough to collide smack with Miss Thomas' teeth. A shriek temporarily stopped all action on the course and Miss Thomas went to the hospital with missing teeth, cuts and bruises.

Co-operating

New Orleans—While theatre attendance has been affected somewhat by the approximately 300 miniature golf courses in the territory, 42 of which are in New Orleans, exhibitors now are tying up with the courses on advertising. It is doubtful whether any indoor courses will be installed, due to favorable climatic conditions here.

within the past two years a greater expansion than has been the fortune of any other minor industry. Hailed by columnists as good copy, by advertising firms as a bright account, it has taken on the dignity of a major sport and become an American institution. Gross income for one course varies between limits of one and ten thousand dollars per month for a season of six to ten months, according to the weather. Towns of less than 10,000 population boast as many as four courses, none of them in the red. Three miles outside a Southern city there is a course returning as much as $350 per day to its owners; additional parking space to care for 300 cars has had to be provided to take care of capacity.

"Careful estimators have valued wee links in the United States at $125,000,000. This figure excludes real estate involved, which is now showing a return upon a valuation of hundreds of millions of dollars in addition. This is based on a total of 25,000 courses, which was considered conservative a month ago. What it is now, or will be a month from now, is at best a conjecture.

"Thousands have been given employment in upwards of a dozen trades, tickers have been relinquished for hazards in the open, the American public has found a new interest in sport, a renewed spirit of enterprise has been stimulated.

"Reputed to have been started in the Southwest through the joint efforts of three individuals whose names indicate Scotch, Mexican, and Irish extraction, and further developed by Garnet Carter when he laid out the first Eastern course near his hotel on Lookout Mountain, using cottonseed hulls for 'fairways' and 'greens,' miniature golf has become everybody's game in a sense, a sport and an enterprise in which nothing is constant but change.

"Business of such startling increase focuses attention. The majority of the courses now operating have yet to span the lean seasons of late fall, winter, and early spring—the bogeys of wet, cold, and snow, with their accompanying discouragements to regular exercise. The greater part of the past season has been dry, with few interruptions to play except from unusual heat during the day. The problem of how to extend the seven-month season in the East and North arises here as inevitably as it has in the building trades. Will outdoor golf become indoor golf, taking unto itself new, expensive quarters—possibly duplicating present locations for inclement seasons in other spaces now used for theatres, gymnasiums, winter show places, etc.?"

Denver Zone Concerned, but B.O. Squawk Is Missing

Denver—Exhibitors here are much concerned over the spread of abbreviated golf, although there have been no complaints of great effect on receipts. There are an estimated 200 outdoor and a half dozen indoor courses operating or being installed in Denver.

Exhibitors are tieing up with the courses, advertising their attractions on the score cards used on the various links. H. Bischoff, Armada Theatre, Lovell, Wyo., has its own courses at Lovell, Basin, Lander and Riverton, Wyo., and C. W. Kelly, of the Park, Greeley, Colo., has a flourishing course near his theatre.

Sports Writer Raps Nite Ball As Ruining Game

Milwaukee—Theatre owners will be interested in a commercial slant on night baseball by a sports writer whose reputation is second to none in the country, and who hasn't a kind word for the innovation—Hugh Fullerton, for many years with the *Chicago Tribune*. Hugh is now retired, but has not lost his interest in baseball and sports, and now and then contributes an article to the home town paper, which happens to be the *Columbus Dispatch*. He is a more or less steady contributor to national magazines also, despite his "retirement."

Recently he offered seven questions on night baseball to the big league moguls, through the columns of the *Dispatch*. To indicate the interest in the subject, these were widely copied by the daily press. Before offering Hugh's pertinent questions, here is a reaction to the same subject by Manning Vaughn, sports expert of the *Milwaukee Journal*.

"Hughey Fullerton, who introduced mathematics to baseball and proved that a first baseman with bunions could cover more ground when he sat down than when he stood up, takes his pen in hand and chastises the magnates for trying to force night baseball down the guzzles of the customers.

Going Into Show Business

"While it may not mean anything, we agree with Hughey that the magnates are treading on dangerous ground trying to compete with the movies, the theatre and other legitimate night attractions. They are quitting the sporting game to go into the show business, and in time the newspapers may tell them to get their publicity where the movies get it—at so much per line.

"Last Saturday only 25 fans turned out to see a night game in the Mississippi Valley League and the game was called off. We cite this as proof that the lights will lure only as long as a club can stay in the race and keep up the interest of the fan. When that is gone, his patronage will go with it, regardless of sunshine or moonshine."

Here are Hugh's questions on the night baseball situation:

"First. Will the newspapers, which have fostered and built up baseball and given it millions of dollars worth of free publicity on the theory that it is a sport, continue to print baseball as news when the owners deliberately transform it into a purely commercial proposition? Will the morning newspapers which have carried most of the baseball games and scores be able to get them? The majority will not take sporting extras in order to get reports of night games. Every advertising and circulation editor knows that such extras are not revenue producing. The majority of morning newspapers will be printed and distributed before the games end. Will the afternoon papers consent to printing the box scores of the preceding night games? In my opinion, the majority will not.

Queries Exhibitor Reaction

"Second. What attitude will theatres, moving picture magnates and amusement park owners take? The majority, I think, will fight night baseball tooth and nail. For night baseball will be a direct slap at their attendance. Because of that the theatre and amusement park owner will demand of the newspapers that baseball be placed upon exactly the same plane as other amusement enterprises.

"Third. The crime angle: Will the police be able to handle night crowds which offer a fine opportunity for pickpockets and hold-ups?

"Fourth. The traffic angle: Will cities permit night noise increases and night traffic jams to disturb sections of their towns? Will cities give additional police work to aid a commercial enterprise and either hire more police or force the staff to work extra hours?

"Fifth. Weather: How will night games be possible in early spring or early fall when the nights get cold?

"Sixth. Will fire departments stand for extra fire hazard any more than the police will stand for the police hazard?

"Seventh. The umpires: They will be practically defenseless on such a field and it will be impossible to detect bottle throwing or such attacks. I expect the climax of the night experiment to come when some umpire is killed for a close decision at the plate."

New Haven Socked

New Haven.—Theatre owners have been taking it on the chin to the tune of about 25 per cent. in territory where miniature golf courses are operating. There are 53 demi-tasse links in the territory and about ten under construction. Five indoor courses are planned in New Haven alone, indicating an effort to retain business when cold weather arrives.

Not Worried

Memphis.—Abbreviated golf never has been a serious issue here. For about a month after they made their debut, they affected attendance. Memphis has a population of 252,049 and there are only ten courses operating here, six of which are practically deserted. There are no plans for indoor courses and exhibitors aren't worried.

Miniature Golf Fails To Make Dent in Frisco

San Francisco—Pee Wee golf has been slow in making a dent in this town of 700,000, which to date boasts of less than 30 courses. With such a small number in operation, no effect has been felt at picture houses, nor do exhibitors expect inroads on box office grosses when the number increases to such radical proportions as in other key towns.

In a town where golf has always played an important part in the scheme of outdoor sports, Tom Thumbs have failed to create an impression on enthusiasts of the game.

New taxation regulations place a levy of $3 on small courses and a sliding scale for larger links. Admissions usually hit around 35 and 50 cents for adults and 15 cents for children.

Ambiguous

Hollywood.—An excerpt from one of the reports handed in by a critic for the Women's Club here has caused a great deal of amusement. The report which was the cause of so much mirth read as follows:

"A clean comedy. Would have been cleaner if the vulgarities had been omitted."

Film Records Not Touched By Fire In Washington

Washington—Motion picture records of the Federal Trade Commission were left intact by the fire which destroyed the greater part of the commission's building, it was shown by a check made this week.

The fire which razed the building, one of the many temporary structures of wood and stucco hurriedly erected just prior to and during our entry into the World War, failed to reach that end of the building in which the records were kept. Generally speaking, it was said by officials of the commission, some damage by fire and water was suffered by records which were on the desks of officials and employees at the time of the blaze, but none of any great importance was irreplacably destroyed.

Coming as it did at the end of the summer let-down, when such cases as the commission had under way were being conducted outside of Washington, the fire will not greatly delay the commission in the handling of its cases. The secretary's office and a few others at one end of the building were not reached by the flames, although they suffered some damage from water, and for a few days such work as is performed pending relocation of the commission will be conducted from there.

Space is now being provided for the commission in other Federal buildings in Washington, and it will be located in new quarters within a few days.

"Pete" Woodhull Resigns From General Talking Co.

R. F. (Pete) Woodhull has resigned as executive vice-president of General Talking Pictures. He has not made any future plans other than that he intends to vacation for a month at least. He declined comment Wednesday on the reason for severing relations with the M. A. Schlesinger firm.



R. F. Woodhull

For years, Woodhull was active in affairs of the M. P. T. O. A., serving several terms as president. He resigned the presidency to join General Talking Pictures, and was succeeded by M. A. Lightman, who filled out Woodhull's unexpired term and subsequently was elected for a full term, which expires in October.

D. W. Sees Need Of More Brains In Production

The potentialities of talkers are so great that "we should get down on our knees, even in a speakeasy, and thank God," declared D. W. Griffith during an interview in New York this week. Bubbling over with enthusiasm, he voiced a wish that he were only 35 in order to carry out some of the plans he has in mind.



D. W. Griffith

"It has been said that motion pictures have passed out of the stage of infancy," he observed, "but that did not occur until the advent of sound. There are no limitations on talking pictures. The future will reveal startling advances in the technic of making them. However, the greatest need of production now is brains. Only brains will develop the art."

D. W. is to spend a month vacationing in and around New York, but he declared that he had not decided on his next vehicle. It may be a Dickens story, either "Pickwick" or "David Copperfield," and he also is considering filming the life of Sam Houston, waxing loquacious over the colorful life of the Texas character. He evaded a question as to whether Texan capital would finance the filming of "Sam Houston," but asserted that he may release it independently of United Artists, in which he holds a one-sixth interest.

The classics, he added, constitute a rich source of material. Color and wide film, he asserted, tended to destroy the "intimacy" of pictures.

General Theatres Net Jumps to $1.88 Share

Supplementing original report of General Theatres Equipment, which showed a six months' net of $4,024,333, or $1.41 a share on common, a second report revealed additional earnings of 47 cents a share on outstanding common when investments, including Fox Film's equity in earnings of Loew's are taken into consideration. This brings total share earnings on General common to $1.88 for the half-yearly period, ending June 30.

Company has marketable securities, which at current prices, cost more than $20,000,000, it is claimed. The company owns 48 per cent of total outstanding Class A and B shares of Fox Film.

N. Y. Hippodrome to Plan One More Season at Least

Plans to demolish the New York Hippodrome have been abandoned temporarily and the theatre reopens Saturday under a combination policy. It will be operated by RKO for another season at least. A feature picture and eight acts are on the opening bill.

Impossible

They are telling the story of a prominent producer out on the coast who telephoned his agent and left these instructions:

"What we need in our scenario department are several geniuses. Round up several tonight so that I can interview them tomorrow."

Philly Walkout Off; Musicians Agree to Truce

Philadelphia.—Threatened "walkout" of Philadelphia theatre musicians has been averted for the time being at least, the musicians having agreed to a truce extending to Sept. 11. Though their contracts expired last Saturday night, the musicians remained at their posts until the leaders of the union could negotiate further.

The Philadelphia situation became threatening last week when the Stanley-Warner interests announced that they would employ only forty-odd musicians instead of the more than 200 of the last contract, and with the announcement of the Fox that it would abandon its "grand orchestra" of more than 40 pieces in favor of a stage band of 17 members. The local musicians' union immediately insisted on a renewal of contracts on the same basis as 1929 and advanced a two-day ultimatum.

Following a conference between Joseph N. Weber, president of the American Federation of Musicians, and the local theatre managers, the ultimatum was abandoned and the truce period extended to Sept. 11, during which time the local musicians' committee, Romeo Cella, Harry Swerdlow and Ralph M. Dalton, will meet with William M. Goldman, Stanley-Warner general manager, and Dave Idzal, Fox manager. No contracts of any nature whatever will be signed until the expiration of the truce period.

Legit Subsidiary Formed By RKO, Le Baron Says

RKO has organized Metropolitan Prod. as a subsidiary to produce legitimate shows at the Mason, Los Angeles. Plays which show promise will be presented in New York. Frederick J. Latham is general stage director and Charles Harris business manager.



William Le Baron

Most of the plays will be filmed by RKO. William Le Baron, vice-president in charge of RKO production, will have charge of the new company's activities. Le Baron now is in New York.

Leroy to Direct Bow

Hollywood—Mervyn Leroy has been borrowed by Paramount to direct Clara Bow's next talker.

Labor Day Marks End of Weak B.O. Figures on Bway

With "Abraham Lincoln" turning in nearly $18,000 in its first week, Garbo packing the Capitol doors on a gross of $98,322, "Hell's Angels" selling to S. R. O. at both Criterion and Gaiety, prospects for an early fall revival along New York's big street look plenty bright. At least, a majority of houses are playing to normal business and not showing the red of summer intakes.

Labor Day's three-day holiday brought thousands to the town, which helped bolster this week's business, the flood of holiday vacationists out of New York reacting but little at most windows.

Ruth Chatterton's "Anybody's Woman" showed justification for a second week at the Paramount, where the picture drew slightly over $86,000. Other runs, except in a few cases, were high.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 10th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $19,822; sensational run for this house, figure holding up plenty strong in these late days of run.

"ROMANCE" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, presentation ("Capitol on Parade"). **Gross:** $98,322, probably the highest proportionate gross of the week on New York's main stem; la Garbo is always sure fire at this house, which needed this high figure plenty after many under-par weeks of the summer.

"ABRAHAM LINCOLN" (U. A.)

CENTRAL—(1,490), $1-$2, 7 days, 1st week. **Other attractions:** Short-reel comedies. **Gross:** $18,002; plenty high even for an opening week at this little house; looks good for a long pull.

"HELL'S ANGELS" (Caddo-U. A.)

(Playing simultaneously at Criterion and Gaiety)

CRITERION—$1-$2-$2.50, 7 days, 2nd full week. **Other attractions:** None. **Gross:** $18,200, maintaining the high level set by opening week, and looks good for a long run at both houses.

EMBASSY—ALL NEWSREELS

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $3,200, which means more than double par for this house, which constantly pulls in big dough.

"HELL'S ANGELS" (Caddo-U. A.)

(Playing simultaneously at Criterion and Gaiety)

GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 2nd full week. **Other attractions:** None. **Gross:** $17,100, still flying high in the clouds.

"OUTSIDE THE LAW" (Univ.)

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Comedy ("Carnival Revue"); cartoon, ("Honolulu").

"MOBY DICK" (Warners)

HOLLYWOOD—(1,000), 60c-75c-$1-$1.50, 7 days, 2nd week. **Other attractions:** Two short-reel comedies. **Gross:** $20,132, dropping $5,000 under opening week, which is entirely too much for this Barrymore opus.

"ANYBODY'S WOMAN" (Paramount)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** Stage show, newsreel, overture. **Gross:** $85,400; this big draw undoubtedly due to Ruth Chatterton, who usually pulls heavy takes at this house.

"ANIMAL CRACKERS" (Paramount)

RIALTO—(1,904), 65c-83c, 7 days, 1st week. **Other attractions:** Short ("Many Moons"). **Gross:** $26,700; only so-so for this house.

"EYES OF THE WORLD" (U. A.)

RIVOLI—(2,103), 35c-65c-85c, 3½ days, and then "Monte Carlo," which got off to an auspicious start, showing plenty of black on the books as compared with the red figures turned in by "Eyes." **Gross:** $12,900, for 3½ days, plenty low.

"COMMON CLAY" (Fox)

ROXY—(6,200), 50c-75c-$1, 7 days, fourth and final week of a record-breaking run during which entire four weeks' gross totaled nearly $465,000. **Other attractions:** Newsreel, overture, stage show. **Gross:** $107,538, a remarkable figure for this weekly change house considering the fact that first week's take was only slightly higher than closing.

"MATRIMONIAL BED" (First National)

STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Three short reels. **Gross:** $24,752; not the least bit impressive.

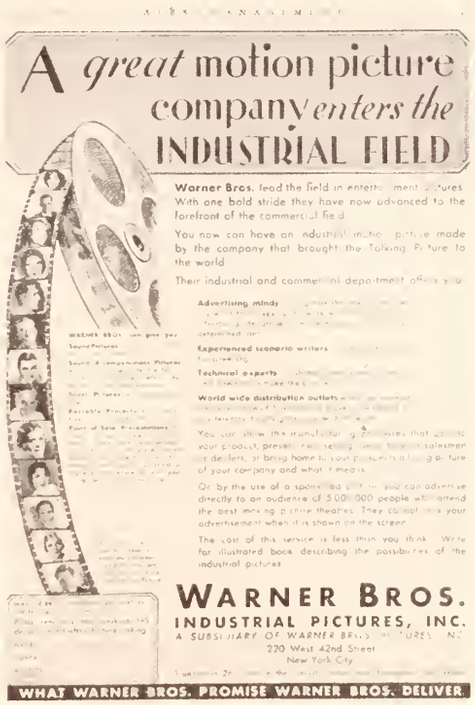
"OLD ENGLISH" (Warners)

WARNERS—(1,490), $1-$2. **Other attractions:** Vitaphone Varieties. **Gross:** $22,203, a honey, pulling plenty in the black on this first week's showing; looks good for plenty more.

"DAWN PATROL" (First National)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 7th week. **Other attractions:** Frisco short, "Song Plugger." **Gross:** $26,825, plenty high.

Warners in New Field



Warners are directing sales copy at big business enterprises as part of their initial campaign to put over the recently organized industrial film department. This is a reproduction of a page display carried in "Sales Management."

Fox B. O. Figures Up 40%, Routing Depression Bunk

Oscar S. Oldknow, vice-president, and Harry Arthur, general manager of the Fox circuit, put a heavy battery of theatre auditors on the books of company holdings to determine exactly how bad this widely-touted depression era had influenced box office business. The check-up routed the most convincing arguments of pessimists: Business is 40% better at all Fox houses than in the same period for the past several years, and 50% better over similar weeks last year at 12 key spots.



Oscar S. Oldknow

Results of the survey, according to the Fox execs, indicates an early return of prosperity to all theatres, with the outlook brighter than it has been in many seasons.

All Fox houses which were darkened during summer months reopened on Labor Day. There were 12 in this group.

$2,000 in Schildkraut Estate

Los Angeles—Final accounting places total value of Rudolph Schildkraut's estate at $2,000. The veteran actor is survived by his widow, Erna, and a son, Joseph, both in New York.

Marx Film Sends House to Record On $40,000 Take

Los Angeles—Playing at pop prices at the weekly-change Paramount theatre, the four Marx-men broke the year's house record with "Animal Crackers" on a $40,000 gross, which rated the comedy 160%. A big new stage show helped tremendously.

The Circle, grossing $17,700, or 145% on "Holiday's" fourth week; $18,250 and 188% clicked by "All Quiet" at the Criterion and the first week of Arliss' "Old English" which rolled up 200% on a $28,000 gross at Warners' Hollywood were the outstanding attractions of a week which was marred plenty by low figures.

First showing of the Spanish version of "Benson Murder Case" at the California International house brought $7,000, a splendid figure.

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 4th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, comedy, Movietone news. **Gross:** $17,700. **Rating:** 145%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

FOX CRITERION—(1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Movietone news, comedy. **Gross:** $18,250. **Rating:** 188%.

"CALL OF THE FLESH" (M-G-M)

LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Comedy, Metrotone and Movietone news, Rube Wolf and Fanchon and Marco "Rhythm-a-tic" Idea. **Gross:** $34,500. **Rating:** 123%.

"ANIMAL CRACKERS" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Comedy, Paramount stage show, Paramount news, Oliver Wallace organ concert. **Gross:** $40,000. **Rating:** 160%.

"MOBY DICK" (Warners)

WARNERS DOWNTOWN—(2,400), 3rd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,000. **Rating:** 108%.

"EYES OF THE WORLD" (U. A.)

UNITED ARTISTS—(2,100), 2nd week, 7 days, 35c to 65c. **Other attractions:** Comedy, news, Gaylord Carter organ concert. **Gross:** $8,800. **Rating:** 70%.

"LADIES MUST PLAY" (Col.)

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, comedy, Pathe news. **Gross:** $12,000. **Rating:** 75%.

"DAWN PATROL" (F. N.)

ORPHEUM—(2,750), 3rd week, 7 days, 35c to 65c. **Other attractions:** Comedy, Pathe news. **Gross:** $13,700. **Rating:** 86%.

NEWSREELS

NEWSREEL—(1,500), 7 days, 25c. Comedies, travelogues and short subjects run with newsreel program. **Gross:** $3,950. **Rating:** 98%.

"BENSON MURDER CASE" Spanish Version (Par.)

CALIFORNIA INTERNATIONAL THEATRE—First week's gross, $7,000, high rating.

Hollywood

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE — (2,023), 14th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sid Grauman's prologue, James Hall in person, news. **Gross:** $14,850. **Rating:** 110%.

"WILD COMPANY" (Fox)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 30c to 50c. **Other attractions:** Comedy, news. **Gross:** $4,100. **Rating:** 58%.

"OLD ENGLISH" (Warners)

WARNERS HOLLYWOOD—(3,000), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $28,000. **Rating:** 200%.

"MANSLAUGHTER" (Para.)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco's "Gobs of Joy" Idea, comedy, news. **Gross:** $18,500. **Rating:** 122%.

Paramount Borrows Damita

Hollywood—Lily Damita has been borrowed from Sam Goldwyn by Paramount to play the femine lead opposite Gary Cooper in "Fighting Caravans." Mary Brian, first assigned to the role, is in New York to appear in "The Royal Family," which is being made at Paramount's Long Island studios. Production on "Fighting Caravans" starts the last of September. Otto Brower will direct.

1st Nat'l Films Hit High and Low Spots in Chicago

Chicago—The diminutive Castle took the Loop percentage lead with "Bride of the Regiment" (F. N.), hitting 234%, while the mammoth Oriental went into the red-tinged cellar with a gross of $27,300 (65%) using another First National picture, "Numbered Men." "Bride of the Regiment," playing to adults only, had the curious standing in line all week.

"Animal Crackers," was a winner at McVickers, getting $33,600, (120%), in the last seven of its first ten days. "Common Clay" maintained its sensational pace at the Roosevelt, taking $22,200 (105%) in its fifth week. The current week—its sixth—may be its last, however. "Anybody's War" is set to replace it.

"Little Accident," playing to adults only, finished a 17-day run at the Woods with $14,000 (125%) for its last seven days. The picture was replaced by "Dixiana" at the Woods, but was sent to the Palace for a final Loop week. "Holiday" finished a nice three wecks at the United Artists with $19,000 (85%).

Weather was good with only two warm days marring the week, but outside competition was strong. The National Air Races were luring the crowds daily and nightly, while the home games of the pennant chasing Cubs were also drawing heavily. Other outdoor spectacles were plentiful during the week.

Estimated takings: ,

"BRIDE OF THE REGIMENT" (F. N.)

CASTLE—(300), 60c, 1st week, playing to adults only. **Other attractions:** Univ. newsreel; holdouts the rule here daily. **Gross:** $6,900. **Rating:** 234%.

"SAP FROM SYRACUSE" (Para.)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show headed by the Duncan sisters, orchestra, comedy, newsreel, musical short. **Gross:** $45,600. **Rating:** 95%.

"ANIMAL CRACKERS" (Para.)

McVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $33,600. **Rating:** 120%.

"SO THIS IS LONDON" (Fox)

(2nd time in Loop)

MONROE—(962), 25c-40c, 7 days. **Other attractions:** 30 minutes of newsreel, comedy. **Gross:** $4,900. **Rating:** 85%.

"NUMBERED MEN" (F. N.)

ORIENTAL—(3 900), 35c-85c, 7 days. **Other attractions:** Stage show with two m. c.'s and two orchestras, organ, comedy, newsreel, musical short. **Gross:** $27,300. **Rating:** 65%.

"BIG HOUSE" (M-G-M)

(2nd time in Loop)

ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** 3 Vitaphone acts,, newsreel. **Gross:** $6,600. **Rating:** 93%.

"ON YOUR BACK" (Fox)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts RKO vaude, newsreel, comedy. **Gross:** $18,000. **Rating:** 75%.

"COMMON CLAY" (Fox)

ROOSEVELT—(1,591), 35c-85c, 5th week. **Other attractions:** Cartoon, musical short, newsreel.. Playing to adults only. **Gross:** $22,200. **Rating:** 105%.

"MAN TROUBLE" (Fox)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, newsreel. **Gross:** $22,000. **Rating:** 87%.

"HOLIDAY" (Pathe)

UNITED ARTISTS—(1,700), 35c-85c, 3d and final week. **Other attractions:** Comedy, newsreel. "Eyes of the World" (U.A.) replaced. **Gross:** $19,000. **Rating:** 85%.

"LITTLE ACCIDENT" (Univ.)

WOODS—(1,166), 35c-75c, last 7 of 17-day run. **Other attractions:** Cartoon, newsreel, novelty short. Picture moved to Palace for a final Loop week. Playing to adults only. "Dixiana" (Radio) in. **Gross:** $14,000. **Rating:** 125%.

It's His Own Fault



The snake charmer who tried a little theme song.

—Life.

"Common Clay" And a Concert Wow Seattle

Seattle—"Greater Movie Season" opened with special exploitation, publicity and advertising, and business among the show shops was generally very acceptable.

Fox Fifth Avenue, with "Common Clay," established high gross for the week, aided by a fine musical presentation featuring Max Dolin, NBC musical director, directing a 50-piece symphony orchestra. This replaced the usual Fanchon-Marco stage revue, absent for a week because of changes in routing. The 25-minute concert wowed the audiences.

John Hamrick's two houses showed a considerable increase in business with "Raffles" and "Journey's End." The latter looked to be slipping badly toward the end of the week, however, although both go into a second week.

The Fox theatre, playing "Romance" as an extended run feature, took a bad drop from the $15,000 that the film got last week at the Fifth Avenue, getting only about $6,350 for a rating of 65%.

Leo the Lion appeared in person in the city during the week.

Estimated takings:

"IN GAY MADRID" (M-G-M)

COLISEUM—(1,650), 25c-35c-50c, 7 days. **Other attractions:** Laurel & Hardy comedy, Fox Movietone news, organ solo. **Gross:** $2,950. **Rating:** 98%.

"RAFFLES" (U. A.)

BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, Fox Movietone news. **Gross:** $9,500. **Rating:** 155%.

"ROMANCE" (M-G-M)

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Mickey Mouse cartoon, Fox Movietone news, Owen Sweeten and band. **Gross:** $6,360. **Rating:** 65%.

"COMMON CLAY" (Fox)

FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fox Movietone news, local newsreel, Max Dolin conducting 50-piece symphony orchestra. **Gross:** $15 300. **Rating:** 120%.

"GRUMPY" (Paramount)

METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount cartoon, Educational comedy, Paramount news. **Gross:** $5,500. **Rating:** 90%.

"JOURNEY'S END" (Tiffany)

MUSIC BOX—(950), 25c-50c-75c, 7 days. **Other attractions:** Orchestral prelude. **Gross:** $8,500. **Rating:** 135%.

"ANYBODY'S WAR" (Paramount)

PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount news, Arthur Clausen and orchestra, Stanleigh Malotte at organ, Publix stage revue with Paul Spor and band. **Gross:** $12,500. **Rating:** 105%.

'Flesh', 'Brides' Rate 150%; All In Frisco Click

San Francisco—Pleasing weather brought many to the theatres with credit for a good week also laid to the many good films. The assemblage of about 24,000 U. S. sailors also brought business.

Two of the larger houses did 150% business and four others hit a rating of 100% or over. This is considered especially good since thousands of children have already reentered schools which naturally takes business away from all amusements.

"The Call of the Flesh" did a gross of $40,000, rating 150%, while Loew's Warfield did the same rating and grossed $20,000 with "Our Blushing Brides." "The Way of All Men" at the St. Francis grossed $10,000 and rated 102%. Paramount drew crowds with "Anybody's Woman," which rated 100% and grossed $11,700.

The California stood out in front with "Animal Crackers." This picture grossed $14,000 and rated 100%. "All Quiet on the Western Front," shown for a third time at the Davies, rated 105% and grossed $8,500.

A very exciting state primary election seemed to help business instead of injuring.

Estimated takings:

"CALL OF THE FLESH" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Walt Roesner conducting "grand concert overture"; Fox and Hearst news, comedy, Fanchon and Marco's "Gems and Jams." **Gross:** $40,000. **Rating:** 150%.

"OUR BLUSHING BRIDES" (M-G-M)

LOEW'S WARFIELD—(2,700), 50c-65c-90c, 2nd week. **Other attractions:** Jan Rubini and his violin; "Vagabond Director," Fox and Hearst news. **Gross:** $20,000. **Rating:** 150%.

"LITTLE ACCIDENT" (Universal)

ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** Musical cartoon, "The Golf Specialist," news reel, "Muss" McClelland and Jack Sprigg in a musical entertainment. **Gross:** $9,000. **Rating:** 90%.

"LADIES MUST PLAY" (Columbia)

GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** RKO vodvill, Claude Sweeten and his RKO "Musical Lions"; Pathe news, and Review. **Gross:** $16,500. **Rating:** 95%.

"WAY OF ALL MEN" (F. N.)

ST. FRANCIS—(1,400), 35c-50c-90c, 7 days. **Other attractions:** Benny Rubin revue, "Pirates"; Paramount comedy, "Resolutions," Larie de Prics' band, "Memories"; Paramount news. **Gross:** $10,500. **Rating:** 102%.

"ANYBODY'S WOMAN" (Para.)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** George Dewey Washington in person, Harry Gourfain's southland spectacle, "Swanee Shores"; Tom Queen, the "Dancing Colonel"; Skatelle's "Sensation on Heels"; Paramount news. **Gross:** $11,750. **Rating:** 100%.

"ANIMAL CRACKERS" (Para.)

CALIFORNIA — (2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** Screen scenic, "Drifting Along"; Selections from "The Student Prince" by Attilo Laraia's orchestra; news. **Gross:** $14,000. **Rating:** 100%.

"DOUBLE CROSS ROADS" (Fox)

EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Laborious Hauptman and his "Melody Artists" presenting gypsy musical paintings, "The Old Mother," by Dvorak, and "Hungarian Dances" by Brahms; two reel comedy, "All for Mabel;" "U" news. **Gross:** $8,500. **Rating:** 95%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

DAVIES—(1,150), 35c, 50c, 3rd week. **Other attractions:** Vitaphone variety, news. **Gross:** $8,500. **Rating:** 105%.

Buys "Gentlemen's Fate"

Hollywood—Talker rights to "Gentleman's Fate," Ursula Parrott's latest novel, have been purchased by M-G-M. This story is of the underworld and it is expected that William Haines will have the leading role, as he is slated for a gangster picture next.

Wisecracking

Cracks from "The Sap from Syracuse": "He's a very big engineer." . . . "Oh, yeah, maybe he'd be interested in my bridgework." . . . "Are you traveling incognito?" "Nope, first class." . . . "Napoleon was a great man." "Sure, they named a pastry after him." . . .

"Quiet" Clicks 200% for Second Des Moines Week

Des Moines—"All Quiet on the Western Front" continued as the best seller, running for a second week at the Des Moines with a rating of 200%. The Paramount, next door, did very well with "Last of the Duanes" and "Let's Go Native," each rating 150%, but "All Quiet" drew the big line-up.

Buster Keaton in "Dough Boys" did well at the Strand, which rates its pictures very conservatively and gave this feature a very good mark with 100%. Weather was cool and pleasant.

Estimated takings:

"LAST OF THE DUANES" (Fox)

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, Bob Hamilton organ solo, four acts of vaude. with Dorothy Barber, "Premier Danseuse." **Gross:** $8,100. **Rating:** 150%.

"LET'S GO NATIVE" (Paramount)

PARAMOUNT—(1,700), 25c135c-60c, 4 days. **Other attractions:** "U." news, Bob Hamilton organ solo, Al Morey and stage band in original show ("Circus Daze"). **Gross:** $8,900. **Rating:** 150%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

Des Moines—(1,600), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, Paramount act ("Sing, You Dancers"), Columbia act ("Jungle Rhythm"). **Gross:** $12,000. **Rating:** 200%.

"BRIDE OF THE REGIMENT" (F. N.)

STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, "U." act ("Pilgrim Papas"). Columbia act ("Spikes Spacks"). **Gross:** $1,060. **Rating:** 96%.

"DOUGH BOYS" (M-G-M)

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe news, Pathe scenic act ("Streets of Mystery"), Paramount act ("Artist's Reverie"). **Gross:** $1,100. **Rating:** 100%.

"THE BIG FIGHT" (World Wide)

ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** Pathe news, RKO vaude. **Gross:** $6,100. **Rating:** 100%.

"HOLIDAY" (Pathe)

ORPHEUM (2,000), 25c-50c, 3 days. **Other attractions:** Paramount news, RKO vaude. **Gross:** $8,200. **Rating:** 150%.

Hersholt in "3rd Alarm"

Hollywood—Completing his featured character role in "The Cat Creeps," which Rupert Julian is directing for Universal, has enabled Jean Hersholt to accept the offer of Phil Goldstone of Tiffany for the featured male role in "The Third Alarm."

Cinetone Formed in Holland

Amsterdam—A new company is to be organized in Holland under the name of Cinetone, with a capital of 125,000 Gulden, to produce sound films and to market machines for reproduction, of which there will be two kinds: ordinary sound reproducers and sets which can be used for radio.

16 Houses in French Chain

Paris—Braunberger-Richebe now has a registered capital of frs. 12,000,000. The chain runs 16 houses.

All Cleveland Runs in Record Theatre Splurge

Cleveland—It looked like good old times at local first-run picture houses, with crowds elbowing their way in and out of the foyers practically all week. The cool weather undoubtedly had something to do with it, but the real cause for the big rush was the unusual array of fine pictures available. It would be difficult to state which picture met with the greatest public response, each of them showing a splendid record. Top rating of 160% was made by "Anybody's Woman."

Estimated takings:

"COMMON CLAY" (Fox)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Midnight in a Toy Shop," (Columbia); Screen Snap Shots, (Columbia); "Egypt, the Land of Pyramids" (Standard Film); Fox Movietone news. **Gross:** $23,000. **Rating:** 154%.

"ANYBODY'S WOMAN" (Paramount)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Neighborly Neighbors" (Paramount); "Barnyard Concert," (Columbia. Disney cartoon); Hearst Metrotone news. (M-G-M). **Gross:** $24,000. **Rating:** 160%.

"CALL OF THE FLESH" (M-G-M)

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** Paramount news; stage unit, "Cheer Up" with Ted Claire as m. c. **Gross:** $24,000. **Rating** 120%.

"HOLIDAY" (Pathe)

HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Hello, Television," (Educational); Fox Movietone news. **Gross:** $23,500. **Rating:** 130%.

"LAWFUL LARCENY" (RKO)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "All for Mabel," (Pathe); "Drums of Fear," (Pathe); "Chop Suey," (Educational); Pathe news; Pathe Review. **Gross:** $22,000. **Rating:** 110%.

"MAN TROUBLE" (M-G-M)

CAMEO—(1,200), 25c-50c, 7 days. **Other attractions:** "The Laurel and Hardy Murder Case," (M-G-M). **Gross:** $15,000. **Rating:** 100%.

"GOOD INTENTIONS" (Fox)

KEITH'S EAST 105TH ST.—(2,200), 25c-50c, 7 days. **Other attractions:** "Give Me Action," (Pathe); "Codfish Ballads," (Educational cartoon); Sportlight, (Pathe); Pathe news. **Gross:** $5,600. **Rating:** 112%.

Only Two Runs At Providence Finish at Par

Providence — Two houses, Paramount with "Manslaughter," and Majestic with "Sap From Syracuse," held up strong for the week, grossing $16,200 and $12,400 respectively. Other theatres in the downtown belt, however, did not fare so well.

The RKO Albee grossed about $9,000 with "Outside the Law," while Loew's State did well with Buster Keaton in "Doughboys," hitting $17,500.

Estimated takings:

"OUTSIDE THE LAW" (Universal)

RKO ALBEE—(2,300), 15c-50c, 7 days. **Other attractions:** "Men Without Skirts," "Cinderella," "Krazy Kat," "Let 'Er Buck." Grantland Rice Sportlight, Pathe news. **Gross:** $9,000. **Rating:** 80%.

"INSIDE THE LINES" (Radio)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Three Boy Scouts in Africa," "Across the World With Mr. and Mrs. Martin Johnson," "Two Plus Four," Pathe news, "Humanettes." **Gross:** $8,500. **Rating:** 90%.

"DOUGHBOYS" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Midnight Toy Shoppe," Hearst Metrotone news, "Songwriters' Revue," Maurice, guest organist. **Gross:** $17,500. **Rating:** 90%.

"MANSLAUGHTER" (Para.)

PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** "Hot Air Merchant," "Insurance," Paramount news. Joe Alexander, organlogue. **Gross:** $16,200. **Rating:** 95%.

"SAP FROM SYRACUSE" (Para.)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Silent Enemy," Paramount news. **Gross:** $12,400. **Rating:** 105%.

Still Two

Hollywood—Although Mary Pickford went to the trouble of having the name of her niece changed from Mary Charlotte Pickford to Gwynne Pickford, in order to avoid confusion, there still are two Mary Pickfords, the other being the former Mary Mulhern, who recently married Jack Pickford.

Portland, Fox's Birthday Party Takes $14,500

Portland, Ore.—Celebrating their fourth anniversary, Fox Broadway Theatre served a most entertaining screen and stage fare with George O'Brien in "Last of the Duanes," and the most pretentious Fanchon & Marco idea, "Victor Herbert." In addition to an increased number of tie-ups with book and music stores, Manager Floyd Maxwell and Marc Bowman, publicity director, had a monster six-layer cake topped with four candles under the spot lights in the foyer. With cooler weather, heavy word-of-mouth advertising brought out again waiting lines and shot the gross to $15,500, rating 130%.

Second position was secured by "Song o' My Heart" with heavy feminine appeal engendered by voice of John McCormack; gross, $14,500; rating, 125%. Two additional comedies, "Oh, Sailor, Behave," at the Music Box, and Four Marx Bros. in "Animal Crackers" at Paramount, also took well.

Estimated takings:

"LAST OF THE DUANES" (Fox)

FOX BROADWAY—(1,912), 25c-35c-60c, 7 days. **Other attractions:** Fanchon & Marco's Victor Herbert Idea with Buddy Howe, dancer; Ernest Belcher, leading line girls; William Powell, trick trombone; Broadway band with Jimmy Taft, m. c.; Ralph Richards, pianist; Henri LeBel at Wurlitzer; Disney cartoon; Terriss travelogue. **Gross:** $15,500. **Rating:** 130%.

"SONG O' MY HEART" (U. A.)

FOX UNITED ARTISTS—(945), 25c-35c-60c, 7 days, extra midnight. **Other attractions:** Metro Acts, Hollywood Varieties, Fox news. **Gross:** $14,500. **Rating:** 125%.

"ANIMAL CRACKERS" (Paramount)

PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days, extra midnight. **Other attractions:** "Swanee Shores," stage show with Phil Lampkin and Paramounteers; The Skateles; Tom Queen; Geo. Dewey Washington, tenor; Paramount news; Con Maffie, Wurlitzer; clever tie-up with Pacific Coast Biscuit Co. **Gross:** $14,000. **Rating:** 120%.

Deletions Ordered in "White Cargo" In Va.

Richmond—A second effort made to have "White Cargo" enter Virginia theatres after the State Division of Motion Picture Censorship had rejected the film has just caused several deletions to be made in the picture, it was learned today.

Rejection of the cinema offered by Trio Prod. after an examination in June, caused the Virginia censors to make the accompanying notation: "This film was rejected because it deals in marriage of whites and blacks. This contravenes the racial integrity laws of the state of Virginia."

A second examination of "White Cargo" caused the film-temperers to lighten it to a considerable extent by ordering several eliminations.

"Call of Flesh" Rates Hi Spot In Kansas City

Kansas City—From the standpoint of percentage rating, the Pantages came across the line a winner this week with a grade of 130% on an intake of $13,075 on "Call of the Flesh" and a Fanchon & Marco show, "Romance."

"Dixiana" at the Mainstreet gave the house $18,000, or a rating of 100%. The Uptown, the only first run neighborhood theatre, had a good week with "Ship From Shanghai," bringing in $7,200, rating 120%. "Good News" gave the Midland a gross of $17,250, which rates 115% for this house. "Common Clay" was shifted to the Royal after record-breaking business at the Newman the week before. The Fox picture continued to draw good business, but not as phenomenal as the run at the Newman. Intake was $5,200 or 115%. The Newman did nothing startling with "Love Among the Millionaires." Clara gave the house only $10,000 which is rated at 100%.

Estimated takings:

"GOOD NEWS" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Charley Chase comedy, "Girl Shock"; Metrotone news. **Gross:** $17,250. **Rating:** 115%.

"DIXIANA" (RKO)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude headlining Babe Egan and her Hollywood Red-heads. **Gross:** $18,000. **Rating:** 120%.

"CALL OF THE FLESH" (M-G-M)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon and Marco unit, "Romance." **Gross:** $13,075. **Rating:** 130%.

"SHIP FROM SHANGHAI" (M-G-M)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Pathe comedy, "Boss's Orders"; Oswald cartoon, "Cold Feet"; "Voice of Hollywood," Universal news. **Gross:** $7,200. **Rating:** 120%.

"COMMON CLAY" (Fox)

ROYAL—(900), 25c-50c, 7 days, (second week in Kansas City). **Other attractions:** Paramount comedy, "The Hot Air Merchant"; Rudy Vallee in "The Stein Song"; Fitzpatrick's "The Imperial City"; Paramount news. **Gross:** $5,200. **Rating:** 115%.

"LOVE AMONG THE MILLIONAIRES" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount news, comedy, "Average Husbands"; Sammy White in "Swing You Dancers"; "The Last Yard" with Knute Rockne and Notre Dame Players. **Gross:** $10,000. **Rating:** 100%.

Spanish to Speed Up Talker Installations

Washington—Heavy installation program of sound machines will shortly place about 80 of all houses on the wired list in Spain, according to a consulate dispatch from that country. At present, only 50 out of 3,400 theatres are showing sound pictures.

Finish Darmour Building

Hollywood—The new administration building at the Darmour-RKO plant has been completed under the supervision of Frank Dexter, technical director.

What, Another One?

Los Angeles—A New York comedian, according to Harrison Carroll, says that he has been two years trying to get a job in the films—but that he won't show a streak of yellow. He's going to stick it out and starve to death.

Today's News Picture

This is Simplex Glug, radical young cinema director, who is being hailed far and wide for his startling innovation in the mystery film. After finishing the "He's a Murder Case" in both French and English versions, Mr. Glug decided, without a word of encouragment from anybody, that it would be much more mysterious if the French version was released in America and the English one in France.



—N. Y. American

Omaha O.K.'s Ruth Chatterton Film, Grosses $11,875

Omaha — Ruth Chatterton's following gave the World a break last week with "Anybody's Woman," though the picture took it on the chin from the reviewers. With fair stage show, house got $11,875 for a 125% week.

Keeping up a money-making stride, the Orpheum with "Little Accident" and Harry Carroll's Revuette hit 110% for $15,950. Paramount, in face of such competition, slipped to 90% with "Manslaughter." Gross for the week was $7,200.

State had a tough time with "Sins of the Children," first half, which brought $1,680, and "Under a Texas Moon," last four days, which did $1,800. 80% week. Weather, warm.

Estimated takings:

"ANYBODY'S WOMAN" (Par.)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Hughie Clark topping four act vaude bill, Billy Meyers band, house ballet, Paramount news, shorts. **Gross:** $11,875. **Rating:** 125%.

"LITTLE ACCIDENT" (U.)

ORPHEUM (3,000), 25c-60c, 7 days. **Other attractions:** Harry Carroll's Revuette, Pathe news, shorts. **Gross:** $15,950. **Rating:** 110%.

"MANSLAUGHTER" (Para.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "They Go Boom," (M-G-M); Bruce scenic, Paramount, Universal news, organ. **Gross:** $7,200. **Rating:** 90%.

"SINS OF THE CHILDREN" (M-G-M)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $1,680. **Rating:** 80%.

"UNDER A TEXAS MOON" (Fox)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $1,800. **Rating:** 80%.

Theatrephones Installed In Fox Milwaukee House

Milwaukee.—Theatrephones have been installed in Fox's Wisconsin. It is the first house in the Northwest to have the phones, designed for patrons who are hard of hearing.

A section of seats equipped with the phones are marked with striped seat covers. People who wish to use the phones are asked to inquire of the usher, who will lead them to the proper section.

The phones are so designed and installed that not only is the patron able to hear the sound picture better, but he or she is also able to hear the stage show to a better advantage.

Mpls. Exhibitors Happy When B. O. Run in "Black"

Minneapolis—The silver lining from the dark cloud that has hung over the loop houses for many months is showing itself at last. The Minnesota again leads the field.

Showing "Manslaughter," the house grossed $30,000 which gives it a rating of 100%. Tieing the rating but not the cash figure were the Orpheum, the Century, the State and the Lyric. The Orpheum playing "Rain or Shine" grossed $22,000; Century, showing "Common Clay," for a second week romped home with $11,000; "Oh, Sailor Behave," at the State rang in $20,000.

Lyric, boosting "Golden Dawn," had a take of $2,720 to register 90%. The Aster registered 80%, lowest of the week with "Sweet Mama"; the gross was $2,000. The houses are planning to separate the farmers from their dough next week. The Minnesota State Fair brings all the yokels from their retreats. The best possible bookings have been made and from all indications it appears that a tough fight will ensue.

Estimated takings:

"MANSLAUGHTER" (Para.)

MINNESOTA—(4,025), 35c-50c-75c, 7 days, 7 shows daily. **Other attractions:** "Home Wreckers," (Publix stage unit); overture presentation, shorts, news reel. **Gross:** $30,000. **Rating:** 100%.

"RAIN OR SHINE" (Columbia)

ORPHEUM—(2,900), 35c-50c-75c, 7 days, 4 shows daily. **Other attractions:** Randal and Watson headlining 5 act vaude bill. **Gross:** $22,000. **Rating:** 100%.

"OH SAILOR BEHAVE" (W.B.)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Comedy, news reel. **Gross:** $20,000. **Rating:** 100%.

"COMMON CLAY" (Fox) (2nd week)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Comedy, news reel. **Gross:** $11,000. **Rating:** 100%.

"GOLDEN DAWN" (W. B.)

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Comedy, news reel. **Gross:** $2,720. **Rating:** 90%.

"SWEET MAMA" (F.N.)

ASTER—(812), 15c-25c-20c, 7 days, 7 shows daily. **Other attractions:** Comedy, news reel. **Gross:** $2,000. **Rating:** 80%.

Checker Music Corp. Making Theatre Discs

The Checker Music Corporation, a new company affiliated with the Stanley Recording Co. of America, Inc., has been formed and is selling musical discs, consisting of overtures, marches and popular songs to wired theatres throughout the United States at six for $5.00.

Al Shayne is president, Sonny Barkas, vice-president and treasurer, and Carl Fenton, formerly with Brunswick, is director of recording under the supervision of K. G. Byers.

The company states that contracts have been signed with Paramount and negotiations are now pending with Fox, Loew and United Artists.

Starving Armenians

Hollywood—Times are so tough in this town merchants won't trust the job of sandwichmen even to actors. They're afraid they'll eat up the sandwich sign-boards.

185% on $18,500 Gross for "Clay" Is High in Balto

Baltimore—With the first part of the week ideal for theatre going, there was a general tone of improvement over the previous week in patronage.

The outstanding high for the week was achieved at the New theatre where "Common Clay" clicked the phenomenal gross for this house of $18,500, a rating of 185%. Advertising appropriation for the house was increased. Special Sunday night preview for exhibitors and newspaper people was given.

"Dixiana" proved only fairly good as a puller at Keith's. An excellent musical with lots of hokum and comedy which the audience seemed to enjoy, but still it did only $4,400, rating 55%.

"Dancing Sweeties" took a nose-dive at Warners' Metropolitan. People did not take to it kindly. The estimated gross for the week was figured at $2,200 with the rating 35%.

Loew's Century had "Anybody's Woman," minus the stage show and music, and the gross was figured at $21,000, which would be 100%.

The Marx Brothers in "Animal Crackers" proved a good puller at Loew's Stanley, doing $19,000 and rating 109%. The Marx Brothers are liked very much in Baltimore by theatregoers.

Estimated takings:

"ANYBODY'S WOMAN" (Paramount)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news; "The Toy Shop," (cartoon); "Teacher's Pet," (comedy). **Gross:** $21,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Paramount)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, M-G-M news, "Song Writers' Revue" (M-G-M). **Gross:** $19,000. **Rating:** 109%.

"OUR BLUSHING BRIDES" (M-G-M)
(Shown simultaneously with the Parkway uptown after one week at Loew's Stanley)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Monkey Meat" (cartoon). **Gross:** $3,200. **Rating:** 91%.

"OUR BLUSHING BRIDES" (M-G-M)
(Shown simultaneously with the Valencia downtown after one week at Loew's Stanley)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Honolulu Wiles" (cartoon). **Gross:** $4,000. **Rating:** 91%.

"DANCING SWEETIES" (Warners)
WARNERS' METROPOLITAN—(1,560), 15c-50c, 6 days, starting Saturday. **Other attractions:** Universal news; "Hold Anything," (Looney Tune); "Poor Little Butterfly," (Vitaphone act). **Gross:** $2,200. **Rating:** 35%.

"DIXIANA" (Radio)
KEITH'S—(3,016), 25c-50c, 6 days, starting Friday. **Other attractions:** Comedy, Universal news. **Gross:** $4,400. **Rating:** 55%.

"COMMON CLAY" (Fox)
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** For Movietone news, "Mind Your Own Business" (Pathe comedy). **Gross:** $18,500. **Rating:** 185%.

Plans Spanish Version

Hollywood—After finishing the English version, Lupe Velez will play in the Spanish version of "East Is West."

Coffin Handling Firm

Hollywood—International Publicists, Ltd., has been dissolved as a corporation and the business is now being conducted by Ray Coffin, who was formerly head of the publicity concern.

It's Unanimous

A member of Jimmie Quirk's "Photoplay" staff relates the yarn about Nick Stuart, who, after a recent radio broadcast, said to the "mike" operator: "Whew, I'm glad that's over."

Nick was unaware that the instrument was still tuned in and did not know that his remarks were audible to thousands of listeners until he received a batch of telegrams bearing the laconic message:

"So are we."

Sudden B. O. Spurt Sends All Boston Figures Skyward

Boston—Last week of the vacation season found three Boston theatres soaring to heights unknown heretofore in any corresponding week of any previous year, the Publix Metropolitan hitting $37,500 gross with "Manslaughter" and the Olympia and Uptown theatres playing day and date with "All Quiet on the Western Front," doing 130% and 120%, respectively, for a total of $34,000 at the two houses. The latter film has already had a previous showing of eight weeks as a road show, this being the first showing at popular prices.

Even at other theatres, business was good. "Midnight Mystery" did 115% at the Keith-Albee and "Rain or Shine" was held over for a second week at the Keith Memorial and maintained 100% for the week. "Call of the Flesh" did $22,000 at Loew's State, while Loew's Orpheum did $20,000 with "Way Out West" after Loew's State had played the film two weeks ago for $22,000. "Common Clay" moved over from the Metropolitan to the Scollay Square with $14,000 for the week. Weather, variable.

Estimated takings:

"MANSLAUGHTER" (Paramount)
METROPOLITAN—(4 350), 25c-60c, 7 days. **Other attractions:** Stage number, "Harem Hokum"; comedy; Paramount news. **Gross:** $37,500. **Rating:** 125%.

"MIDNIGHT MYSTERY" (RKO)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Curtiss-Wright "Flying Band," vaudeville, Pathe news. **Gross:** $20,500. **Rating** $115%.

"RAIN OR SHINE" (Columbia)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, cartoon, organ specialties. **Gross:** $23,000. **Rating:** 100%. (Second week.)

"CALL OF THE FLESH" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, "College Hounds"; Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"WAY OUT WEST" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville headed by Trixie Friganza, comedy, Hearst Metrotone news. **Gross:** $20,000. **Rating:** 100%.

"COMMON CLAY" (Fox)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $14 000. **Rating:** 100%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
(Day and date with Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $19,000. **Rating:** 130%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
(Playing day and date with Olympia)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $15,000. **Rating:** 120%.

Warner-Tobis Talker

Berlin—The first Warner-Tobis talker, "The Thirty-Cent Opera," is being produced here under the direction of G. W. Pabst.

Widely Touted British Picture Pulled in Canada

Montreal—Main stem exhibitors of Montreal had mingled feelings during the week, although all were agreed that the tourist trade had picked up considerably during the past few days with the visitors spending a little more than the early travellers.

Greta Garbo in "Romance" tapered off perceptibly for its second week at the Palace and was quite a bit below average. "Atlantic," the British film at His Majesty's theatre, was ticketed for a long run but was taken off at the end of the eighth day, the house going dark. The pick of the week was "Anybody's War" at the Capitol and "The Sea Bat" at Loew's, Moran and Mack registering 100% at the Capitol with a total draw of $14,000. "Dynamite," run as a silent when the censors banned the talking version, wasted away at the Roxy in its second week, doing only $2,000 in a 550-seat house in spite of ballyhoo. The weather was fair.

Estimated takings:

"ROMANCE" (M-G-M)
((second week)
PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Fox news, "Kandy Kabaret," Eddie Cantor in "Cock-Eyed News," "Glow Worm," organ solo. **Gross:** $12,000. **Rating:** 85%.

"ANYBODY'S WAR" (Para.)
CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** Movietone news, cartoon, "Fiddlesticks"; "Molasson" (French talking comedy); "Copy," dramatic short; Cherniavsky directing stage band. **Gross:** $14,000. **Rating:** 100%.

"COCK O' THE WALK" (Sono Art)
PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** Metrotone news, Universal Topics, "Neighborly Neighbors" (Comedy); "Midnight Lodge," Screen Snapshots. **Gross:** $10,500. **Rating:** 90%.

"SEA BAT" (M-G-M)
LOEW'S—(2,982), 40c-99c, 7 days. **Other attractions:** Pathe news, Krazy Kat in "Cinderella"; 5 vaudeville acts, Sanborn's Symphonists. **Gross:** $13,-000. **Rating:** 90%.

"SAP FROM SYRACUSE" (Para.)
IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Paramount news, Universal news, Lloyd Hamilton in "Prize Puppies," 5 RKO vaudeville acts. **Gross:** $8 000. **Rating:** 85%.

"DYNAMITE" (M-G-M)
ROXY—(550), 25c-50c, 7 days. (second week.) **Other attractions:** Hodge Podge, Travelogue. **Gross:** $2,000. **Rating:** 70%.

"ONE MAD KISS" (Fox)
STRAND—(750), 25c-50c, 7 days. **Other attractions:** Sono Art's "The Dude Wrangler," added feature; "Red Heads," (comedy). **Gross:** $4,500. **Rating:** 80%.

Belts, Chains Eliminated In New Sound Machine

London—Driven only by gears, the "Electrod," a sound on film and disc machine, is being marketed in the United Kingdom by Butcher's, an old-line distributing unit.

The apparatus is built without belts or chains, and its sound head has dual exciting lamps and photo electric cells.

Oakie's Next "Sea Legs"

Hollywood—"Sea Legs" has been chosen as the release title of Jack Oakie's latest talker for Paramount. The story was written by George Marion, Jr., and directed by Victor Heerman. Lillian Roth, Charles Sellon, Eugene Pallete and Harry Green are in the cast.

Rogers' Next Titled

Hollywood—"Along Came Youth" will be the release monicker for Charles "Buddy" Rogers' next picture. Frances Dee plays opposite the star and Lloyd Corrigan and Norman McLeod directed.

Actors and Illusions

Hollywood—Ronald Colman's creed, as revealed by him to a local scribbler:

"If I have any philosophy it is to mind my own business as well as I can and keep order in my affairs.

"I am not a good mixer. I have no small talk. I only feel at home with people I know well and who like the things I like.

"What I do after I leave the studio is my own business, unless I break the peace or become a public nuisance!

"Acting is an illusion and the actor should be an illusion, too."

Canada Exhibit Pulls Tourists To Toronto Runs

Toronto — The Canadian National Exhibition, Toronto's pride, was in full swing during the week and the town was full of visitors from all parts of Canada and the States. Many attended the theatres and business was active. Moreover, Uptown theatre fans flocked to take a last look at Jack Arthur's deluxe presentations there before they blossom out as Publix units at the Imperial theatre. The result was that "Queen High" at the Uptown led the procession with $16,000 for 100%. "Anybody's War" also looked good at the Imperial for $15,000 while swell vaudeville helped "Courage" at Shea's Hippodrome to $15,500. There were two held-over attractions, "Common Clay" at the Tivoli and the British "Splinters" at the Royal Alexandra but they were no go, being lost in the rush. Weather, mostly fair.

Estimated takings:

"QUEEN HIGH" (Para.)

UPTOWN—(3,000), 35c-75c, 6 days. **Other attractions:** Movietone news, Krazy Kat cartoon comedy, "Spotlight Revels," stage presentation; orchestra. **Gross:** $16,000. **Rating:** 100%.

"ANYBODY'S WAR" (Para.)

IMPERIAL—(3,600), 30c-75c, 6 days. **Other attractions:** Paramount news, 5 RKO vaudeville acts. **Gross:** $15,000. **Rating:** 90%.

"COMMON CLAY" (Fox)

TIVOLI—(1,600), 35c-75c, 6 days (second week). **Other attractions:** Movietone news, Andy Clyde in "Chumps." **Gross:** $9,000. **Rating:** 80%.

"COURAGE" (Warners)

HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, "Swell People," (comedy); 5 RKO vaudeville acts, featuring "The Ingenues." **Gross:** $15,500. **Rating:** 95%.

"SEA BAT" (M-G-M)

LOEW'S—(2,200), 30c-75c, 6 days. **Other attractions:** Metrotone news, "Laurel and Hardy Murder Case," 5 vaudeville acts. **Gross:** $13,000. **Rating:** 85%.

"SPLINTERS" (British-State Rights)

ROYAL ALEXANDRA—(2,100), 50c-$1.50, 6 days (second week). **Other attractions:** Eddie Cantor in "The Cock-Eyed News." **Gross:** $9,000. **Rating:** 75%.

Phil Smith Opens Another

Ipswich, Mass.—Phil Smith's newest theatre in his chain, the Strand in this town, is expected to open the week following Labor Day. Western Electric sound equipment and a Magnascope screen are features.

Reopening After 3 Years

Kokomo, Ind.—The Indiana, one of the largest houses in this section of the state and which has been closed since the advent of talking pictures, will be opened within a few weeks, according to Publix. The theater is being equipped for sound.

"Clay" Held 4th Week at Phila., A House Record

Philadelphia—With Eddie Cantor making a personal appearance as the Mastbaum's stage headliner, the gross at this theatre jumped to $47,000 for a rating of 120%, a high mark of the summer for this house.

For the third week of "Common Clay," the Fox maintained a figure of $31,000, considerably above average, and enough to warrant its being held for a fourth week, the first time in the history of the theatre that a film has played for four weeks.

The Arcadia will jump into headline prominence during the week by joining the ranks of the first run theatres, having signed a contract with Paramount to present several of its films first run. "Grumpy" will be the first to be shown.

The sixth week of "The Big House" at the Stanton brought $10,000, enough for a 100% rating. The film continues for another week at least. Other houses were slightly off their usual grosses.

"Unguarded Girls," with a strong ballyhoo and a "woman only" showing, grossed $11,000 at the Chestnut, a legitimate house, considered to be a good figure.

Estimated takings:

"LAWFUL LARCENY" (RKO)

MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Eddie Cantor in person, stage show, "Noah's Lark," with Farrell and Dad, Berinoff and Eulale, Margaret McKee, whistler; "Pansy, the Horse," Fred Evans Bluebirds, Charles Kaley, m.c. Milton Charles, singing organist; newsreel. **Gross:** $47,000. **Rating:** 120%.

"COMMON CLAY" (Fox)

FOX—(3,000), 40c-50c-75c, 6 days, (third week). **Other attractions:** Fanchon and Marco's "Marble Idea," Movietone news. **Gross:** $31,000. **Rating:** 115%.

"BIG BOY" (Warners)

BOYD—(2,400), 35c-50c-75c, 6 days, (second week). **Other attractions:** Par. news, "Dogville" comedy. **Gross:** $17,000. **Rating:** 95%.

"SHOOTING STRAIGHT" (RKO)

EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** M-G-M news, stage show; "Vacation Daze" with Joe Penner, Vic Honey Trio, Felovis, Littlefield dancers, Jay Mills m.c. **Gross:** $19,000. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

STANLEY—(3,700), 35c-50c-75c, 6 days (third week). **Other attractions:** M-G-M news, Vitaphone Variety. **Gross:** $16,000. **Rating:** 90%.

"BIG HOUSE" (M-G-M)

STANTON—(1,700), 25c-65c, 6 days, (sixth week). **Other attractions:** News, Vitaphone Variety, Charlie Kerr's Radio orchestra. **Gross:** $10,000. **Rating:** 100%.

"WHAT A MAN" (Sono Art)

KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Pathe news, "Our Gang" comedy. **Gross:** $4,500. **Rating:** 90%.

"UNGUARDED GIRLS" (Cinema)

CHESTNUT—(1,600), 50c, 6 days. **Other attractions:** Sex-Hygiene lecture in conjunction with film. **Gross:** $11,000.

It's All in Fun

Hollywood—Eddie Quillan was discussing his Pathe production, "Night Work."

"Then a girl enters and does an aesthetic dance," said Eddie.

"I don't like those anaesthetic dancers," interjected a proper boy.

"Not anaesthetic," corrected the comedian, "aesthetic— aesthetic."

"Well, what's the difference?" demanded "props."

"An anaesthetic is something that deadens a pain—"

"Yeah, and an aesthetic gives you one!"

Eddie did a fade-out.

Amos 'n' Hisses

Cincinnati—An appropriate theme song for a newsreel recently shown at the Palace would be "A Little Hiss Each Morning." When Amos W. W. Woodcock, new Federal prohibition director, appeared in the newsreel and made a brief appeal for prohibition enforcement, the audiences greeted his talk with plain and fancy hissing. This is the first instance on record in Cincinnati where a prominent figure in a newsreel has been treated like the stage villain of the old-fashioned melodrama.

"Quiet" Thrills Ottawa; Grosses $6,800 or 115%

Ottawa—The Canadian Capital had a big thrill during the week with "All Quiet on the Western Front" at both the Regent and Imperial theatres. The Universal special walked away with a gross of $6,800 for a rating of 115%. At the Imperial it was presented three times daily where it grossed $4,100 for 95% at advanced prices, the matinees being off because the women were shy.

"Hell's Island," at B. F. Keith's, blocked traffic for three days at $4,500 while "Lawful Larceny" clicked at $4,050 for the last half after the Governor-General and Viscountess Willingdon bestowed vice-regal patronage on the first night. The weather was mostly fair.

Estimated takings:

"ALL QUIET ON THE WESTERN FRONT" (U.)

REGENT—(1,225), 25c-75, 6 days. **Other attractions:** Movietone news, cartoon comedy, "Barn Dance"; orchestra. **Gross:** $6,800, (with extra midnight show). **Rating:** 115%.

"HELL'S ISLAND" (Columbia)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, Krazy Kat in "Jazz Rhythm"; "Fellow Students" (comedy). **Gross:** $4,500. **Rating:** 90%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

IMPERIAL—(1,200), 25c-75c, 6 days. **Other attractions:** Hearst Metrotone news, cartoon comedy, "Barn Dance." **Gross:** $4,100. **Rating:** 95%.

"SISTERS" (Columbia)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Movietone news, "Cannibal Capers," "Fat Wives for Thin." **Gross:** $1,100. **Rating:** 85%.

"NUMBERED MEN" (F. N.)

Centre—(1,200), 15c-50c, 6 days. **Other attractions:** Harry Tate in "Patent Office"; Andy Clyde in "The Chump"; fall fashion show evenings. **Gross:** $3,500. **Rating:** 95%.

"LAWFUL LARCENY" (RKO)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, Clark and McCullough in "A Peep in the Deep"; British Empire Games. **Gross:** $4,050. **Rating:** 85%.

"THE AWFUL TRUTH" (Pathe)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, William Lyons in "Beloved," Laurel and Hardy in "Brats." **Gross:** $1,200. **Rating:** 85%.

Dog Jail-Birds

Hollywood—Jules White and Zion Myers, creators of the "All-Barkie" series of dog comedies for M-G-M, have been signed on term contracts. Their next barkie will be "The Big Dog House," a satire on prison pictures.

A Bas "Monsieur"

Hollywood—"Men of the North" is the release title for M-G-M's talker, formerly called "Monsieur Le Fox." Gilbert Roland and Barbara Leonard have the principal roles in the picture, which was directed by Hal Roach.

THE SHOWMAN SECTION

SEPTEMBER 6, 1930

FEATURING

PICTORIAL THEATRE PARADE

At Dennis on Cape Cod, Rockwell Kent, noted American artist, has painted a mural that is twice the size of Tintoretto's "Paradise" and which holds the record for a decorative canvas of its type.

Balch and Stanbery, Los Angeles architects, contrive a new decorative treatment to hide ventilation ducts. An interesting and informative construction trend.

Rough plastering to make a Spanish motif more Spanish is one of the features of the Mid-West, new Warner theatre in Oklahoma City. This splendid example of the atmospheric in theatres is treated pictorially and textually, and is worth careful reading by showmen everywhere.

INDEPENDENTS AND THE CHAINS

Can the lone hand stand the gaff? Montgomery S. Hill, a circuit operator, thinks so and explains in hard-hitting fashion why. Don't miss this.

JOHN EBERSON SUGGESTS—

A plan to make the theatre the entertainment center of its community by extending its facilities to amusement by-products. This may solve your problem. Look it over.

AN OLD SHOWMAN REMINISCES

Forty years hard at it and now on the sidelines, Uly S. Hill says the good, old days are gone and explains why.

FROM THE MANUFACTURERS

New equipment to make theatres more efficient. The month's new lines opens vistas for the enterprising theatre operator. Explained in detail.

ALSO

Ray Belmont Whitman on new patents affecting motion pictures. . . . John F. Rider's fifteenth lesson on The Projectionists' Round Table series. . . . Official government report on market possibilities in India. . . . For the equipment man, nation-wide reports on new theatre construction.

The Showman *section, a special department devoted to the equipment, building and operation of the theatre plant, is published once a month as a regular feature of* Motion Picture News. Motion Picture News *Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry L. Holquist, Central West Representative, 910 So. Michigan Avenue, Phone: Harrison 2431. Los Angeles Office: Hotel Roosevelt, Hollywood.*



Lobby decoration of the Cape Cinema depicting prancing horses and floating figures through stellar space.

Unique Murals Feature Cape Cod Theatre



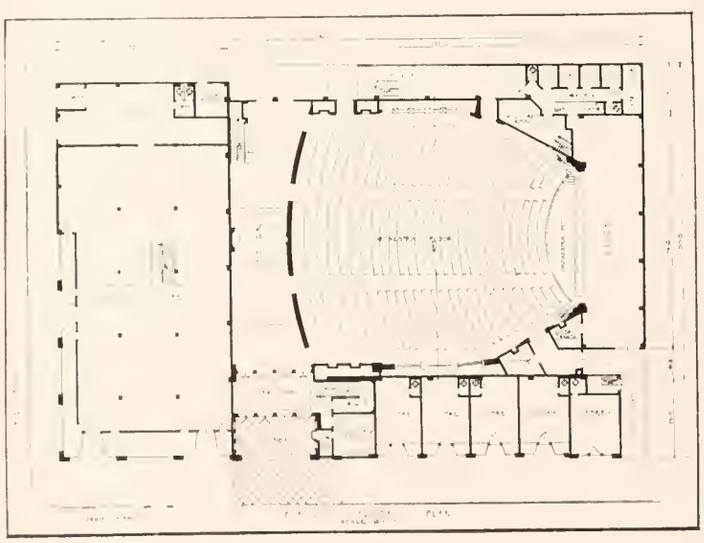
This painting, executed by Rockwell Kent, is 6,400 square feet and covers the ceiling of the Cape Cinema at Dennis on Cape Cod. Illustrations reproduced by courtesy of Theatre Arts Monthly.



Another Fox house. The Hanford in the California town of that name.

Hide Ventilation Via Decoration

HANFORD, CAL.—Ingenious concealment of the exhaust ducts of the ventilating system is a feature of the Fox, recently completed here. The house was designed by Balch & Stanbery, Los Angeles, and is somewhat similar to the Fox Visalia theatre this firm designed.



Left — Facsimile of main auditorium plan of the Hanford, designed by Balch and Stanbery, of Los Angeles.

Keeping the cost to a minimum, but at the same time providing every modern convenience required in the present day theatre, was called for in the specifications. The building, including stores, cost $163,000.

Other features are the startlingly realistic imitation wood beams grained in the cast of the foyer ceiling, and the focusing of attention upon the proscenium from the floor up to the large arch.

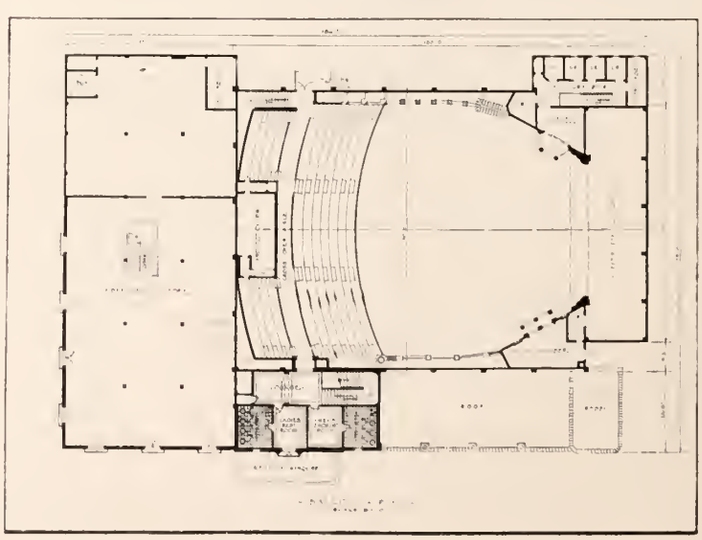
The ventilation is provided by an updraft system, the air being introduced through mushrooms at the floor. An exhaust duct and opening are provided on the under side of the balcony and at the sidewalls, back of the atmospheric treatment.

Through this arrangement, with the exception of those on the under side of the balcony, there are no exhaust grilles visible from the under side of the auditorium.

Simplicity marks treatment of the foyer as the illustrations show. The imitation wood beams are decorated in such a manner that even the closest observation fails to disclose that they are made of anything but actual wood.

In the center of the foyer is an inviting fire place and on the opposite side is a tile drinking fountain, which is supplied with ice water from an electrical

(*Continued on page* 89)



Right — The balcony, as visualized in the architect's blue prints.



The charm of the atmospheric house, when properly executed, is shown in this illustration of the auditorium of the Hanford.

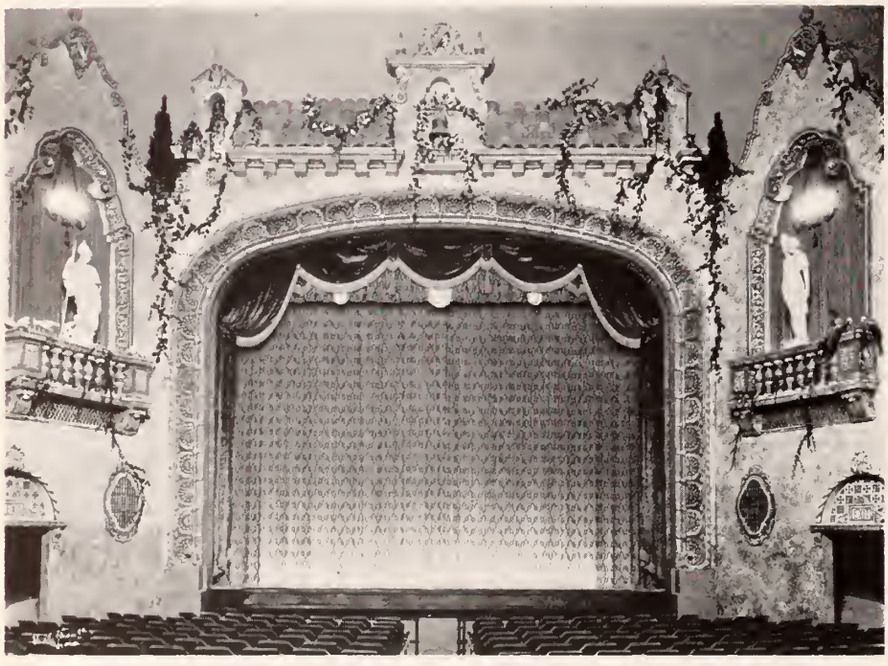


No restrictions on spaciousness in this lobby. Note width of promenade and rich texture of Spanish - motif decorations.

Rough Plaster For Atmosphere



The lobby of the new Mid-West at Oklahoma City. The beamed ceilings add to the decorative effectiveness of the whole.



The stage and auditorium of the Mid-West, atmospheric to the last detail

OKLAHOMA City — The Mid-West Theatre, Oklahoma City's latest, built at a cost of $1,000,000, is a haven for those who are partial to the out-of-doors and who delight in the charm of old Spanish architecture.

The Mid-West is the realization of a dream of the directors of the Mid-West Enterprises Co., a chain owning five Oklahoma City theatres, recently purchased by Warners.

Ideally located in the center of the city's business district, the theatre is accessible to the public using the street car service with the giant terminal just across the street from the house.

John Eberson was the designer of the new theatre, and, following the instructions of the Mid-West chain, apparently spared no expense in making it not only the finest house in the state, but one of the finest in the country for its size.

Standing as an indication of the progress of the state, the theatre, combined with an office building, rises ten stories above the street which a few years ago was prairie.

Noting the tendency toward simplicity in architecture and in decorative charm without ostentation, Eberson has designed the Mid-West accordingly.

Crossing a sidewalk of striking design in tile covered by a massive marquise, entrance is made through doors decorated with hand-wrought iron. One steps into the lobby from the box office which is a unique little affair of native walnut, finished in the spirit of the old Spanish mission.

The lobby is one of extreme massiveness with high ceiling and ornamented plaster walls. Here and there are wall niches holding imported statues and many plaster busts, while the walls show figures raised in bas-relief in the wall finish.

The lobby is strikingly decorated with iron railings affording entrance and exit lanes to the foyer while old-fashioned chandeliers with prismatic effects hang from the vaulted ceilings. Colorful banners and tapestries set the effect off in striking style.

The foyer presents an entirely different appearance, for from the spaciousness of the lobby the patron steps through the ornamented doors to an atmosphere of dignified refinement, with heavily carpeted floors, gorgeous trappings, odd mirrors, large vases and beautiful floor lamps. All this combines to create an impression of quiet splendor.

On the stairway on either side to the mezzanine one again encounters a further display of exceptional beauty, for this

(*Continued on page* 83)

The modern type of theatre: entertainment center and office building combined.





A bit of the Old World transplanted to Oklahoma City. This is one of the rest rooms of the Mid West.



Another interesting corner of Oklahoma's newest house. Rough plastering on the walls was deliberately planned to make more effective the Spanish motif.



Looking toward the stage of the Community. This house is a typical example of the type of theatre Publix is building in limited numbers for small communities.

Colonial House for a Colonial Town



This illustration shows the organ chamber, pleasingly concealed by open grille work.

NORTH Attleboro, Mass.—Early American architecture, authoritatively reproduced, high lights the Community, one of the smaller Publix theatres for which plans were designed by Krokyn, Browne and Rosenstein of Boston.

Dignity was sought by the builders, who feel that the completed work successfully carries out the ideas in mind before the plans were drawn.

The Community is large and spacious. The outside lobby is 20 by 30 feet and contains a large ticket sales booth and advance ticket line office as well as frames for posters and displays announcing current and coming attractions. The foyer, which is 80 feet wide by 18 deep, is of almost severe simplicity relieved with tasteful touches including hangings, pictures and indirect lighting effects.

Entering the auditorium, the impression is one of cool, chaste beauty. Boxes, loges and balcony were purposely omitted, for the Community is of the stadium type and therefore is without balcony. Fifteen thousand seats, upholstered in red jacquard velour, fill the floor, which gradually elevates towards the back of the house into the stadium. The seats are spaced so as to allow plenty of leg room.

Simplicity the Keynote

The interior is a pleasing harmony of architecture, color, luxurious hangings

(*Continued on page* 83)



The Community at North Attleboro, Mass., a small town Publix theatre designed by Krokyn, Browne and Rosenstein of Boston.

DISTRIBUTORS OF THE WORLD'S FULCO BEST THEATRE EQUIPMENT

SERVICE

WHAT DO YOU SELL TO YOUR PUBLIC?

The modern picture theatre calls for heavy investment in building, lighting effects, curtains, drapes, furnishings, etc. Luxurious appointments are the order of the day and lavish expenditure is evident in every direction where it is likely to be seen and impressed upon the visiting public.

There is no denying that all of this is important and worth while. It draws people but these come not primarily to gaze upon artistic magnificence, but to see and hear pictures.

Only for a few minutes before the show and during brief interval between shows, will attention be given surroundings, furnishings and embellishments which represent a large proportion of the investment.

In contrast to this, the screen entertainment, lasting at least an hour and a half, proceeds from projection apparatus representing a very small percentage of the total cost of the enterprise.

DOES IT NOT STAND TO REASON THAT THE PROJECTION EQUIPMENT CONSTITUTES THE MOST VITAL FACTOR AFFECTING SUCCESS OR FAILURE OF THE HOUSE?

If a heavy outlay for adornment and luxury are justifiable, even though these be only of incidental interest,

WHAT EXCUSE IS THERE FOR AN INSTALLATION OF ANYTHING LESS THAN THE MOST PERFECT PROJECTORS OBTAINABLE?

Theatre success — aside from good judgment in selecting pictures — depends upon faultless projection. Sound reproduction is also important but this in large measure is good or otherwise, according to projector used.

Therefore, selection of machines to go behind portholes is entitled to the most careful and unbiased consideration. Nothing is more important than this.

C. H. FULTON
President.

E. E. FULTON COMPANY

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WORLDS BEST THEATRE EQUIPMENT

Bona Fide Facts About Projector ECONOMY

Temple Theatre, Alton, Ill., operating 2 Fulco Projectors, *Two (2) Years,* cost of replacement parts *Nothing*

Dixie Theatre, Apalachicola, Fla., operating 2 Fulco Projectors, *One (1) Year & Ten (10) Months,* cost of replacement parts *$1.34*

Peninsula Theatre, Burlingame, Cal., operating 2 Fulco Projectors, *One (1) Year & Eight (8) Months,* cost of replacement parts *$5.02*

Pantages Theatre, Seattle, Wash., operating 2 Fulco Projectors, *One (1) Year & Eight (8) Months,* cost of replacement parts *Nothing*

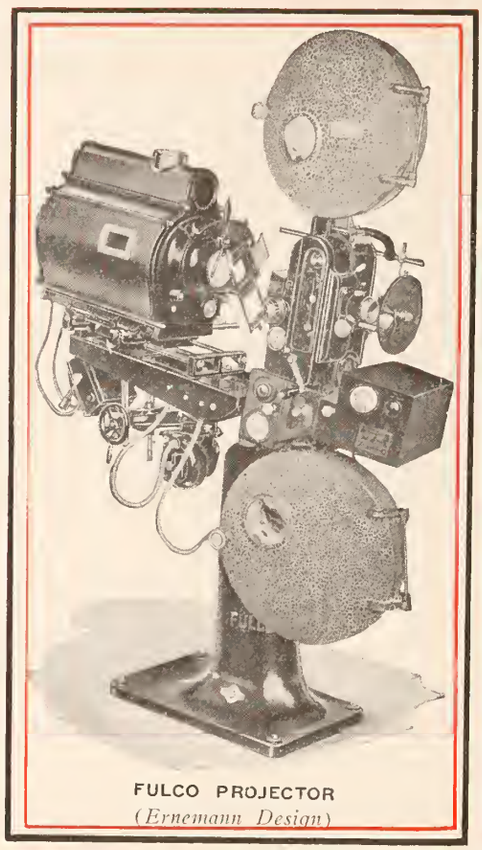
Pantages Theatre, San Diego, Cal., operating 2 Fulco Projectors, *One (1) Year & Six (6) Months,* cost of replacement parts *Nothing*

Sun Theatre, York, Nebr., operating 2 Fulco Projectors, *One (1) Year & Six (6) Months,* cost of replacement parts *$37.58*

Wellston Theatre, St. Louis, Ill., operating 2 Fulco Projectors. *One (1) Year & Four (4) Months,* cost of replacement parts *Nothing*

Hippodrome Theatre, Herrin, Ill., operating 2 Fulco Projectors, *One (1) Year,* cost of replacement parts *Nothing*

Hippodrome Theatre, Murphysboro, Ill., operating 2 Fulco Projectors, *One (1) Year,* cost of replacement parts *Nothing*



FULCO PROJECTOR
(Ernemann Design)

Majestic Theatre, East St. Louis, Ill., operating 2 Fulco Projectors, *One (1) Year & Eight (8) Months, 13 hours a day continuously,* cost of replacement parts *$37.78*

Compare!

See a Fulton Representative Now for Comparisons of Construction and Operating Features of a . . .

Star Theatre, Sheboygan, Wis. operating 2 Fulco Projectors, *One (1) Year & Eleven (11) Months,* cost of replacement parts *$17.69*

Circle Theatre, Nevada, Iowa, operating 2 Fulco Projectors, *One (1) Year & Eleven (11) Months,* cost of replacement parts *$4.27*

Pantages Theatre, Salt Lake City, Utah, operating 2 Fulco Projectors, *One (1) Year & Ten (10) Months,* cost of replacement parts *Nothing*

El Camino Theatre, San Rafael, Cal., operating 2 Fulco Projectors, *One (1) Year & Eight (8) Months,* cost of replacement parts *$1.02*

Parkside Theatre, San Francisco, Cal., operating 2 Fulco Projectors, *One (1) Year & Eight (8) Months,* cost of replacement parts *$3.78*

Strand Theatre, San Francisco, Cal., operating 2 Fulco Projectors, *One (1) Year & Seven (7) Months,* cost of replacement parts *Nothing*

Dreamland Theatre, Augusta, Ga., operating 2 Fulco Projectors, *One (1) Year & Six (6) Months,* cost of replacement parts *$29.98*

Chicago Women's Club, Chicago, Ill., operating 2 Fulco Projectors, *One (1) Year & Five (5) Months,* cost of replacement parts *Nothing*

Royal Theatre, Fullerton, Nebr., operating 2 Fulco Projectors, *One (1) Year & Four (4) Months,* cost of replacement parts *Nothing*

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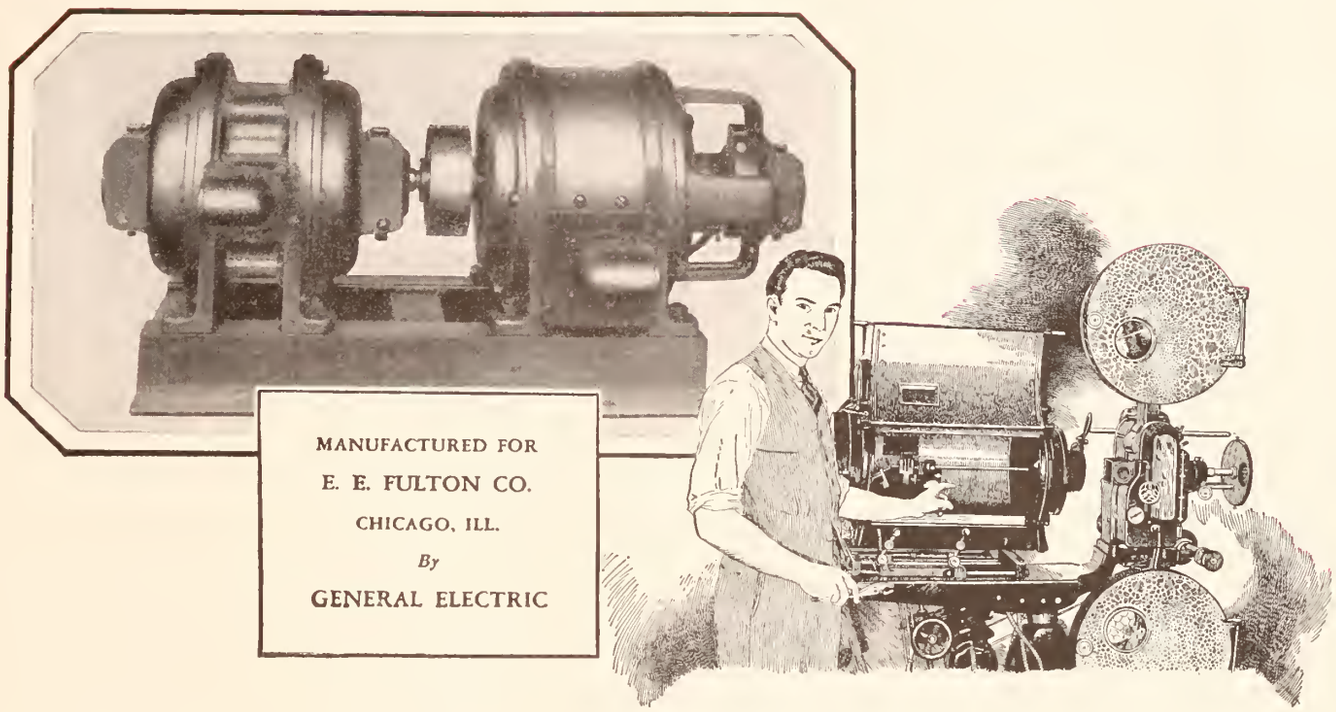
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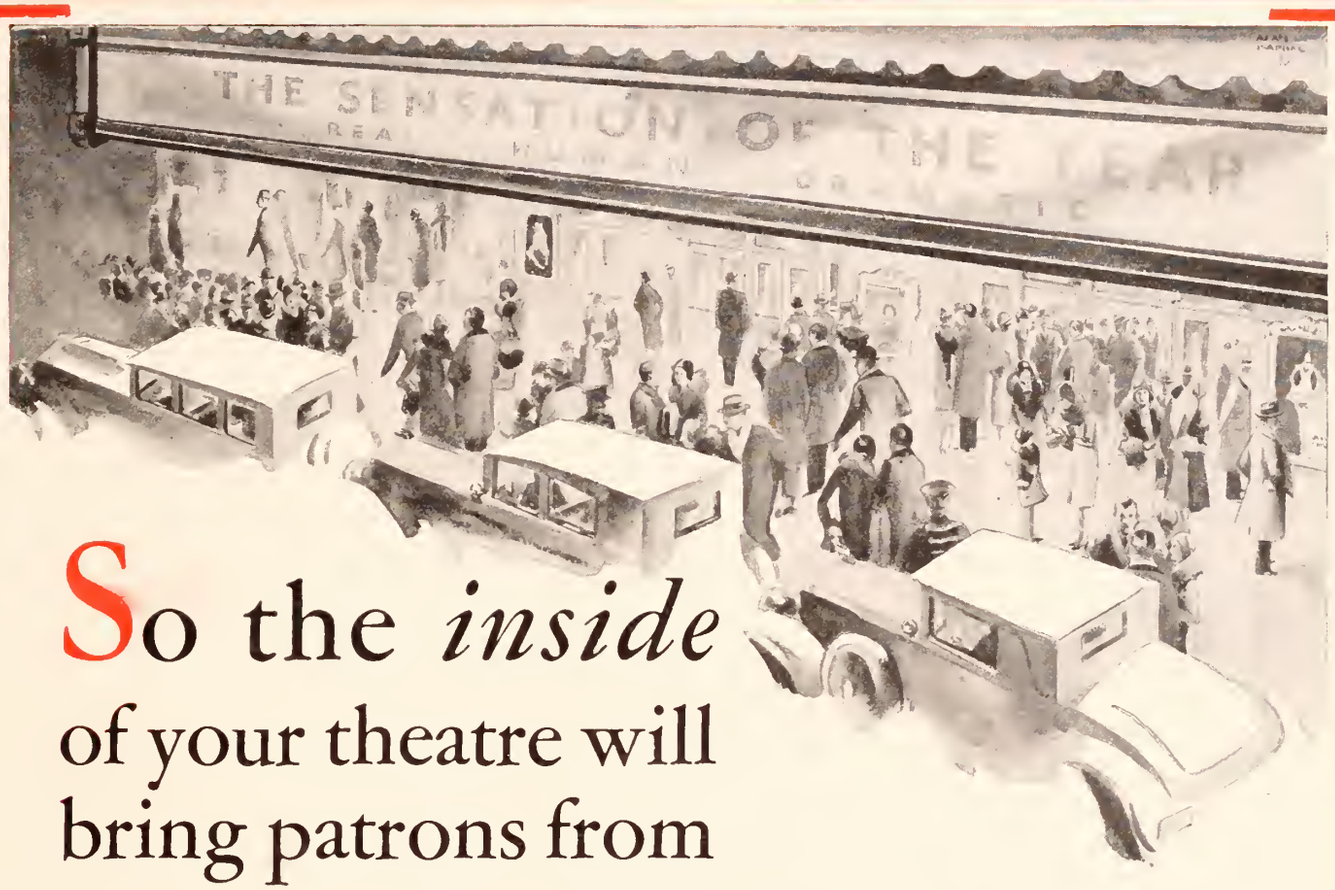
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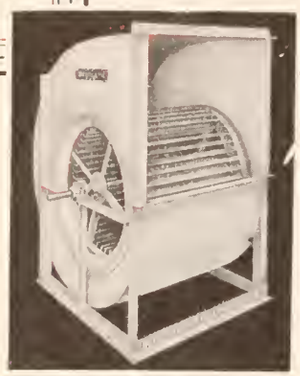
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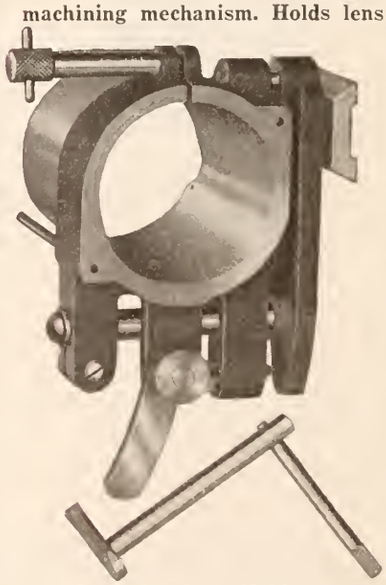
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Furnished in the Standard and Dual Focus Series

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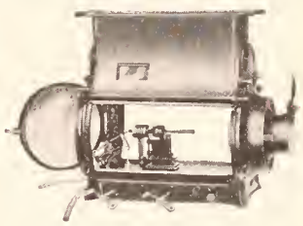
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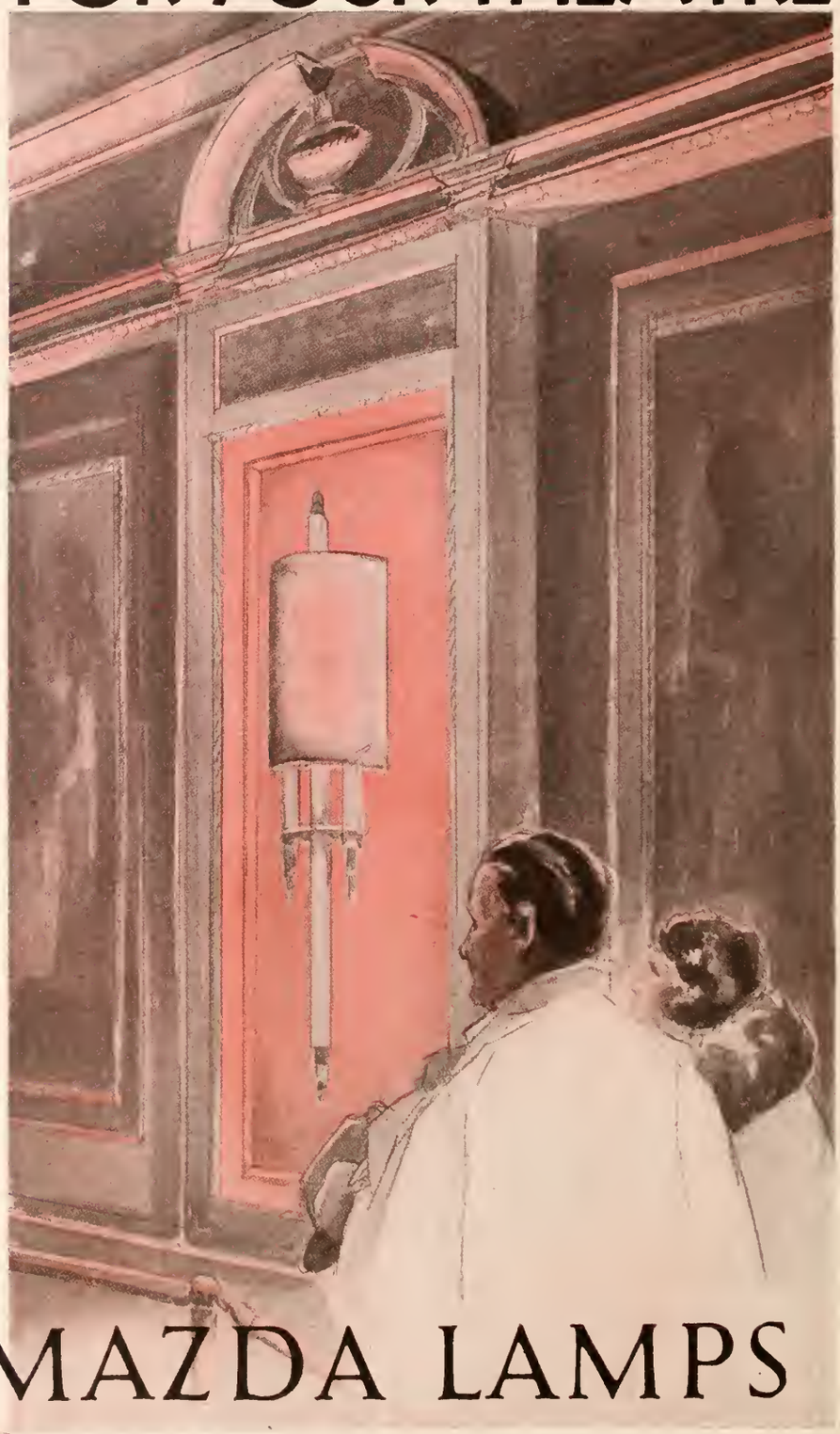
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Edison MAZDA* Colored Lamps offer the most effective and most economical answer to your colored lighting needs. Their smooth surfaces (the color is inside the glass) offering little attraction for dust, make cleaning less frequently necessary and much easier to accomplish.

And just now, when the seasons are changing, Edison MAZDA Colored Lamps can be especially useful. From an effect of airy coolness, you will want to change the atmosphere of your house to one of inviting warmth. Why not accomplish the change by merely changing the color of the lighting in your lobby and foyer? Just change to Edison MAZDA Colored Lamps of a warmer tone, and at once the whole atmosphere of the house is changed.

And if you like, you may have the advice and assistance of an Edison Lamp Works engineer for your lighting problems. Just write to Edison Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio. This service is rendered without charge.

*MAZDA—the mark of a research service.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Can the Ind'p't Put His House Over? Chain Man Asks and Solves the Riddle

It Cost This Operator Money To Discover These Pointers on House Operation

His Experiences Are Yours For the Reading

By MONTGOMERY S. HILL
Publix-Saenger Theatres of North Carolina

BEFORE consideration can be given operation it must be assumed that we first of all have well equipped theatres to operate. By well equipped I mean that it should have the following physical features:

1. An attractive front for sales and to create favorable impressions.
2. On the inside it must have physical comfort, which includes satisfactory seats, reasonably good ventilation, proper lighting, and essential touches such as carpets, drapes, acoustical treatment, etc.
3. Good projection equipment that is well maintained and operated. This includes the right sort of screen, properly set.
4. Good sound, which includes good quality and dependability of performance.
5. Presentation aids such as light, curtain, screen set, etc.
6. Necessary safety appliances such as adequate exits, properly equipped, panic bolts and cleared exits.
7. Satisfactory force to operate the theatre, including maintenance.
8. Cleanliness—As we have no right to expect people to come to our theatre unless it's kept absolutely in order.

The above physical requirements are essential in the complicated theatre operation as we find it today.

Let us dwell for a moment on some of the phases of operation that do much to make a theatre a success or a failure.

Arranging the Program

Cany anyone doubt the value of careful study of the program the theatre has to offer? It not only means that a program must consist of the best product available at prices the theatre can afford to pay, but, also, it means that the program must be well balanced, there must be in it the element of contrast, which is merely a way of saying that it must have comedy, drama, beauty, color, so linked together and so presented that it is worked up from a good beginning to get better and better as the show progresses. Let us consider some thoughts about program building:

1. It stands to reason that a news reel can be edited to be made more effective in any community. There are some shots that from entertainment standpoint, could be eliminated in your community to the program's advantage. Certainly the news reel should open big and you should vary the shots so that there will not be a sameness of character as the news reel progresses.

2. It also stands to reason that a highly dramatic, heavy feature requires the lightening effect of comedy relief before or after or both; conversely, a comedy feature requires the balancing and contrasting value of a dramatic short subject. Highly tragic features, such as "Journey's End," "All Quiet on the Western Front," have startling endings requiring a silent pause at the end —You should then follow with a light cartoon, or comedy number giving the audience that relief that is quite essential.

3. The assembling of these units of the show with the aforesaid balance and contract will make of a mediocre program a good program, and will make of a good program an outstanding two hours of entertainment.

Determines Standing

In considering presentation I like to think of Jule Delmar's story at a meeting of Southern Enterprises held in Atlanta a number of years ago. In explaining the difference between "big time" and so-called "small time" vaudeville, he did so by saying the difference is in the manner of presentation. He gave as an example the following: You go downtown, go into a Greek restaurant, order a half a grapefruit. A fat waiter slices a grapefruit, puts it in a heavy piece of china, dishes it down the vintrolite counter, gives you a blunt spoon with which to eat the fruit and you pay him 15 cents for the order. Down at the Biltmore dining room, in an atmosphere of beauty and comfort, you enter on well carpeted floors a music filled room of architectural splendor, with attractively equipped tables, well liveried waiters render you a class service immediately, you order half a grapefruit—It comes in resting on a high comport of crushed ice, the seeds have been removed, the grapefruit is neatly cut out and a cherry in the middle. You are furnished a fruit spoon, and pulverized sugar. You pay 40 cents for the order. It's the same grapefruit. The difference between the 15 cents and 40 cents value is in the manner of presentation. So it is with your programs of today. Assuming that the equipment is reasonably good, we have this same sound show to present which Broadway presents and this is the great stride forward the industry has taken in the entertainment field. How are you presenting this program, in a 15 cent or a 40 cent manner? People know, demand and appreciate values. Remember that!

Keep Booth Shipshape

Of first importance, therefore, is the presentation of this program. In this complex business, presentation has much to do with the success or failure of a theatre. There has never been a time when there was such a demand for color, life, variety, novelty, as there is in the presentation of programs today. This is made all the more important in the all-sound programs because you lack in the strictest sense of the word the human color that a person can put into a show, but it is being definitely proven daily that a sound program can be greatly enhanced in entertainment value by the deft, clever, novel treatment that can be given it. And people pay money for the unusual treatment! Again projection plays a most important role and the projection room is one place where equipment should be kept in the finest condition physically. Your projection must have definition, it must be bright and well cut, it must be smooth, there must be no waits, blank screens, and changeovers must be so smoothly made that the audience is not subjected to any break in the action or the dialogue.

Controlling Sound

Can you imagine anything more important in the theatre today than the proper control of sound? What are you doing in your theatre to make sound perfect? It was assumed in the first place that you had the necessary equipment and acoustical treatment, but these mean nothing if sound isn't intelligently observed and properly controlled. How is this to be done?

a. Every sound program should be previewed and volume cues arranged for most effective presentation. This, also, acquaints the operator with the changeover cues, and it gives the sound observer or the manager or both, the opportunity of learning the dramatic action of a picture, an essential knowledge in proper sound control.

b. Sound must be controlled from the floor; this means there must be someone charged with the responsibility of observing and checking sound at all times. Ventilation variations in crowds, outside noises, all tend to vary volume, and only an alert sound observer is in position to get the sound adjusted quickly for the benefit of the audience.

c. In observing sound the observer should not be in the rear near the aisle entrance be-

A Showman's Manual



IN the accompanying article by M. S. Hill, one of the South's leading showman,' is contained in brief a manual of showmanship, covering briefly though broadly nearly every phase of theatre operation.

Hill's article is based upon his recent speech before the Southeastern exhibitor convention, which was a highlight of the sessions.

cause his ear is affected by outside noises, by air rushing through the opening, but he should be down in the audience a few rows so he may observe what the patrons are getting. He must regulate the sound based upon a natural volume. One of the best ways I have learned to observe sound is to either shut my eyes or turn my back to the screen, and then determine if the sound seems to be a natural tone and of a natural pitch as coming from the stage.

d. Some of the fine points of sound control that add so much to a program are stepping up the fader on newsreel titles, emphasizing funny gags by increased volume, varying volume for openings and closings, checking carefully on disc changeovers so that the dialogue, music, or action will be continuous. Add to this that touch of light, color, variety, novel treatment, that you can give your show from time to time, and you will begin having people wonder what you are going to do next, and when you do that, you are operating a theatre with thought and, more than likely, with success.

Manpower Big Factor

The strength of any business rests upon its personnel—its manpower. What are you doing to improve yourself in this business and to select and train your employees? Are you making your theatre radiate personality through the attractive, and the natural courtesy of your cashier, your doorman, your ushers, yourself, or are you letting your theatre suffer because of the lack of that attractive personality that human beings appreciate and demand?

A natural courtesy is essential and your employees should be selected with due consideration to their moral character, personality, their ability, and their ambition to learn. Those employees have almost complete control of the success of your business and when you consider that, you begin to appreciate what moral character is in your personnel.

The training of employees cannot be overstressed and, after all, those employes are going to be guided by your action, so you set the pace, you establish the standard, and you will find your employes, if properly selected, following in your footsteps. Train your employes to know their business, let each of them know what his responsibilities are—give him a plan for the work that he has to do, help him to organize himself, teach him the economics of the business, teach him to feel this business, create within him a desire to go forward, to learn, to progress, and last, but not least, make him enthusiastic. You can't expect these ideals in the employe if you haven't these ideals yourself.

Sound's Many Sales Angles

I like to think of selling in the light of this—"The manager of a 1,000 seat house can make 1,825,000 sales every year. He must sell to persons of all ages, and of various intellectual powers; he must sell his product for 365 days in the year and not just during any periodic selling season. His selling time on any one product is limited and once his program has changed he has lost forever the opportunity to sell more of that commodity. The nature of his business is such that he cannot afford to decrease his efficiency for even the shortest while, because the resulting losses can never be made good."

Now comes the problem of selling the programs, the policies, the theatre. How much real study are you giving to this? Have you stopped to realize that in the sound picture of today that you have a great combination of all the merits of the roadshow, vaudeville, and pictures to present to your public? The people have seen great shows, and have become shoppers for entertainment, so this business has evolved into something bigger than merely opening your door, and collecting money.

If I were to get over one thought with respect to selling, I would want it be to the great importance of an intelligent anlysis of the sales appeal. There's no limit to the value you can get from this intelligent analysis. If you get the analysis, if you understand the appeal that you have you can then arrange a master advertising campaign, and from the master campaign you can use those mediums to sell that you can afford economically, and that will cover the field in sales appeal. Please remember that the analysis of the appeal that you are selling is to my way of thinking the one thought about selling that you should remember, and put into effect. It's the lates or the extra 15 per cent of effort and thought put into a proposition that spells the difference between success or failure, or the difference between a great success and a poor success. Think that over.

Good Advice

CONSIDERABLE damage, involving much expense, has been caused by managers failing to regularly inspect the roofs of theatres. Drain pipes have been plugged, water backed up and seeping through the roof because the troughs have been clogged with debris. Paper, lamp cartons, leaves, light globes and bases have been allowed to accumulate and when rain comes they are washed into the down spouts.

Roofs at all times should be kept clean in order to eliminate drains becoming clogged. This can be done only by regular inspection.—*"Now" (Fox West Coast Theatres' house organ.)*

Use of Various Media

Let us consider now the mediums of sales appeal. Normally I have listed these mediums as far as our use of them is concerned, into five classes as follows:

1. *The screen of public address* where you are already appealing to picture patrons. Screen sales should be easy to those people, and you, therefore, have in your screen probably your most effective medium of sales. Consider, therefore, the value of your screen based upon the number of people you may be playing to, and use that screen thoughtfully, intelligently, and it will bear fine returns. The screen is especially effective to sell an attraction if the preceding attraction attracts a big audience. This naturally gives you a fine circulation for your screen ads. If you have a public address system, be careful what you say, how you say it, and how the voice sounds. Don't let the public address system poorly used reflect on the quality of your sound.

a. Edit your advertising trailers and be even more careful what goes on your screen than you are of what goes into your newspaper ads.

2. *Your Front or Lobby*—The front or lobby is your show window. Its value depends upon the location with respect to pedestrian and vehicular traffic and so it should be bright, attractive, and effective. It should radiate gayety, life, color, entertainment, enthusiasm. A front's function in selling is also to make immediate sales. There are three different elements that have a great deal to do with ticket selling values in lobby displays.

a. Element of contrast—To assure changes with each program so the public will wonder what's happening next in that lobby.

b. The element of environment—This means to create the proper atmosphere with respect to the picture itself, letting your lobby be a sort of prologue to your picture so that it will actually convey to potential patrons the type of entertainment you will show.

c. Element of flash, punch, or lustre. A never changing front fails to capitalize on the unusual.

3. *Newspapers*—Newspapers give you wide circulation and afford probably the most effective method of reaching outlying territories that are available now because of good roads and the automobile. Regular newspaper ads keep your theatre in the public's eye. It gives the best means of emphasizing what your show really is by giving you an opportunity to explain its type, its cast, and enough of its story to create interest. It affords you one of the best opportunities of emphasizing your supporting program, which is always important. The following eight principles will serve as a guide in newspaper work.

a. Get the attention of your prospect.
b. Interest and convince the prospect.
c. Be sure that your ad moves to sales.
d. Always consider the feminine angle. Women are responsible for the greatest proportion of movie patronage.
e. Always consider the mental age of your readers. Be simple in your expressions and elemental in your appeals.
f. Establish a reputation for reliable advertising. This does not mean that you must rate the picture for your patrons, but avoid any statement which your readers will find to be untrue.
g. Now that sound has been fully accepted, sell the voices of your stars just as faces and figures were sold in the past.
h. There is a difference between announcing and selling. Don't just announce. Sell!

It's up to you to determine in your field of endeavor the advantage of advance selling in newspapers, the advantages of newspaper tie-ups and of selling your newspapers the great value of the motion picture and your programs as general news value. Certainly the great number of people who attend theatres and who buy fan magazines seem ample proof that picture datum is news.

4. *Bill Posting*—There have been great changes in bill posting recently. Although slightly prejudiced myself against bill posting, I refer to you these facts.

The disadvantages of bill posting are: a. Excessive cost, especially for theatres having frequent changes. b. Unless properly lighted, the board's value lost half of the time. c. There are so many bill boards advertising so many commodities that a few boards are lost. d. Bill posting practically valueless unless neatly done.

The advantages of bill posting are as follows: a. Excellent where well-known title and star make an announcement of real sales value. b. Occasional posting makes big flash easier by comparison. c. Good pictorial paper attractive to children, whose patronage the theatre now needs. Generally speaking, I consider the cost of bill posting can be more effectively used in other mediums.

5. *Miscellaneous or Exploitation*—This includes all other forms of advertising not above mentioned such as ballyhoos, window displays, stunts, contests, mailing lists, etc.

Building Goodwill

I like to add to these five mediums the very important one which, after all, is a part of each medium and that is good will or institutional advertising. This brings me to the very important angle of civic endeavor and the value of making your theatre a source of community pride and a center of community interest. Are you doing your part in your city to make your city prosper and progress? Is there any way for you to prosper and progress unless your city prospers and progresses? Are you putting your shoulder to the wheel to promote all civic activities that are for the good of your community? Are you rendering an unselfish civic service to the community of which you are a part?

If you are doing less than giving your best to each community where you have theatre interests you are not only inviting competition and expensive legislative action against the industry but you are missing the real chance to enjoy the maximum of success. Be sold enough on this industry and your theatre to be proud of both. Let your spirit of enthusasm impart itself to others. Get away from the inferiority complex and realize the wholesome recreation you render is essential, and you will start to realize what it means to be a civic leader and a successful theatre man.

(*Continued on page* 80)

Spoor "Intersound" to Eliminate Light Rays in Recording Talkers

New Process Employes Phonographic Etching Method on Print Edge; Cost One-Twentieth, 10,000 Runs, Is Claim

A RADICAL departure in sound recording is said to be embodied in the "Intersound" process developed by George K. Spoor, pioneer Chicago producer, in conjunction with P. John Berggren and Fred J. Lindgren, a Chicago electrical engineer. Berggren and Spoor are the co-inventors of the "Natural Vision" camera, which is said to create a three-dimensional stereoscopic effect, and with the completion of the sound innovation, Spoor announces, he will re-enter the production field the first of the year, meanwhile licensing other producers.

"Intersound," according to Spoor, "will revive the industry and reduce the cost of recording to one-twentieth of its present expense. New patrons will be drawn to the theatres by the beauty of the three-dimensional pictures on the screen."

The new recording process utilizes mechanical instead of electrical means, based on new principles. Sound is etched on the edge of the film, instead of on a sound track, and prints can be run through a projector nearly 10,000 times without appreciable wear, the inventors claim.

Instead of converting sound into light and then back into sound again by means of photoelectric cells, amplifiers and other electrical devices employed in the industry from its inception until the present, the new process is said to carve sound grooves by purely mechanical means on the photographic film, resembling the grooves on a phonograph record. A small "pick-up" device on the projection machine, with a sapphire roller, fills the capacity of the phonograph needle to transfer the sound to the loud-speakers in the theatres.

Now Working on Color

The location of these sound grooves constitutes another departure from the present methods, Spoor asserts. While the present photographic "light-sound tracks" are placed on the surface of the film, directly alongside the perforations, these mechanical sound grooves are engraved on the edge of the film, thus leaving the surface free for the photographic images.

At the same time the inventor revealed that he is engaged in perfecting a process for taking color pictures, which he expects to be an improvement on the present methods. The new system, he said, would make it possible to get what is known as "critical resolution," giving sharpness to the background of the picture as well as to the foreground and the middleground. The present methods, he said, produced a "feathery," out-of-focus background.

The first step in the new sound engraving process, the inventor said, is the making of a "master record," which is carved on plain, not emulsified, celluloid, at the same time the photographic negative is being taken. From this master record, when the photographic positive prints used in the theatre are completely assembled, the sound record is engraved into the edge of the positive prints by means of an engraving machine which reproduces the master record faithfully in every respect.



The Spoor camera for wide film production. George K. Spoor (left) and P. John Berggren, the inventors.

"By placing a roll of clear celluloid," said Spoor in describing the new process of manufacture, "upon a disc and passing it over a sprocket drum onto another receiving disc, the record is carved into the edge of the film, while it passes over the drum, with a steel knife point, which is actuated by the vibrations of the microphone. This produces the master record.

"The duplicates from the master record are also made by mechanical cutting means. In this case we have two rolls of filament, one of which is the master record, passing over one drum, and the other the positive photographic print upon which the impression is to be duplicated. The latter passes over another drum, immediately alongside the master record drum, the carving tool actuated by the first filament reproducing to the edge of the second.

"When this is done the sound record for the theatre is complete with the carving into its edge. All it needs then is the pick-up device to reproduce the sound.

"In the present photographic light-track system five stages of amplification are used between the microphone and the recording machine. This causes the well-known distortion, known as 'the barrel-roll,' which always occurs with the use of amplifiers.

"With the inter-sound carving system no stages of amplification are used, the reproduction of the voice coming from the microphone direct to the edge of the film. For this reason there is no loss of naturalness of the voice in the instrument.

"In addition to the improvement in tone quality our new sound films will bring about a saving estimated at $2,000,000 to $3,000,000 a year in the operating expenses of every talking picture studio. For example, there are at present about 30,000 feet of photographic soundtrack going into the cutting rooms of each studio on the Coast every day. The product costs about 10 cents a foot, or a total of $3,000. Now, by the new process it becomes possible to turn 30,000 feet of film into sound with only $40 worth of celluloid.

"The 'pick-up' device, used for reproducing the sound in the theatres, is no larger than the ordinary pocket cigar lighter and costs less than $2 to make, as compared with the present price of $2,660 for the projection sound head."

and H-W Chairs for the new Publix Gateway in Chicago!





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THE magnificent new Gateway, the Publix B. and K. house on the Chicago northwest side, was seated with Heywood-Wakefield de luxe chairs. This beautiful theatre, executed by Rapp & Rapp in their famous "atmospheric" style, was designed and built primarily as a "sound" house. Each item of equipment was considered from a sound reproduction standpoint *and Heywood-Wakefield de luxe chairs were chosen!* . . . Many other leading architects and showmen have become convinced that Heywood-Wakefield chairs are ideal for sound houses — that this de luxe theatre seating has the extra class, comfort, and box office appeal needed in the business today. Publix has installed over 150,000 H-W chairs — RKO, Warner Brothers, Schine, Netoco, and a host of other enterprising showmen are using thousands of these stylish and comfortable seats. . . . Before seating a new house or reseating an old one, get all the facts on Heywood-Wakefield theatre seating. Just ask or write any H-W sales office listed for complete information.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Why Not Theatres As Shopping Center, Too?

By *John Eberson*

THE principles of economic distribution and the arrangement of a program which will spell advantage to the amusement loving public, as well as the producer, have made it necessary in many cases for the chain or individual operator to maintain control of practically all of the playhouses in a given locality, some of which are dark.

Chains of theatres are being formed, and others are being augmented by new houses purchased.

There are a great many towns in the United States where this development has brought about a situation whereby given towns have one or two theatres too many—too many from the standpoint of products as well as seating.

But what to do with the old theatre! It has a good location—it is somewhat antiquated in its embellishments and furnishings, but does it not offer some merchandising opportunity?

There it stands, a building with a self supporting roof, susceptible to almost any kind of remodeling, but usually too large to be offered for tenancy to one merchant.

Indoor Golf Not Enough

A freak development has prompted owners to install miniature indoor golf courses. I do not believe, however, that miniature golf courses exclusively will solve the problem. It is principally an out-door game and while we count golf enthusiasts by the thousands, I do not believe that the exclusive surrender of an old theatre building for indoor golf only, will be attractive enough to bring the returns required to make this a paying proposition.

Let us visualize an operater who has for good reason bought out his competitor and now controls all the theatres in an industrial town with a large percentage of population represented by young men and women working in factories and in industrial plants. The building of new theatres in many cases results in overseating of the town. The owner's thought of renting the old opera house which has served for more than 30 years is discussed with the real estate man. The property is a large one and well located on Main Street, but the owner finds that most of the big chain stores and old established department stores are permanently located, and there are few possibilities who can pay Main Street rents for such large footage.

Advocates Arcade Idea

Now let us just remember that this typical American town which, like many others, has a good many very honest and worthwhile small merchants who sell articles of value at the right price, and who are really serving the community. However, their business is so small that they cannot afford to pay Main Street rents. Would it not, therefore, be logical for the theatre owner to take his theatre and remodel it so his first floor could be arcaded and he could create a great many individual bazaar or arcade spaces which could be offered to these various small merchants, thus giving them an opportunity to do business, and at the same time opportune the down-town shopper to come in contact with this type of service and merchandise?

Every town of that size has a florist who has fine greenhouses on the outskirts of the city, desirous of having a downtown place where he could display the best of his wares and take orders. However, he cannot compete with the big shoe man and dry goods man for store space on Main Street, but he would gladly take a booth or small shop in the new arcade, where he would do a thriving business.

This may also be true of the young lady who has become an expert in beauty parlor work and hairdressing, but as she is working single-handedly, her business and following are small. She must confine herself probably to renting the back room in some dilapidated office building. This arcade would allow her to rent a small space and do business right where everybody could see her and find her.

The dry cleaning establishment, with its factory across the railroad tracks, probably would gladly rent a small place in this arcade to take orders and arrange deliveries. A radio shop at the entrance, and a barber shop in the rear of the arcade, with a connection to the basement, where bath parlors are arranged for. Just think of the many hundreds of young men who live in boarding houses, practically strangers in town, who miss the comforts of home, but who would find in a place of this kind opportunity to buy for reasonable prices the comforts of sanitation and health, which are lacking in their overcrowded boarding house district.

Think of a photographer catering to amateurs, with film developing and a small volume of sales of cameras. The new theatre arcade should be his home, as he can be accommodated for a very reasonable rent.

Other proposed occupants: A sheet music store, novelty shop, baby's dress wear, a small printer's shop, shoe shining parlor for men and women, taxicab office, small stationery and gift shop.

Golf Course on 2nd Floor

Now, I have always learned that all arcades must not only start somewhere but must lead somewhere, and must contain points of interest which will prompt people to leave the main street sidewalk and enter the arcade, and for this I have in mind the creation of a miniature golf course on the second floor of the old theatre with the entrance in the rear.

In passing the arcade towards this second floor entrance the patron would pass a giant soda and food fountain built in the center of the arcade, brilliantly lighted through a skylight cut in the old theatre roof, and a shaft creating an oval in the second floor miniature golf course. In the basement: billiards, pool, bowling alleys, lunch counter, vending machines of all sorts, a well organized and well managed club for the young working men of the city.

In building the golf course on the second floor but a few additional columns will have to be added to the typical balcony construction. The rear platforms and risers of the balcony should be removed, and I visualize in the rear of the balcony an artistic structure representing the front porch of a country club. There I would house and make my starting point for the miniature golf course; save all the old loge sections, which I would transform into a dance floor and arrange terraced seating for those who want to watch the game while eating.

Camouflaging Not Costly

Winding right and left from the extreme end of the balcony I would construct fairways converging at the proscenium arch, and then slipping up and down on the stage and returning to the rear of the balcony with interesting hazards, taking advantage of the extreme height of stage and main auditorium ceiling and camouflaging this section of the structure in some "atmospheric" style. It may be a Swiss mountain scene with a clubhouse carrying the character of the Swiss dairy, or a scene in southern France, with a clubhouse representing a chocolate shop, or a Spanish Garden—a clubhouse representing the court yard of a Spanish hacienda.

To a skilled force the camouflaging and proper lighting of such an amusement center is an easy matter and not a costly one. In other words, I propose to take the old theatre, devote the entire basement and first

(Continued on page 84)



Although it is away from his regular work and thought as a theatre architect and designer, a sense of duty to the industry in its efforts to deal with overseating and dark theatres, has prompted John Eberson, designer of many leading theatres throughout the world, to come forward with the suggestion he so ably outlines in the accompanying article. His suggestion is the result of careful thought and study during Eberson's travels throughout the world, backed by the veteran architect's intimate knowledge of small town conditions.

Low Percentage of Houses Get Full Benefit of Sound Due to Acoustics

Only 50 Per Cent of W. E. Houses in Middle West Survey Delivering "Commercially Adequate" Sound Although 88 Per Cent Receiving Satisfactory Sound at Horn Mouth

WHILE strides have been made in improving acoustics, not more than 50 per cent of theatres visited in his trip to a number of territories were delivering quality of sound to their audiences that could be considered commercially adequate, according to Herbert M. Wilcox, operating manager of Electrical Research Products.

This low average obtains, he says, in spite of the fact that "in nearly 90 per cent of the cases observed, the sound being projected from the loud speakers into the auditorium was of exceedingly satisfactory quality." In other words, between the projection from the loud speakers and the reception by the audience, the sound was impaired, due to acoustical disadvantages.

Wilcox's survey of houses wired by Western Electric embraced such territories as Indianapolis, Cincinnati, Chicago, Des Moines, Kansas City, St. Louis and Denver. So far as mechanical features are concerned, he says, this compares with a rating of 84 per cent six months ago and 76 per cent a year ago.

Says Bad Acoustics Hurt

High quality reproduction at the horn mouth "can deteriorate seriously before reaching the ear of the listener if acoustic conditions within a theatre are bad," Wilcox declares.

"Box office intake," he says, "bears a definite relation to the satisfaction which an audience enjoys. Consequently theatre owners have a responsibility to their customers to the extent of providing acoustic conditions which will permit transmission of sound from the horn mouth to the listener's ear in a pure and ungarbled condition. It is unfortunate that the vast majority of motion picture houses were built before there was any thought of talking pictures becoming a reality, and consequently there are relatively few theatres in which acoustic conditions are more than tolerably satisfactory.

Instructions Ignored

"Fortunately, it is possible to compensate for these deficiencies either mechanically through the proper arrangement and flaring of loud speaker horns back of the screen, or to a minor degree electrically through filtering. It is also possible in many instances to apply acoustic treatment to certain portions of the theatre walls and ceiling at relatively little cost which, if applied intelligently and in accordance with certain definite formula, can vastly improve the conditions within a theatre to permit the transmission of sound from the horn mouth to the listener without undue distortion.

"As part of our service we have developed a department of acoustic engineering, which is competent to make acoustic surveys and prescribe acoustic treatment which will provide maximum improvement with minimum expenditure. So far this department has made surveys and given aid and advice to approximately 2,500 theatres. Unfortunately, a rather small percentage of these theatres have carried out the recommendations made to them either in whole or in part, so that there still remains much to be desired before the requirements of a discriminating public can be entirely met.

"As a result of my observations on this trip I believe that it is entirely reasonable to expect that reproducing equipment can be maintained and operated in such a manner as to insure regularity of performance and of a quality that will transmit faithfully to the listeners' ear all that has been put into the record by the recording studio.

1,000 *Emergencies in Month*

"As regards assurance that 'the show will go on,' I might point to the fact that in December, 1928, we cleared 1,000 emergencies in approximately 1,000 theatres, while in July of this year we received and cleared 480 emergencies from 4,500 theatres. From an average of one emergency per theatre per month, the hazards of operation have been reduced substantially to one emergency per theatre per year. I am under the impression that this record would compare favorably with theatre operations in the old silent days prior to the advent of sound. And it should be borne in mind that the delicate and relatively complicated equipment required for sound reproduction offers many more hazards than the equipment required for the showing of silent pictures.

"We believe that the major factor contributing to these results has been the development of a competent service organization trained first to maintain equipment so that trouble will be avoided and second, to clear trouble when it occurs quickly and efficiently. The telephone and the automobile have contributed largely to the effectiveness of the operation of our service department. It is, of course, highly important that we be so organized that an exhibitor can reach an engineer almost immediately in case of trouble. To this end we have established branch offices in 38 cities and I believe that a vast majority of our customers are within a telephone toll radius of considerably less than one dollar. As for transportation, there are 450 men on our service staff, who travel upwards of 100,000 miles per week, practically all by automobile. As an indication of the mobility which the automobile affords our service staff, one of our engineers recently covered an emergency call 115 miles from his headquarters in exactly two hours.

"Business conditions observed on the trip were, in general, quite satisfactory. The old rule still holds that if you can give the public good entertainment, the box office will do business. That rule was strikingly illustrated in St. Louis where I found two theatres that had adequate quality of reproduction and were showing entertaining pictures to be doing excellent business in the middle of a hot wave. And at the same time business in other houses around there was far from capacity.

"Looking backward over the past two years I feel greatly encouraged over the progress that has been made in improvement of sound pictures, both in the studio and in the theatre, and an important contributing factor to this result is the growing appreciation of theatre managers of the necessity of delivering to their audiences a quality of sound which, in its illusion, is on a par with the illusion created by the silent picture."



Photo by Bachrach
HERBERT M. WILCOX

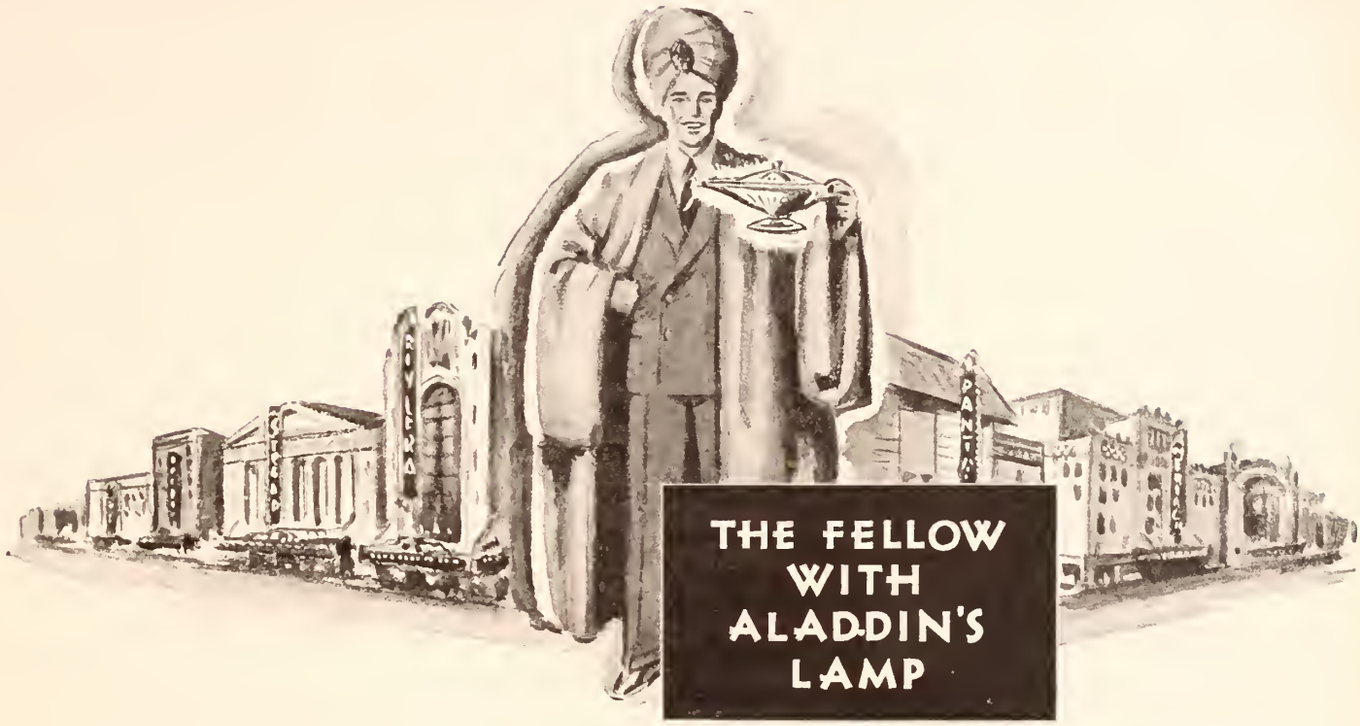
'Frisco in Line

San Francisco — Exhibitors here have kept step with progress in reproduction by improving acoustics, engineers of Electrical Research Products here are quoted as saying. Echoes and reverberations have been minimized by the use of absorbent materials.

Acoustone Helps Sound In Fox Coast Houses

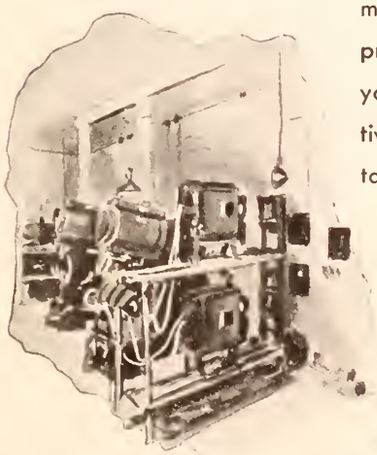
Hollywood—Acoustone is the sound absorption material used in several theatres of the Fox West Coast chain to better reproduction. The material is artistic and decorative and has unsuual qualities of even absorption at all frequencies, according to Dr. Vern O. Knudson, acoustical authority of the University of California.

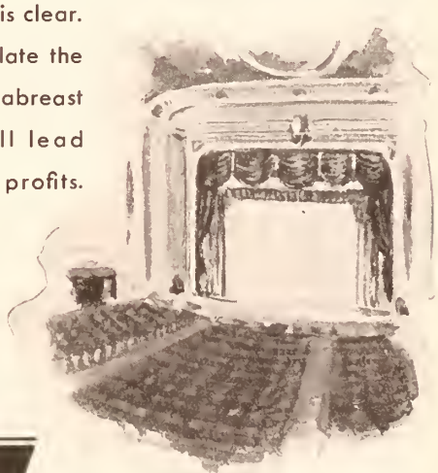
Among theatres of the circuit which have installed Acoustone are: the new Fox-Pasadena, at Pasadena, and the Capitol and Rosemary, Long Beach. The material is manufactured by the Acoustone Co., Ltd., Los Angeles.



You remember Aladdin . . . that big Wish and Rub Man from the Orient. One day he saw an old-fashioned lamp in the window of an antique shop. He offered to buy it but the shop owner wanted too much. "Aw g'wan an' die!" says Aladdin, scoring his point with customary politeness. Then he picked up the lamp and the fellow *did* die. Aladdin was delighted. After that he spent his spare time wishing and rubbing. In this way he produced practically everything from a stone-age Packard to his idea of a Night Club, completely equipped except for the cover charge . . . It is frequently pointed out that times do change. Aladdinistic tendencies have sought new outlets. But today, as far as the theatre equipping business is concerned, they still exist—in more rational and far more practical form. Every time your National Representative calls on you, you are talking to a modern Aladdin.

It's true he has traded his lamp for an order book. It's true also that the system is somewhat reversed: (1) He wishes (that you'd use his order book), (2) you use it and (3) he brings you anything you want . . . I don't know whether the quality of Aladdin's lamp-produced merchandise was guaranteed or not. Authorities differ. But this Modern Aladdin guarantees his. Every bit of it. And back of his guarantee stands the integrity, the financial power, the intelligent organization of the largest theatre equipping company in the world. Further than that, this Aladdin of today is a walking source-book of accurate information covering theatre equipment, present and future. His mind is full of today's necessities, his eyes are on tomorrow's trend and his vision is clear. He'll help you correlate the two. He'll keep you abreast of the times. He'll lead you to tomorrow's profits.





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New Television Device Eliminates Mechanical Scanning, Is Claim

Image Scanned Electrically, and System Removes Limit as to Size While Retaining Synchronization, States Army Lieutenant Inventor—Slight Changes Enables Any Reception

MT. CLEMENS, Mich.—Use of any mechanical device is eliminated in the television transmitter and receptor developed by Lieut. George Wald, of the Quartermaster Corps, U. S. Army, station at Selfridge field here. The image is scanned electrically, which, Lieut. Wald says, "removes the limit as to size and retains perfect synchronization."

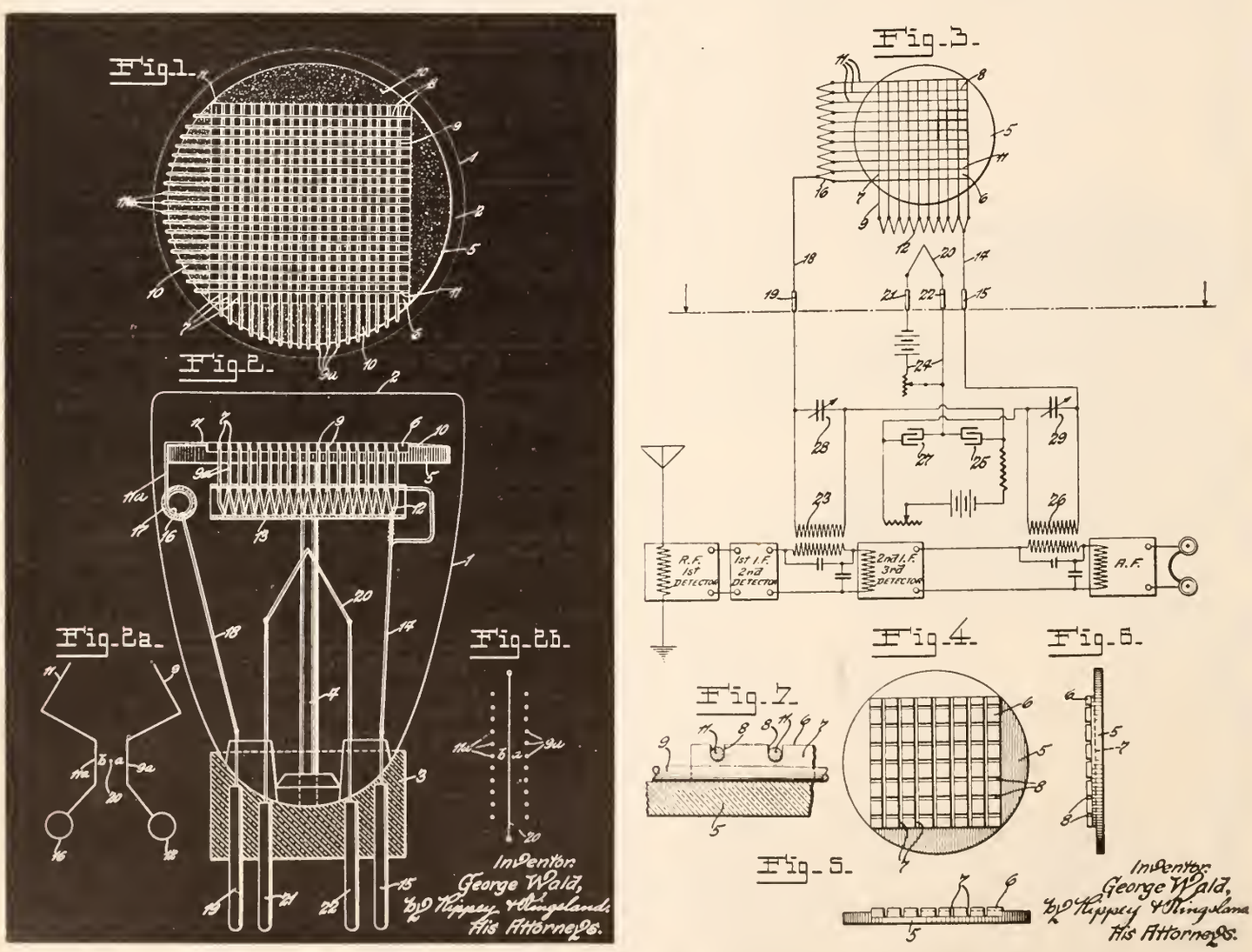
The basic idea of the invention is covered by U. S. Patent No. 1,754,491. Its operation is described by the inventor as follows:

A series of anodes and cathodes are secured in a holder forming the ordinates and co-ordinates of the image. These anodes and cathodes connect to taps of secondaries to which anode and cathode variable frequencies are applied. The currents in the ordinates and co-ordinates distribute themselves in accordance with Kirchhoff's law so as to produce a maximum voltage drop across one crossing point only at a time of the ordinates and co-ordinates, thus producing only one bright point on the image frame of the receiving tube. As each train of variable frequency sweeps by the cathodes the bright point of the image produces a line, and as each train of variable frequency sweeps by the anodes a whole frame of the image is traced. The time relation of the ordinates and co-ordinates is such as to cause a systematic image scanning by the bright glow point. The television current is superimposed on the cathode current therefore the bright scanning point becomes responsive to the television current and reproduces the image.

Fig. 1 and 2 show a modified tube which places within the tube that part of the secondaries that have the tap-offs connected to the ordinates and the co-ordinates of the image frame. This tube has six prongs, four connected as shown and one each connecting to the anode and cathode tuning condensers at points X and Y respectively. These condensers adjust and center the image on the frame. Figures 2a and 2b shows the selectors which retain the variable frequency oscillations between the ordinates and co-ordinates of the image and the filament center distance. While the anodes and cathodes crossing points are in parallel to the selector. Owing to the lesser distance between these anodes and cathodes crossing points than the selector the bright glow point on the frame is maintained in its scanning sweep across the image.

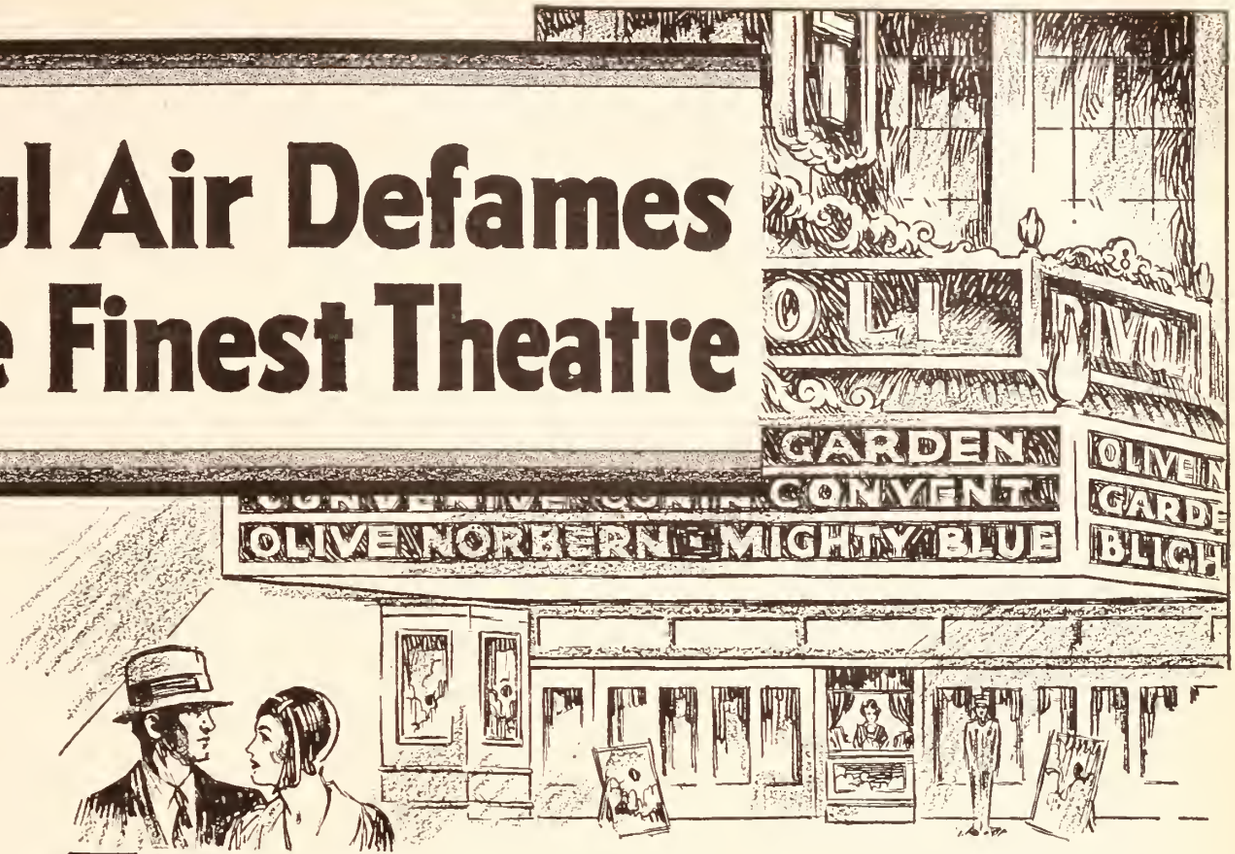
The transmitter tube Fig. 7 operates on the same principle. It uses numerous light-active-cells, combined with a triod amplifier producing a television current superimposed on two variable frequency currents. The television current is then detected through a detector tube which suppresses the vari-

(*Continued on page 82*)



Patent drawings which illustrate the Wald device for television

Foul Air Defames The Finest Theatre



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This evil condition is entirely corrected in any theatre by Healthful Kooler-Aire, the complete cooling and air conditioning system. It changes the air entirely every four minutes, or oftener, as required. The fresh, incoming air is cooled and washed free of soot and dust. Then it is circulated---slowly, steadily, QUIETLY to every part of the house.

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NATURE'S REFRIGERATION

THE

Projectionists' Round Table

By John F. Rider

IT IS necessary at this time to qualify one of the statements made about condensers. The quotation has been made to the effect that the charging of a condenser or the discharging of that unit involves the transfer of electrons from the negative plate to the positive plate. Such a condition gives rise to the question relative to the source of the electrons and if the electrons actually move from one plate to the other.

Now, this question is trivial insofar as the application of the unit is concerned but because of its puzzling nature we quote the assumed condition. The electrons do not move from plate to plate. They are displaced in the conductor until number of electrons upon the plates are, of such quantity that the potential difference across the plates equals the charging voltage; or the potentials on both plates are equal and the condenser is discharged. Thus, the electron upon the negative plate never reaches the positive plate during charge or the electron upon the positive plate never reaches the negative plate during discharge.

The statement that the electrons move from one plate to the other affords a convenient expression.

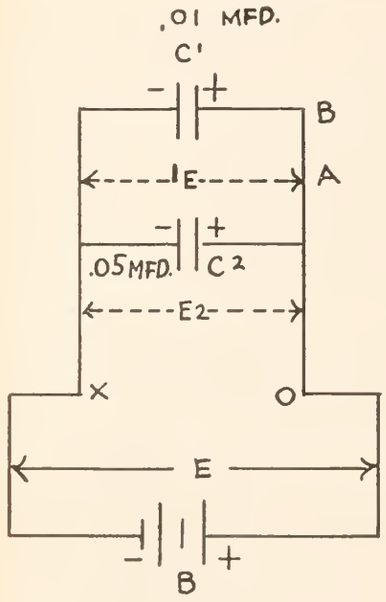


FIG. 50

Just as it is possible to arrange resistances in varied manner in order to achieve a certain condition or to provide a certain value of resistance, it is possible to arrange condensers in varied fashion; to provide a resultant capacity which is greater than that of one condenser; to provide an arrangement which will enable the application of a potential higher than is possible with any one condenser available or to provide a final value of capacity which is less than that of the units at hand. Such combinations of capacity are parallel and series. Before entering upon the various forms of connection, let us dwell for a few moments upon voltage rating.

Voltage Rating—One of the paramount items allied with all forms of capacity, that is, all types of condensers is the voltage which may be applied across the terminals of the condenser. A few words relating to this subject were mentioned in Lesson 14. In view of the fact that the position of the condenser in any circuit is such that it is subjected to some value of potential, it is customary to rate capacities, i.e., condensers in capacity and operating voltage figures. This is essential because the dielectric material within the condenser will stand only a definite amount of voltage. Excess voltage punctures the dielectric material and the unit is unfit for further use.

An interesting point in connection with paper condensers is that, while the thickness of the dielectric material governs the permissible volt-

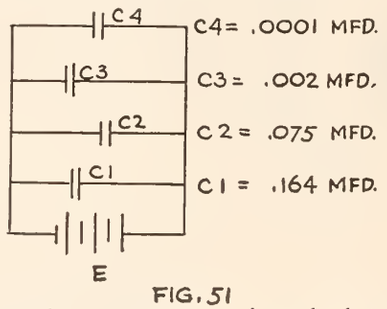


FIG. 51

age, condenser construction is such that the thickness of the dielectric is not varied by using single sheets of varied thickness. Instead the thickness of the dielectric sheets remains the same, but the number of sheets are varied. Thus if for example, a single sheet is .0005 inch thick and will withstand 150 volts, and a higher potential condenser is required, the dielectric material will not be a single sheet of greater thickness. The new condenser will employ three of four layers of dielectric material of .0005 inch thick. The above quoted relation between the voltage and the thickness of the dielectric material is merely illustrative of the subject and does not refer to actual rating of materials. As a matter of fact, the usual minimum number of layers of dielectric material is two. The reason for this is that the finest of papers has a large number of pinholes and by using more than one sheet, the positions of the pinholes are changed so that they do not offer a single continuous path through the dielectric material.

This is the time to refer to the effective and peak values of voltage as stated in Lesson 12. If a condenser is rated to withstand 1000 volts D.C. this value refers to the maximum voltage of D.C. character as specified. This specification does not allow the application of 1000 volts A.C. Instead, the value of D.C. voltage rating can be classed as the equivalent peak value of A.C. voltage; which would make the effective value much lower. In other words, a 1000 volt D.C. rating is suitable for use upon an A.C. circuit with a maximum r.m.s. or effective value of approximately 700 volts. As a matter of fact, greater tolerance is usually allowed and the maximum effective value of A.C. voltage applicable to a condenser rated at 1000 volts D.C. is about 600 volts.

Condensers rated in A.C. values usually refer to the r.m.s. value, unless statement to the contrary is made, i.e., reference to a peak value. The usual form of rating is in D.C. and AC.. values of voltage, thus:

Capacity	*D.C.*	*A.C.*
1. mfd.....	200.....	125 r.m.s.
1. mfd.....	500.....	300 r.m.s.
1. mfd.....	1000.....	600 r.m.s.
1. mfd.....	2000.....	1100 r.m.s.

The above mentioned r.m.s. values allow a peak value which does not exceed the rated D.C. voltage rating. Thus, the peak value of voltage encountered when the r.m.s. (effective) value is 300 volts is

$E_m = 300 \times 1.414$
$= 424.2$ volts

The maximum D.C. voltage rating of 500 volts allows sufficient tolerance.

Electrolytic Condensers—In contrast to the paper condenser which, when ruptured, is unfit for further use, electrolytic condensers of certain types are self healing, but still bear definite operating voltage ratings. Furthermore, these condensers are of such formation that they bear definite polarity designations. In other words they are polarized, have positive and negative leads and must be used in that manner. Electrolytic condensers can be described as follows:

Certain metals such as magnesium, aluminum and tantalum when immersed in an electrolyte possess the property of passing electric current in one direction and not in the other. In other words, unilateral conductivity. This property is present so long as the voltage required is not greater than a critical value. If two such metals are placed within an electrolyte practically all flow of electric current ceases and constitutes a condenser.

In the "wet" type of electrolytic condenser, a thin coating of oxide and a thin layer of gas are caused upon and above the active metal anode. The active surfaces then are the metal anode as one plate and the electrolyte solution as the other. The oxide film and the layer of gas function as the dielectric. When polarized the electrolyte is the cathode or negative terminal and the rectifying metal is the anode. By rectifying metal is meant the metal which receives the oxide coating. This metal, in con-

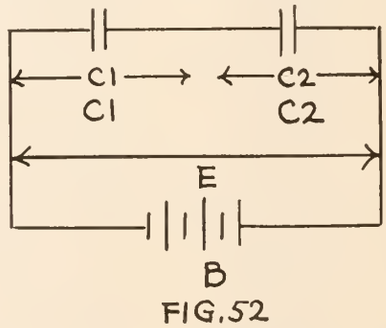


FIG. 52

junction with the oxide coating and the layer of gas, actually displays a rectifying action or valve action in that it allows the flow of current in one direction but does not allow the flow of appreciable current in the other direction. The metal usually used in "wet" electrolytic condensers is aluminum arranged in the form of a spiral, thus providing a large active area within a small space.

In the "dry" type of electrolytic condenser, the electrolyte is in the form of a paste held in contact with the active metal.

This Is Lesson 15 in the Rider Series on Sound Projection

We make special reference to the fact that in contrast to the paper or other form of solid dielectric condenser wherein current does not flow at all if the dielectric is perfect, electrolytic condensers allow the leakage of a small value of current through the dielectric. The critical voltage is that which allows the flow of the maximum permissible leakage current.

The disadvantage of leakage current is in itself not of great moment because the actual value of current is small (about .2 mil per mfd.) and when used in such manner that a small leakage current does no harm, the condenser enables the achievement of a large value of capacity within a very small space, that is, small in comparison with the space required for a much smaller value of capacity in the paper dielectric type of condenser.

The "wet" type of condenser is usually designed for voltages approximating 300 to 400 volts. Recent developments have produced "dry" condensers of this type. The usual range of capacities to be found in electrolytic condensers rated at comparatively high voltages is between 4 and 70 microfarads. The range of capacities for low voltages between 2 and 12 volts extends from about 1000 to 5000 microfarads.

Another difference between the electrolytic and the paper type of condenser is that, exclusive of voltage rating, the paper type of unit is applicable with equal facility to A.C. and D.C. circuits. Such is not the case with the usual electrolytic type of capacitor. It is polarized and designed for use on D.C. circuits. When allowed to operate upon A.C. circuits for an appreciable period of time, damage results.

Still another peculiarity of the electrolytic type of condenser is that the capacity is a function of the structure of the unit and also of the leakage current. The dielectric material in such units is an oxide coating and a layer of gas upon the surface with a very high dielectric constant. When the condenser is made, this layer must be produced and it is the result of the application of a "forming" voltage. The higher the forming voltage the thicker the layer of oxide and gas. As to capacity, the thicker the dielectric layer, the lower the capacity, which means that the higher the forming voltage, the lower the capacity. As a matter of fact, the capacity is inversely proportional to the forming voltage.

Electrolytic condensers may be employed at voltages somewhat higher than the rating but the value of capacity will be reduced. Such practice is dangerous because of possible injury to the condenser unit and should not be a habitual form of operation.

Capacities in Parallel—The occasion frequently arises when a certain capacity is required and the exact value is not available. Connecting condensers in parallel provides one means of securing a resultant value higher than that of any one of the condensers in the parallel arrangement. As in any parallel arrangement, the elements are in parallel when the voltage applied is the same across all the elements connected between the same two points in the circuit. Thus in Figure 50 condensers *A* and *B* are connected in parallel. If points *X* and *O* represent two points in a system, the voltage *E* from the battery *B* is the same across condensers *A* and *B*. One of the factors which governs the capacity of any condenser is the area of its active surfaces. Joining capacities in parallel is the equivalent of increasing the area of the active surfaces in a definite manner. By definite manner, we mean that the increase of capacity when condensers are in parallel follows along a certain prescribed manner.

As is evident in the illustration, the same potential charges the two condensers, or

$$E = e_1$$

and

$$E = e_2$$

Since the same difference of potential charges both condensers and the charge *Q* applied to each condenser or the quantity of electricity in each condenser is

$$Q = C \times E \text{ and } E = e_1 = e_2$$

the total charge will be

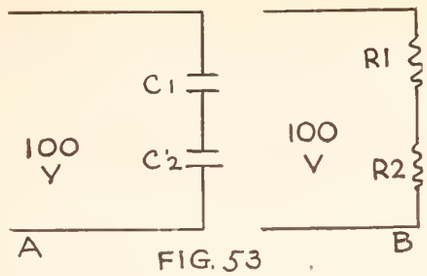


FIG. 53

$$Q_t = Q_{c_1} + Q_{c_2}$$

and

$$CE = Ce_1 + Ce_2$$

whence

$$C = C1 + C2 \qquad (52)$$

Thus the law of parallel condenser is,

That the resultant capacity of condensers in parallel is the sum of the individual capacities.

If we assign numeral values to *C1* and *C2* and say that

$$C1 = .01 \text{ mfd}$$

and

$$C2 = .05 \text{ mfd}$$

The joint capacity of *C1* and *C2* in parallel is

$$C_t = C1 + C2$$
$$= .01 + .05$$
$$= .06 \text{ mfd}$$

If we say that the value of *E* is 100 volts and the charge *Q* in coulombs

$$Q = \text{Capacity in farads x volts} \qquad \text{(equation 48)}$$

$$Q_1 = .0000001 \times 100$$
$$= .000001 \text{ coulomb}$$

and

$$Q_2 = .0000005 \times 100$$
$$= .000005 \text{ coulomb}$$

and since

$$Q_t = .000001 + .000005$$
$$= .000006 \text{ coulomb}$$

whence according to equation 49

$$Ct = \frac{.000006}{100}$$
$$= .00000006 \text{ farad} = .06 \text{ mfd}$$

The method of determining the resultant capacity of a parallel bank is carried out in the same manner irrespective of the number of units in the bank or of the relative values of these units. Suppose that we have four condensers as in Figure 51. The values are as designated.

$$Ct = C1 + C2 + C3 + C4 \text{ etc.}$$
$$= .164 + .075 + .002 + .0001$$
$$= .2411 \text{ mfd}$$

The use of condensers in parallel involves no complications. One fact only must be remembered. All of the condensers in the parallel bank are subjected to the same potential; hence all the condensers, individually speaking, must be of such design as to withstand the applied potential. This does not mean that all must be of the same rating. The minimum rating should be at least the applied voltage. When one condenser is to be connected in parallel with another, it is not necessary to remove the unit already in the circuit in order to join it with the other. Simply connect the second condenser in parallel with the first.

If the condensers are of the electrolytic type, correct polarity is essential. Modern electrolytic condensers are marked to indicate polarity.

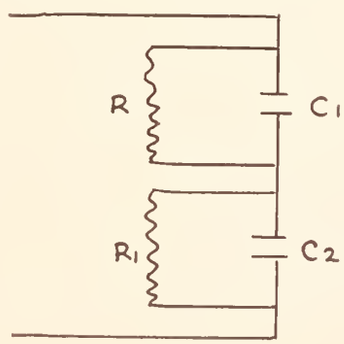


FIG 54

A red lead indicates the positive terminal and a black lead indicates the negative terminal. When connected in parallel all like polarity leads should be joined.

Connecting condensers in parallel does nothing else but increase the capacity of the condenser bank. It does not enable the application of higher potentials, even if one of the condensers in the parallel bank bears a voltage rating higher than the remaining condenser or condensers as the case may be.

A good guide relative to the means of solving for parallel condensers is to remember that they vary as series resistances. Series resistances are additive and parallel capacities are additive.

Capacities in Series—When condensers are connected in series, the circuit arrangement differs from the parallel system. Compare Figures 50 and 52. The latter shows the same two condensers connected in series instead of parallel. In contrast to the parallel arrangement, condensers connected in series are not subjected to the complete charging potential. Instead each condenser in the network is subjected to only a part of the total charging voltage *E* from the battery *B* shown in Figure 52. Whereas the total capacity of paralleled condensers is greater than that of any one, the largest one in the parallel network, the final capacity in a series system is less than the smallest capacity in the network. The calculation of capacities in series is like the calculation of resistances in parallel. The law governing the resultant capacity of a series combination is:

The resultant capacity of a series combination is the reciprocal of sum of the reciprocals of the individual capacities.

Referring to Figure 52, the voltage *E* does not act upon both condensers. Instead it normally is divided between the number capacities in the system, but not necessarily in a uniform manner. Irrespective of division,

and

$$E = e_1 + e_2$$

$$\text{and } e_1 = \frac{q_1}{c_1}$$

$$\text{and } e_2 = \frac{q_2}{c_2}$$

$$E = \frac{Q}{C} = \frac{q_1}{c_1} + \frac{q_2}{c_2}$$

whence

$$\frac{1}{C} = \frac{1}{C_1} + \frac{1}{C_2}$$

and

$$C = \frac{1}{\frac{1}{C1} + \frac{1}{C2}}$$

If we apply the numerical values shown in Figure 50 to the condensers shown in Figure 52, the resultant capacity of the series system becomes

$$C = \frac{1}{\frac{1}{.01} + \frac{1}{.05}}$$

$$C = \frac{1}{100 + 20}$$

C = .00833 mfd is the resultant capacity of the combination. As is evident the final figure is less than the smallest capacity in the combination.

If two condensers are connected in series, the final capacity is equal to the product of the capacities divided by the sum, viz.:

$$C = \frac{C1 \times C2}{C1 + C2}$$

or

$$C = \frac{.01 \times .05}{.01 + .05} = \frac{.0005}{.06} = .00833 \text{ mfd}$$

Like Condensers in Series—If all the condensers in the series system have like values of capacity, the final capacity is equal to the

(*Continued on page* 88)

New Theatre Construction in Small Towns Shows Sudden Forward Spurt

End of Expansion of National Circuits in Class A Cities Throws Bulk Of Building Activities Into "Backbone" Spots of Nation

STOCKTON, Cal.—Property on which the historic old Budd House now stands has been sold to National Theatres Syndicate for the newest link in its chain of California houses. The new venture will cost $300,000 and seat 2,000.

* * *

Ipswich, Mass.—Early September has been set for opening of the Strand, one of the Philip Smith group. ERPI is wiring for sound, and a Magnascope wide screen will be installed.

* * *

Alameda, Cal.—On Sept. 15, Richard J. Nasser and associates will start work on a $500,000 theatre structure on the north side of Central ave., between Oak and Park.

* * *

Steubenville, O.—"Ingagi" opened this town's new house, the Rex, a 1,300 seater. C. J. Vogel was general contractor. W. B. Urling operates.

* * *

Belle Fourche, S. D.—Black Hills Amusement Co. will replace its local house with a new structure. Bids now are being received.

* * *

Yoakum, Tex.—Operating only at night because of its own competitor, the Greater Grand, a new Grand, has opened under management of Yoakum Amusement Co.

* * *

Hayes Center, Neb.—Contracts were let this week for building of a new theatre on the site of the theatre destroyed by fire recently.

* * *

Perryton, Tex.—Carl Ellis spent $85,000 in construction of a new house just finished.

* * *

Harrisonburg, Va.—Shenandoah Valley Theatre circuit is negotiating with contractors for construction of a theatre building to cost $160,000. Site is located at Court Square.

* * *

Roanoke, Va.—Theatre Holding Co. is considering erection of a $500,000 house on Tazewell, directly behind the Elks Club.

* * *

Burlington, Vt.—The site of the burned LaFrance hotel on Main street will house a theatre, now in construction and to be operated by Paramount jointly with Queen City Realty Company. Charles Smith & Son, Derby, Conn., is the contractor. Cost, $350,000. Architects, Mowll & Rand, of Boston.

* * *

LaGrange, Ga.—Mayor H. C. Fincher delivered the opening address at ceremonies attending the premiere of the LaGrange, owned by Oscar Lam. The house cost $125,000, seats 1,020 and is located on Main Street.

* * *

Timmins, Ont.—Mascoli Brothers have opened the new Liskeard, a $50,000 house. Equipped with Western Electric sound.

* * *

Providence, R. I.—Opening of the Bijou, replacing the Empire, postponed several times, took place this week. Owned by Abe Spitz, Associated Theatres will operate.

* * *

Bellefontaine, O.—Property on Columbus Ave. near Watson Way is the site of John May's theatre which is now nearing the halfway mark in construction. Opening about New Year's, May's structure will accommodate from 1,200 to 1,400.

SEATTLE—Sound pictures and stock shows will be housed in the theatre being erected here by S. Fritz, local capitalist, who leased it on a 99-year agreement to the Seattle Repertory Playhouse. The site is at University Way and East 41st.

* * *

Bedford, O.—Potter-Gabele & Co., of Cleveland, are architects of the new $165,000 theatre and store building in work at North and Columbus Streets. Properties Development Co., sponsors, will lease.

* * *

Xenia, O.—Henry E. Henthorn, Cincinnati, has been retained as architect for a 1,000 seat theatre planned by Hibbert Theatres, Inc., operators of the Bijou here. Plans call for a Spanish motif inside and out. Cost, $150,000.

* * *

Clear Lake, S. D.—Majestic, on Main Street, has been opened by Ralph Willson who leased to Dr. R. L. Chambers and the latter's wife.

* * *

Custer, S. D.—Manager Kurka has opened the Garlock, closed for complete rebuilding.

Expansion Belies Depression Talk

Hollywood—Expansion program of Fox West Coast Theatres is being continued throughout the Coast territory. Several new theatres will be opened by Harold B. Franklin during Greater Talkie Season.

In Pasadena, the remodeled and redecorated Fox opened Aug. 15, simultaneously with the official opening of Greater Talkie Season. Sept. 1 saw the opening of the new $800,000 Fox Wilshire at Wilshire and Hamilton, Los Angeles. Friday the redecorated California is being opened at Berkeley.

In Centralia, Wash., the new $250,000 Fox will make its bow Sept. 10. The house will be under the direction of Fox West Coast Theatres in conjunction with Finkelstein and Rosenberg. Sept. 15 will see the advent of the new $250,000 Fox at Stockton.

In addition to these completed projects, Fox West Coast will operate a $250,000 theatre to be built at Pasadena, of early California design. Edwards & Plunkeet are architects and Henry Beller will be the builder. A $1,000,000 theatre is to be built at Spokane, marking the firm's entry into that city. At Tacoma, a theatre is under way, and a number of other houses are under way or planned in southern California.

This building program graphically depicts the theatrical field's refutal of rumors of business depression, according to Franklin, who contends that the fall will see business conditions as firm and stabilized as ever before.

GENEVA, N. Y.—Riveting has already started on Schine's new house, to be opened simultaneously with the chain's new Cortland theatre.

* * *

Rapid, S. D.—Seating 450, A. L. Brown and J. B. Shearer have opened the State on Main Street.

* * *

Rochester, Pa.—Majestic Amusement Co. is sponsoring construction of a 1,600 seater of Hindu-Chinese architecture.

* * *

Beaver Falls, Pa.—Unnamed theatre interests will operate the house being built here.

* * *

Norristown, Pa.—This town's new Norris Amusement Co. house is rapidly nearing completion. Opening is set for early October. W. H. Lee drew plans for the $1,000,000 house.

* * *

Milton, Pa.—The Bijou will be replaced by a new modern theatre. Milton Theatre Co. operates.

* * *

Baltimore—Consolidated Engineering Co. will spend $40,000 on the theatre being erected on Edmonson Ave. Frank Durkee will operate.

* * *

Gordon, Nebr.—The Pace, a new house, has opened.

* * *

Cottonwood, Idaho—With an all-sound policy, the Orpheum, this town's newest theatre, has opened under M. Wagner's management.

* * *

West Union, Ky.—Architect W. P. Ridenour is supervising construction of the new $25,000 theatre which C. E. Smith is building.

* * *

Lake Providence, La.—Plans for a new theatre for Max Levy are being prepared by J. W. Smith & Associates, of Monroe, who were given an assignment for a one-story 750 seat structure.

* * *

Lafayette, La.—Increasing its chain of southwest Louisiana theatres, the Southern Amusement Co. is completing elaborate plans for a celebration on the opening night of its new house in this town. Bert Tiller will manage the theatre, seating 1,200.

* * *

Abilene, Tex.—Publix has opened a theatre here, named the Paramount.

* * *

Sylacauga, Ala.—Hirch & Jones are architects for J. W. Peck's new house being built on property adjacent the Knight Hotel.

* * *

Atascadero, Cal.—Construction of a new $95,000 theatre is well under way. It will seat 1,200.

* * *

Antigo, Wis.—Home theatre on Superior Street has opened. It is located on property adjoining the Langlade National Bank.

* * *

Springfield, O.—The Regent-State Corporation is expected to build a theater at West Main and Fisher Streets. The plot was formerly occupied by the old Covenant Presbyterian Church. Phil Chakeras is resident manager of the exhibition firm.

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U. S. Projectors Too High Priced for Market in India; France Takes Lead

Trade There Admits Superiority of American Makes Over European Rivals, But Limited Field Forces Trade to Buy Cheaper Equipment

WASHINGTON—The price scale of American projectors, computed to be fifty per cent greater than the Pathe machine, the most popular make in India, is retarding the sale of domestic equipment in India.

In trade circles in that country, it is admitted that American projectors are superior in mechanical precision, control of the arc, and their ability to get the best results from poor prints, yet the limited theatre field has apparently swung what trade exists to Pathe.

So the Department of Commerce points out in its survey on the possibilities for American equipment in the Far East and Africa. The full text of the Government report on India follows:

India

From Report Submitted by Warren G. Patterson, Assistant Trade Commissioner at Calcutta; Edmund Montgomery, Consul at Madras, and H. H. Dick, Consul at Rangoon

In British India, including Burma, there are 309 theatres with a total seating capacity of 222,655. The exact figure in the Indian States is not known, but it is estimated that there are an additional 60 theatres and some 37 seasonal theatres located in the "hill stations" which are open only a part of the year.

Large, luxuriously appointed theatres. such as are found in the United States, do not exist in India. There are a few comfortable well-ventilated theatres located in the port cities, but in the majority of cases Indian theatres closely resemble those in the United States of 20 years ago. Although the average seating capacity of an Indian theatre is 800, it has been estimated that the average attendance is 200. With 309 theatres in operation there is a total average daily attendance of only 61,800. This is mainly attributed to the small number of theatres, the low earning power of the masses, and the fact that the great majority of the population reside in small villages where a theatre would not be a profitable establishment.

Standard Projectors.—The greater number of projectors installed in India are Pathé. This is due primarily to the fact that it costs the exhibitor just about a half of the price of a recognized American professional projector. Due to this factor, Pathé became quite popular and since the war has been increasing in demand.

Naturally, with widespread popularity, little difficulty has been encountered in obtaining dealers throughout the country, with the result that in this network of service stations, spare parts are readily available, which is an additional selling feature. The Pathé reinforced model also has a reputation of handling old films with greater ease than most makes on the market.

One American projector obtains the bulk of the high-class trade, while another is second in popularity. The sales of the latter make are much smaller than the first. Of 17 theatres in Bombay, seven are using the first mentioned; and nine out of 10 Calcutta theatres and practically all in Rangoon use that make. Karachi is evenly divided between the two. Taking India as a whole, it is estimated in trade circles that there are in use approximately 75 American projectors of the first make. Other less common makes in use include Gaumont, Imperator, A. E. G., Ernamann, Mechau, and Butchers.

In the early days of the industry and through the war period, the British Gaumont was very popular in India. The complete outfit ranged in price at that time from 1,500 to 2,000 rupees ($543 to $724). However, Gaumont lost its popularity directly after the war, and most of the units previously sold have been replaced by other makes.

The selling prices of projectors in India are as follows:

	Rupees
Pathé Reinforced Bioscope	1,174
American	2,300
American	2,400
Mechau	3,500
Mechau E. M. model	1,500
Ernemann	1,500
Gaumont	1,500
Imperator (Krupp-Ernemann)	2,500
A. E. G.	1,350

The import duty on projectors, electrical motors, generators, is 15 per cent ad valorem.

Most of the theatres in the port cities, such as Calcutta, Madras, Bombay, Karachi, and Rangoon, are equipped with two projectors. However, of the total 309 theatres in India it is estimated that less than five per cent are equipped with more than one projector. In the larger cities the theatres are equipped with modern projectors, but in the interior 80 per cent of the total are more or less obsolete models purchased 5 or 10 years ago.

In trade circles it is generally agreed that American projectors are superior with regard to clear projection, mechanical precision, control of the arc, ability to get better results from mutilated films, and their ability to function properly with a minimum of adjustment and repair. The only obstacle to more widespread use is the consideration of price and service.

One of the chief complaints against American projectors, aside from the question of high price, is the almost complete lack of service and availability of spare parts. The chief foreign competitor, Pathé, has established excellent servicing facilities and makes it a practice to lend complete machines or heads while overhauling an exhibitor's equipment. Although the market is comparatively small, American manufacturers are strongly urged to obtain a qualified agent who is willing and able to render service.

Progress in the field of exhibition in India has been sadly lacking. At the present time considerable thought and attention is being given to the industry. The Government of India Film Cinematograph Inquiry Committee has completed and published its report, in which many constructive recommendations are made. It is generally expected that the next five years will see an important increase in the amount of capital invested.

Generators.—The possibilities for the sale of American motor-generator sets to convert alternating current to direct are not encouraging, since direct current is available in all of the larger cities except Rangoon. However, a number of converters are employed to cut down voltage to between 80 and 110.

The alternating current system is now the rule in most of the public electrical schemes,

(Continued on page 85)

Projector Sales Take Forward Spurt

The following table shows our exports of 35 and 16 millimeter projectors to the various geographical sections of the world for the first six months of 1929 and 1930.

	1929		1930	
Country	**Quantity**	**Value**	**Quantity**	**Value**
Europe	152	$53,083	646	$137,829
Far and Near East	244	53,141	352	76,999
Latin America	78	26,291	119	57,176
Canada	217	41,311	63	15,885
Africa	11	4,765	38	24,327
Total	702	$178,591	1,218	$313,116

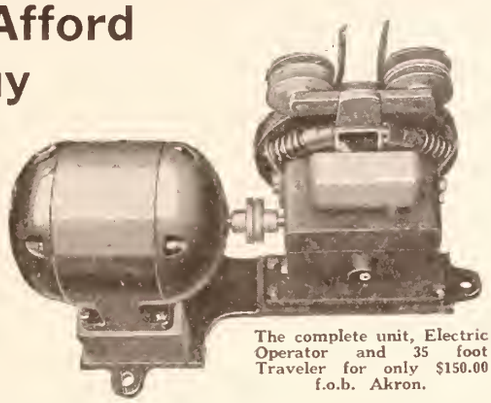
The following table shows our exports of 35 and 16 millimeter projectors to the ten leading individual countries throughout the world for the first six months of 1929 and 1930.

	1929		1930	
Country	**Quantity**	**Value**	**Quantity**	**Value**
United Kingdom	80	$23,163	347	$75,968
Japan	113	15,136	224	34,009
France	20	12,655	104	18,005
Spain	18	10,394	63	17,190
Canada	217	41,311	63	75,968
Australia	4	1,583	46	11,321
China	48	6,277	38	9,097
Mexico	12	2,988	32	22,502
South Africa	10	4,694	32	22,486
Belgium	—	—	28	1,788
Total	522	$118,201	977	$288,334

The following table shows our exports of 35 and 16 millimeter cameras to the geographical sections of the world for the first six months of 1929 and 1930.

	1929		1930	
Country	**Quantity**	**Value**	**Quantity**	**Value**
Europe	216	$67,821	248	$111,942
Far and Near East	139	47,626	84	35,585
Latin America	25	8,692	45	18,950
Canada	34	17,048	24	14,648
Africa	5	1,660	29	13,483
Total	419	$142,847	430	$194,608

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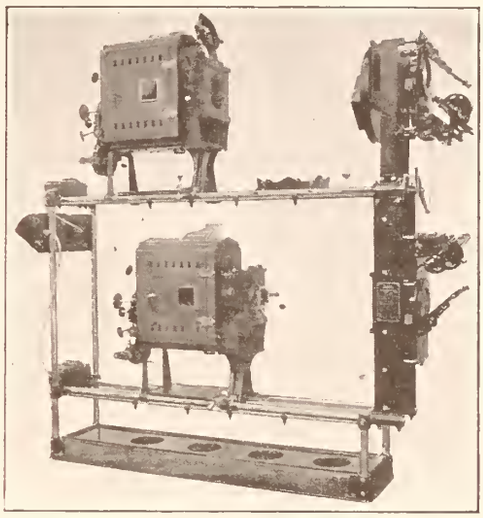
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Stresses Importance of Safeguarding Patent Rights and Tells the Method

"Evidence of Conception" One Way to Prove Priority of Invention; Selection of Attorney to Protect Client's Interests Requires Care

Editor's Note—In THE SHOWMAN for August, Ray Belmont Whitman, Patent Editor of MOTION PICTURE NEWS, described how and by whom a patent may be secured and explained how to avoid difficulties in protecting inventor's rights.

Here he continues the discussion, delving further into the mechanics of the procedure.

HAVING now conceived an idea which the inventor feels is valuable enough to go further with, he should, as the next step, protect himself against any one else, either unscrupulously or accidentally, proving priority of invention and the right to a patent. One way to do this is to prepare what is known as an "evidence of conception." The inventor writes a detailed description of the complete invention in his own words, on a typewriter or with pen and ink; and makes also any necessary rough sketches to illustrate the invention (unless it be a chemical process or like invention where this is impossible).

On the last page he affixes his name and the date, either in the presence of two witnesses, preferably persons outside his family, or better, before a notary public, who will attest his signature as that date, and affix the notary seal. This original document should always thereafter be retained by the inventor with other valuable papers. If it has been prepared on the typewriter, which is preferable, a carbon copy should be made and used to submit the invention to his attorney later.

By this simple means, the inventor is always able to prove first conception of his invention at the date noted, and this is often of great importance, for many times others are inventing in the same field and without knowledge of their competitors' activities. Occasionally, too, where attempts are made to improperly appropriate the inventor's idea, he is able later on to substantiate his prior rights to the invention and a patent thereon. Such an instance as this last occurred to a client of the author, who won a suit on a phonograph motor patent that went up to the Supreme Court, largely upon an evidence of conception which he had written informally on the back of a dance program, but which he had been careful to properly sign, date and witness.

Written Records Vital

It is highly important also that the inventor maintain a similar record in writing, properly dated and witnessed, giving other information which also may be needed later, including: (1) the date that the invention was first disclosed to others, with their names and the circumstances of the disclosures; (2) the date when the first sketches and working drawings were made—the drawings themselves to be suitably signed, dated and witnessed; (3) the date when the first operating model was made, together with information as to who made it, and the original bills for material, where obtainable; and (4) all the models themselves, made during the development of the idea, should be carefully preserved. All this data enters into a proper prosecution of what is called an "interference," in which the application for patent sometimes becomes involved.

The inventor having now established his or her "evidence of conception," may take the next step, which is:

There are some 12,000 or more patent attorneys registered to practice in the United States Patent Office, and of these probably 2,000 get most of their income from the preparation and prosecution of patent applications, and their exploitation and litigation. These men are all professionally-trained men, and, with perhaps some rare exceptions, honest and ethical in all their dealings. However, they, like doctors, dentists, or other professional men, vary in their degree of ability or skill.

Some attorneys are too young and with too limited experience or education to understand fully how to properly protect a valuable invention. Others are too old to be at the height of their mental power, or not agressive enough in combating the examiner's objections, during prosecution of the case, to obtain all the protection that the inventor is entitled to.

Some attorneys get their clients through advertising methods, and instead of conducting a professional practice, work on the "once only" plan, getting the maximum possible fees from the inventor for the minimum allowable work. Needless to say, this latter class of attorneys do their work so poorly that their patents are usually of little or no practical value.

Other patent attorneys devote most of their time to court litigation, and very little to Patent Office practice, or the preparation and prosecution of patent applications into patents. So they have little real skill in such work, and especially in the drafting of the "claims" in patents, which is the important and really protective part of these legal documents, of which more hereafter.

Again, many patent attorneys are merely lawyers, with but little knowledge of the sciences or engineering, and so are seriously handicapped in patenting inventions, especially if they are very technical.

The ideal patent attorney is one who not only has a thorough working knowledge of patent law and procedure, and especially Patent Office practice, by virtue of a proper education and long experience in the work, but who is also a graduate engineer and with a successful experience in that profession. Such a man, whose mind is trained both logically and analytically, is best able to properly represent an inventor.

(The Patent Office, in fact, requires each of its examiners, who examine all inventions before deciding to grant the patents, to be technical graduates, trained in scientific subjects. And the time is not far off when this same requirement will be made to apply to patent attorneys, for they are required to do not only everything the examiner must do, but many things also which are far more technical. At present, however, any young law student who has completed a course of study in general law and been admitted to the bar, can present his certificate and become registered to practice as a full-fledged patent attorney!)

If the inventor does not know of a really able attorney with a record for taking out good patents, he should try to locate some inventor who has made a monetary success from his patents, and find out whom he employed. Where, however, this is impossible, then engage some well-known attorney who represents or has represented, some large corporation—which would ordinarily be real proof of his ability—and who can be located in one of the large cities.

Repose Complete Trust

Another test in determining a good patent attorney, and perhaps the best of all, since it is one that almost never fails, is to check up some past work of the attorney before you engage him. This may be done by asking the one whom you may be considering hiring to loan you, say, eight or ten copies of patents, chosen at random, which he has prepared, as evidenced by his signature on their drawings. Then put these patents through the method of analysis explained later under the heading "How to Analyze the Real Protection in Your Patents." If the results show that the particular attorney's work is not considerably above the average, based upon this analysis, consult someone else, and repeat the test until you finally locate one whose work does measure up to these requirements.

Since your attorney's skill and knowledge of patenting is going to have much to do with your success with your inventions in future, you should leave nothing undone to get a very good one in the beginning; for having once found such a man, you will probably want to retain him on all such matters in the future, and this association will, as the years go by, become increasingly valuable, and you will learn more and more how to co-operate with him and he with you. It is by such co-ordination of effort between attorney and client that the successes come. Having once chosen your attorney, you should put your complete trust in him, and follow his advice, although there is no harm done in checking up his work from time to time to see that it is kept up to par.

If you follow this careful and painstaking method of choosing and retaining your attorney, you will be saved many of the most serious pitfalls which beset the inventor, such, for in-

New Inventions

THE records of the Patent Office in Washington are combed by Mr. Whitman for new inventions having an application to motion pictures and are both illustrated and described in THE SHOWMAN as a regular feature.

Mr. Whitman also conducts a Questions and Answers column which imposes no obligation on the reader. All queries on the subjects of patents, trademarks, designs and copyrights fall within the scope of this service. If a personal answer is desired, a stamped envelope should be enclosed with the question. If not, the answer will appear in this department the first available issue after receipt.

Write on one side of the paper only, giving full name, address and business affiliation. Only initials will be published if so requested. All inquiries should be addressed to Patent Editor, MOTION PICTURE NEWS.

stance, as serious loss of your rights due to the attorney's inability to properly understand or claim your invention, necessitating additional expense of re-issuing the patent to correct it, and even, in many instances, inability to do so, after the time has expired; or, loss of a profitable sale or license through not having an attorney who is well regarded by the prospective purchaser.

With the continuation in this month's issue of Motion Picture News of the patent department, there is continued the "Question and Answer" service, which already has been taken advantage of by a number of readers.

Those who have not as yet availed themselves of this service, which is free, are urged to do so if they are contemplating the perfection of an invention, or the application for a patent.

The history of many inventors and their projects serves to bring out the fact that many a dollar of precious capital and many a month of wasted labor could have been saved, had the inventor only taken the pains to obtain more information in regard to the device he was working upon, or in regard to the efforts which others might already have put forth upon the same or a similar device, or in regard to the market for the device after it was perfected.

So, if this department of Motion Picture News can be of assistance to you, the reader is invited to call upon it. If a personal answer is desired a stamp should be enclosed with the inquiry, otherwise the question and its answer will appear in this section in the first available issue. Write on one side of the paper only, giving full name, address, and business connection. Only initials will be published if requested.

Questions and Answers

Q. (1) *When should a design patent be taken out and when should a mechanical or ordinary patent be taken out? In other words, what is the difference between these two kinds of patents?*

A. (1) A design patent is directed to an invention in which the form of appearance of the invention is important from an aesthetic or ornamental view point whereas a mechanical or ordinary type of patent is directed to the function of the invention. Whenever possible take out a mechanical patent for it is less easily avoided without infringement and therefore gives much better protection, and better prevents competition. A design patent may often be avoided by more or less simple changes in the appearance of the design without affecting the value of the new appearance.

Q. (2) *Will the Patent Office issue a patent on the same thing to more than one inventor?*

A. (2) No. The Patent Office can only issue a patent to the first inventor, although it sometimes happens that later inventors also get patents on somewhat similar things which may be modifications of or improvements over something previously patented. It is necessary for a patentee before utilizing his invention to determine by an infringement search whether there are any such other patents previously issued on part of his invention and which he would have to use in order to also use his own invention; for in that case he might infringe the claims of such prior patents and be estopped from the use of his own patent as a result.

Q. (3) *Is it possible for a poor man to make money out of a patent?*

A. (3) It certainly is. Some of the greatest fortunes have been built up by men who were originally poor and who made valuable inventions and obtained strong patents on them. Large corporations fear to be drawn into infringement suits over patents and will do all they can to avoid infringing. Where, however, there is an infringement and the owner of the patent has no funds to sue the infringer, he can make an arrangement with the Patent Attorney to conduct the litigation on a contingent fee basis.

Q. (4) *What countries grant the strongest patents?*

A. (4) The United States and Germany, since both these countries make rigid priority searches and the patents are therefore in a sense semi-adjudicated when issued. Canada, Great Britain, France and most of the other countries grant patents which are largely in the nature of registrations because the searches are not so thorough.

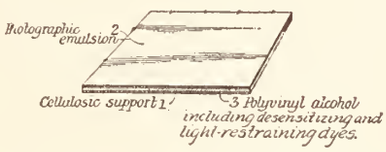
New Patents

1,760,156. MOTION-PICTURE PHOTOGRAPHY. Ned Herbert Mann, Los Angeles, Calif. Filed June 18, 1927. Serial No. 199,763. 3 Claims. (Cl. 88—16.)

1. The method of producing composite motion pictures which consists in reproducing a given scene upon a series of cards, then photographing a figure in real action upon a motion picture film, reproducing each frame of said motion picture film upon a card on a scale to match with said scene, cutting out said action figure, then placing said action figure in the correct position on said scene cards, and then protographing said cards consecutively upon individual frames of a motion picture film.

* * *

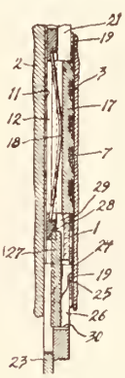
1,768,795. DYE-CARRYING LAYER FOR PHOTOGRAPHIC FILMS AND THE LIKE. Samnel E. Sheppard and James G. McNally, Rochester, N. Y. Filed Mar. 1, 1929. Serial No. 343,764. 5 Claims. (Cl. 95—9.)



1. An article of manufacture comprising a transparent support, a coating of sensitized photographic material on one side of said support and a layer coated on the other side of said support formed of polyvinyl alcohol and a material absorptive of the light rays to which the photographic coating is sensitized.

* * *

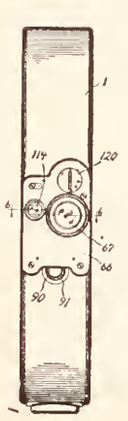
1,767,846. INTERMITTENT-FEED MECHANISM. Albert S. Howell Company, Chicago, Ill., a corporation of Illinois. Filed ov. 21, 1925. Serial No. 70,450. 5 Claims. (Cl. 88—18.4.)



2. In an intermittent feed mechanism the combination of a member reciprocable longitudinally of a perforated film strip for intermittently feeding the same, of registering means mounted independently of said reciprocable member and adapted for engagement and disngagement with perforations of said strip and yieldably urged into disengaging position, and means including a cam portion on said reciprocable member and means engaged hy said cam portion adjacent the end of the feeding stroke thereof whereby said reciprocation of said reciprocable member effects engagement and disengagement of said registering means with said film strip.

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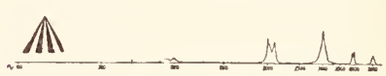
1,767,847. MOTION PICTURE CAMERA AND THE LIKE. Albert S. Howell, Chicago, Ill., assignor to The Bell & Howell Company, Chicago, Ill., a corporation of Illinois. Filed Aug. 30, 1926. Serial No. 132,475. 18 Claims. (Cl. 88—17.)



1. In a motion picture camera the combination with a vertically elongated closure, of a pair of power spring devices disposed within said closure adjacent one side thereof on vertically spaced transverse axes, a pair of film reel spindles disposed within said closure on vertically spaced transverse axes and adapted to carry film reels between said power spring devices and the other side of said closure, film feeding and exposing mechanism arranged intermediate the horzontal axial planes of said spindles, and means for driving said film feeding and exposing mechanism from said power spring devices.

* * *

1,769,918. ELECTROOPTICAL TRANSMISSION SYSTEM. Frank Gray and John R. Hefele, New York, N. Y., assignors to Bell Telephone Laboratories, Incorporated, New York, N. Y., a corporation of New York. Filed Feb. 2, 1929. Serial No. 337,132. 19 Claims. (Cl. 178—6.)



1. The method of transmission which comprises generating and transmitting image current representing the tone values of elemental areas of a picture or object and extending over a wide band of frequencies and concurrently transmitting in part at least over the same medium, non-image current within said band.

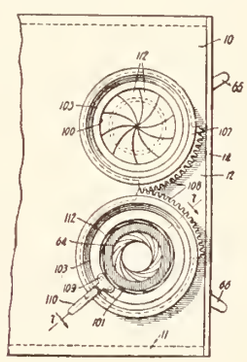
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1,769,940. MANUFACTURE OF LIGHT-SENSITIVE FILMS. Ulrich Diem-Bernet, Spiecher, Switzerland. Filed May 17, 1927, Serial No. 192,163, and in Switzerland and Germany May 21, 1926. 12 Claims. (Cl. 95—9.)

1. A process for producing light-sensitive negative and positive films having no coating, which consists in incorporating sensitizing agents in the film mass of viscose during the manufacture of the film material.

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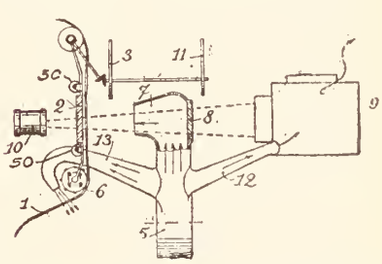
1,770,351. APPARATUS AND METHOD FOR USE IN THE TAKING OF MOTION PICTURES. Ciro Luigi Martino, New York, N. Y., assignor to himself, Joseph A. Walsh, Patrick Nardell and William L. Morris, New York, N. Y. Filed Apr. 18, 1927. Serial No. 184,565. 16 Claims. (Cl. 88—162.)



1. In a motion-picture camera, a lens for long-shot work, another lens for close-up work, both lenses being directed to the same scene, means for feeding a film in a path crossing the apertures of both lenses, means for taking pictures at a motionpicture rate through each of said lenses on to said film, and means for selectively and at will during the operation of the camera closing one lens aperture and opening the other.

* * *

1,770,659. CINEMATOGRAPHIC APPARATUS. Etienne Oehmichen, Valentigney, France. Filed June 20, 1927, Serial No. 200,253, and in France July 2, 1926. 3 Claims. (Cl. 88—18.)



1. In a cinematographic apparatus, the combination of a lens, means for guiding the film in front of the said lens and upon which is provided a flat surface along which the film moves, means for directing a stream of air upon the back face of the said film and for pressing the film against the said flat surface under the action of the stream of air, means for periodically interrupting the said stream of air and means for moving the said film separated in the interval between each stream of air.

Tells Independents How to Operate

(*Continued from page 62*)

I like to feel that the civic work on your part, this institutional advertising, is the one that pays you the finest dividends because if your personality is properly sold in the town the people will patronize not only your good but your mediocre programs, and will praise your contributing to your city each day in the year. When you get to that point you have made the progress that should be your aim and ambition.

Establishing goodwill is really establishing good relations with the masses, that is, the people who buy tickets at your box office. Politics is standing in well with the mayor, the politicians ,the legislators, and while the latter is valuable, the former is more valuable because it is the masses that form public opinion. In this respect permit me to emphasize the fact that every person who has a ticket to your theatre is entitled to the best service you can possibly render.

And the Independent?

In certain quarters there seems to be fear and trembling that the independent operator is doomed. Motion Picture News, July 6, states that Department of Commerce concludes after a thorough investigation that the little fellow in his own line of business is far from wrecked, and the official word is as follows: "In the last analysis the independent merchant will maintain his place in proportion to the efficiency with which he performs his function and renders real service to the community. The neighborhood grocer introduces those elements of attention and service which are much appreciated by the customer and which can not be so readily applied by a vast, impersonal corporation." This statement applies equally to the exhibitor, and the conclusion is sound, infallible and indisputable.

This must be, because there is no monopoly on showmanship ability, on civic value, on willingness to learn and genuine desire to work. And so I say to you: Go back to your home town, analyze yourself, take stock of your employes. Look at your theatre in a spirit of constructive criticism and find out why things are not just as they should be. The right sort of pep, enthusiasm, and study on your part will offset the obstacles such as poor location, strong opposition, bookings, etc. The problem is your problem, and you have got to solve it. Don't worry about what the other fellow does; worry a little bit about what you do. Some time ago, when Willie Hoppe was invincible as a billiard expert, someone asked what was the secret of his sensational success. The answer came back that while his opponents were playing Hoppe, Hoppe himself was playing billiards. I say to you, operate your theatre, render your service to your community, and don't try to play the other man's game.

In this fast growing business of ours we must be alert to realize the problems that confront us. Some time ago a Michigan banker gave a great talk, which he called "The New Competition." It applies so to every form of business with which I am familiar that I would like to pass the thoughts briefly to you. This man listed the new competition as:

First, *The public's ever changing mind.* This new form of competition may be hard for you to understand and harder still to master, but it's here to say, and we must be alert enough to meet these changing conditions. New ideas are our only salvation and are the only power that can prevent our yearly balance sheet from showing heavy losses.

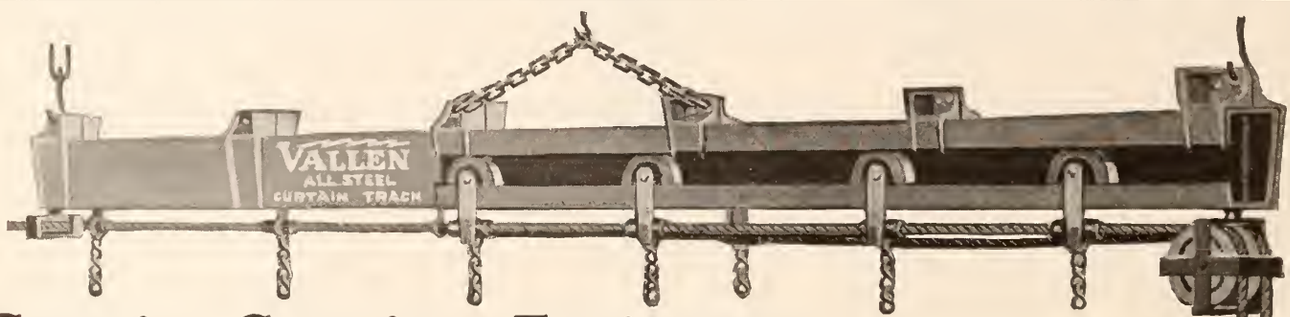
Second: *Scientific Research*—This is merely developing efficient ways to do a good job, learning how to do the same thing better than it has ever been done, learning how to give more service for less money. It's another way of giving thought to your business. Get up some new ideas to bring more people to your theatre and you will increase the value of your location, and the volume of your business. The secret of your crowd drawing power is the secret of your success. Our business is no longer a competition with other theatres, but we are in competition with everything, with every business, as we strive to get our part of the consumer's dollar, so do a little thinking, do a little research on your own and you will be amply rewarded.

Third, *Untruthful Advertising*—This is merely tearing down all the good work you have done, by misrepresenting facts. The enthusiasm of a salesman is great, but remember there must be merit to the commodity you are selling. There may be added to these three forms of competition that of a man's own laziness, and mental inertia. So again I say, take stock of yourself.

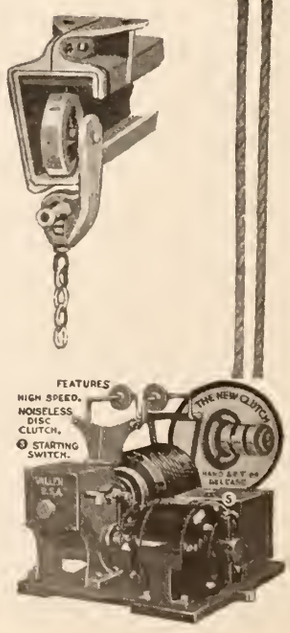
Scientific Thought Requisite

The one big lesson to be learned from this banker's study is that scientific thinking has become the first essential of the successful business man. Money used to do all the talking, but now it whispers reverently in the presence of brains. Back of every successful business stands the romantic figure of some resourceful man who kept his hand on the present and his eye on the future. Never before in the history of the world have the prospects been so bright for men who think, for men who know.

The successful business man of today is living an adventurous life, grander and nobler than there's written in all the books of fiction and poetry and song. His daily work is proof to all the world that he, too, is toiling for his fellows—and in the same measure that he renders useful service, so the rewards of life come back to him. All of this touches the inspiring story that activity, brains and fighting courage coupled with an earnest desire to serve will round out a mere business man to a great benefactor of mankind, bringing comfort and peace and happiness to the people of the nation.



Curtain Carrying Equipment that Pays Dividends



Vallen, noiseless, all-steel, curtain carrying tracks are practically constructed to meet the exacting requirements of absolute safety and dependability for the theatre.

This all-steel safety track can be easily installed on any stage by inexperienced workmen and once installed requires absolutely no maintenance. Can be readily operated manually or with unusual ease and simplicity by an electric motor driven, push button operated Vallen Curtain Control Unit.

Vallen time-proved theatrical equipment provides a simple, practical method of adding distinction to the presentation of any entertainment and is a definite step toward ultimate economy and utmost value.

Write Vallen for practical information on the proper equipment for your theatre.

Other Vallen Time-Proved Theatrical Equipment:—Syncontrol for "talkies"; Junior Curtain Control; Flying Curtain Control; Automatic Screen Modifier.

VALLEN

VALLEN ELECTRICAL COMPANY, Inc., Akron, Ohio

An Old Showman Dips Into Theatre History

By ULY S. HILL

ONLY the few remaining veterans of those early and colorful days of originality can appreciate the present day machinery era in press agentry and showmanship.

Going back 40 years, in the early part of 1890 to be exact, I began what later developed into a thrilling career in the show business. I ran away from home to join a troupe touring small Pennsylvania towns. Upon arriving at the current playing spot, I met the manager, who was also owner, star and featured player. It did not take long for him to decide that I would be a better advance man than an actor. Of course, my small bank roll probably influenced the deal, because the manager was in sore need of what little I had to get to the next town.

Out of this grew a world of experience that I would not lose for much larger sums. Those early days, too, were instrumental in a decision made later to stick by the show business—which I have done religiously for forty odd years.

In those days good fellowship was a necessary essential in the show business. Today, sorry to relate, that good fellowship is missing, and, as a result much of the color is taken out of a business that stood on its own and alone whether in success or failure. Today, in retrospection, we have only the happy memories.

Where Is the Old Showman?

Things, naturally, have changed materially. The old time showman has passed. Gone is that colorful character who every minute had his audience in mind and heart—always thinking, planning, originating, trying to steal a march on the other fellow in an effort to give the greatest show on earth; trying to discover the style of entertainment which the public looked for.

It was the fellow with originality in those days that made the money, for plagiarism was not tolerated. The manager who stole another man's gags or stuff was not very well thought of, and usually did not get very far in the theatrical world. This saved the public from looking at certain off-color plays from the pens of alleged "geniuses," and avoided a run of crook plays, or musical comedies with all the same theme, as is evident today in the making of pictures and plays. Smut was unnecessary in those days.

Some, in a critical analysis, will say times have changed. Very true, but that does not give one the license to run salacious plays or pictures even in this era. With so many more prolific writers it would seem that there would be sufficient originality to give us more changes in entertainment style without a superabundance of any one theme.

There is more talent in this world than ever before, but the trouble is that whoever is responsible does not give the fellow with an idea a chance, relying entirely upon the present make-up of his staff in so far as writing is concerned. This especially applies to scenarists in the picture business. In theatricals, you will find a more widely divergent type of authors. If a man has an idea to present, the powers on high, not because of courtesy alone, but because of possibilities, should give that man a hearing.

In the early part of this century, originality was the keynote of the show business. The usual cut and dried material was taboo. Advance agents, well stocked with ideas, left a few to be developed at each town visited.

At the Chicago World's Fair, one of the large concessions plugged one of the most sensational of dances ever introduced to this country. It received more newspaper space than anything that was put over at that show. It was not exploited as a vulgar dance which by crude copying it was turned into later on, but rather the dance of a nation which was typically native. This fact travelled far and wide by word-of-mouth advertising and was the making of that great fair.

This is just a brief illustration of what truthful advertising, without resorting to the sensational, will do. You may ask why the Sunday school type of advertising. Simple. The owner of that Chicago concession catered to men, women and children of all types and all ages. He could not afford jeopardizing their patronage, and therefore did not permit any copy of the dance to get out that might give the impression of the sensational. He protected his property, keeping it in a high class rather than tawdry and cheap.

What a lesson could be learned from this man in advertising pictures and theatrical entertainment. Now, every attraction is advertised as the "biggest," the "best" or the "dirtiest." They forget that the American people are slowly, but surely, becoming educated, particularly in the higher things of life, and some day there will be a terriffic reaction to all of this untruthfulness and smut. There is much room for the revision of press sheets. And producers should scrutinize, very carefully, the type of material they release.

The present-day unit is not built to withstand terriffic losses. When we organized a show company it was with the idea of "how little can I lose." And that eliminated the necessity of cutting when times were bad. Why not build organizations on that basis? It costs no more to operate when you are making money than it does when you lose, but when the profits come they come plenty stronger.

Microscope Economy

I was with an organization not so long ago that went through a reorganization process. Along came the contact man—wise, cold, cynical not by nature but by close home office training. I gave him the weekly payroll sheet, as that is the first trimming factor. Carefully scanning it, he discovered we had three or four cleaning women on the list at $12 per week. He chopped this $8 a week, thereby saving $400 per year. Next was the ushers' columns, and off comes another few dollars. They, by the way, had just received a $5 gold piece for Christmas and were getting less than the cleaners. With the ushers and cleaning women the slashing stopped. The contact man departed, thinking he did a great job. But, throughout the entire circuit, there is more money being wasted every week than was saved by the picayune slash made by that contact man. We will always get some good laughs by actions of these wiseacres who, in the final analysis, do not know the first thing about the show business.



AN OLD showman reminisces. Uly S. Hill dates his experience back forty years and his sphere activity in practically every known phase of show business from expositions to circuses, minstrel shows, amusement parks and theatre operation.

He was general manager of the Reis circuit for 14 years; managed houses for the Shuberts, F. F. Proctor and was divisional manager of the Mark Strand circuit in Albany and Troy. He is now in the real estate business in Albany, but retains his interest in the industry in which he has spent so many years.

Corporations often lose sight of that very truthful slogan borrowed from a national advertiser: "Contented managers give good service," meaning that a man who is sure of his job and knows he is a strong part of a great organization will work his head off. A lot of corporations do not operate that way. They believe that by making a manager believe he is nothing, and that unless he delivers to the home office the certain foolish quota given his town each week, he is through. It is all right to shoot at a given mark, but you must have something to shoot with. Meaning that the manager should have a voice as to the selection of pictures booked into his theatre. So long as he is selling the goods, he should at least be consulted as to the type of goods that sell best in his locality. It is just as foolish to attempt to sell ice to the Esquimaux as it is to ask a manager to make an impossible quota with an inferior picture handed to him by the home office booker.

Organization is the trick that does the work correctly. A little belief in your fellow man (whom you might be working for some day) likewise means a lot.

The management of a theatre is more than opening and closing theatre doors and seeing to it that patrons are comfortably seated. It is the duty of every manager to become a part of his community, to mingle, get acquainted. He represents a large real estate investment in his particular city and should be as influential as other property owners and business men. Put money in managers' salaries that are used on contact

(*Continued on page* 82)

An Old Showman Goes Historical

(Continued from page 81)

men who know nothing of show business and you'll see a change, pronto.

Build your organization with an idea to hold your employees, for ushers, cashiers, porters and doormen play no small part in your business scheme. Ushers, if properly trained, will become acquainted with patrons and lend a cheerful word upon meeting. They all work long hours and everything possible should be done to keep them contented. Fair salary and kind words spread freely among the staff will see an improvement in business. It cannot fail.

I read with interest the cutting of prices by many theatres and chains and the addition of double features to their programs. All this is unnecessary. If the proper program is presented people will come to see your show at regular prices. There is no need of reducing prices. That only admits defeat. The public knows that you are not in the habit of giving anything away, so pay more attention to your programs. When you get your local manager in, instead of being seated high on the rostrum at meetings, come down, meet him, listen to what he has to say, and what he would like in his program, and you will be money ahead, far more than by taking up several hours bringing down dire calamity on his head (which, under his breath, he calls "bologney").

The business has come to a pretty pass when we have to give away "live babies" and weddings on the stage, all foolish exploitation done many years ago and long since outlived its usefulness. It is foolish to the extreme, yet men are paid big money to do this. Try to make the present generation of managers believe it is original.

Improving Houses

IMPROVING of a number of theatres of the Fox circuit is planned, with the work to be under direction of Larry Caballero, purchasing agent. Ventilating plants are to be installed in a number of houses and other improvements made.

Sees Show Styles Changing

The style of entertainment in some theatres is due for a drastic change or it will require a lot of new re-financing. I do not refer to the theatre with large orchestras and their own peculiar style of entertainment, for they will endure. The talking picture is no more a novelty, having passed that stage long ago, so there must be something to fill its place. Fewer but better pictures is one solution.

Large theatres cannot be conducted without orchestra music, for without them no entertainment can be presented properly.

I still maintain that with proper organization theatre chains, or sub-divisions of them can be brought out of the "red," but the organization must begin in the home office with serious-minded men at the head and men with vision who can see far enough to give the fellow out on the firing line a chance. Believe in him, forget personalities, give him good entertainment, truthful advertising and something new for the public —which they are ever seeking. If you cannot deliver the other fellow will. It cannot be done with the division manager and his representatives standing out in the hall with their hats in their hands waiting for the big fellow to see them.

HUB

Merely "Good Enough" Is Not Good Enough for Hub Products

The Hub Electric Company has always been in the forefront to advance the cause of quality. We have never believed that it was sufficient to make our products "good enough." We have always endeavored to make them better; to put in that extra measure of value; to maintain our standards always, and to raise them whenever possible. This policy has been a tremendous factor in making us leaders in our line.

The above paragraph is quoted from the foreword of the latest edition of the catalogue of Hub products and installations, and handbook of advanced motion picture theatre lighting. It tells in a few well chosen words the policies which have been instrumental in placing this organization in the forefront of the electrical lighting industry.

By the way, have you received a copy of this wonderful file-catalogue? It will be a pleasure to send you one for the asking.

HUB ELECTRIC COMPANY

Sound Reproduction Equipment
Stage Switchboards
Footlights
Borderlights
Stage Pockets
Emergency and Exit Lighting Units

Complete Theatre Lighting Equipment

Factory and General Offices
2219-2225 West Grand Avenue
Telephone Seeley 6440-1-2-3
Chicago

Branch Offices in New York, Toledo, Milwaukee, Minneapolis

Cove Lighting
Exit Signs
Spotlights
Service Boards
Panelboards
Usher Signals
Directional Signs
Flood Lights
Mobile Flood Lighting Equipment

No Scanning in Televisor Plan

(Continued from page 70)

able frequency currents while the television current is transmitted to the receiving station together with an actuating carrier wave that reproduces the variable frequency currents at the receiver where the image is reproduced.

Can Receive Any Broadcast

By a slight change in the construction of the receiving tube this tube can be made to receive any television image sent out by any television broadcasting station, even though the latter does not employ any variable frequency at all.

The telephonovision is applicable to any television transmission. It transmits the voice together with the image by using a part of each image line as a voice carrier. At the transmitting station the voice current is converted into light and applied, at the end of each image line, to the same photo-electric cell that transmits the image. At the receiver that image part at the end of each line that carries the voice current is again reverted to a voice current and the image and voice are reproduced through the same carrier channel.

Install Modifiers

Renfrew, Ont.—Installation of Vallen Screen Modifiers has been completed at the Pembroke, Renfrew and Arnprior, operated by the M. T. O'Brien Theatres, Ltd.

Rough Plastering For Atmosphere

(Continued from page 50)

floor is furnished with unstinted luxury, in comfortable chairs—many of them imported—lounges, reading lamps, artistic mirrors, draperies and tapestries with the frequent show of the statuary and busts and vases.

The women's cosmetic rooms adjoin the south wing of the central lounge room and the men's smoking and card rooms adjoin on the north wing of the central lounge. From the central lounge one is given a view of the lobby below by means of a little balcony. The women's rooms are done in gold and blue, adhering to the layer plaster effect of old Spanish stucco dwellings.

The men's rooms are equipped with the latest in comfortable divans and comfortable serviceable chairs, all upholstered in hand-woven Spanish blanket effect. The beams overhead are of the hand hewn walnut.

The entrance to the balcony can be made from the center of the lounge room to the first tier and the loges, or on either side to the first level or to the upper level from stairways on either side of the lounge. The stairs have the hand-wrought iron rails.

Spanish Auditorium

The auditorium is striking in its appearance. The first floor, done in two main sections with its seating capacity of 1,500, is equipped with the latest in theatre seats, upholstered in plush and leather with a comfortable, slightly reclining back. The seats are spaced and placed on enough of a slanting keel to afford a clear view of the stage and screen.

The auditorium represents a dazzling Spanish scene. The walls rise sheer to the dome-shaped ceiling, which is finished in a dark blue. Hundreds of little stars have been cut in the ceiling and equipped with lights which show a realistic sky effect. The designers have ornamented the walls in bright and bizarre tones representing a garden wall. Here and there are trellises of roses and vines with artificial flowers.

Inset niches have been equipped with balconies on either side. Pigeons and parrots are suspended in mid-air flight from the trellis. Niches are set with statues and busts in the wall representing the festival spirit of a fifteenth century Spanish celebration.

The sound equipment is of the latest Western Electric design and construction. An extra large projection room takes the whole width of the house and is located at the top of the third tier balcony which is equivalent to the sixth floor of the building. The building is equipped as a modern office building and all space has been let for months.

Every inch of the theatre is cooled by a refrigeration plant, with a gigantic cooling tower on the roof. Two boilers form the nucleus of a heating unit for operation during the winter months.

John M. Schoeppel, former assistant manager of the Missouri Theatre in St. Louis for three years, is the new manager of the Mid-West. N. H. Niemeyer comes to Oklahoma City as the divisional publicity man. He was formerly in charge of the Missouri Theatre exploitation in St. Louis. L. J. Hill, who becomes the district manager, was manager of the Ambassador in St. Louis for three years.



Spokane—Just 12 days after receipt of the order, the outdoor Claude Neon lighting system of the RKO Orpheum was completed by Electrical Products Corp., which claims this a record. The photo shows the effect obtained by the flashing arrangement, tubing and interchangeable letters. Four days were required to transport the seven-ton display from Seattle, with three freight cars used. Thus, the hanging of the sign and display was completed in six working days.

Colonial House In A Colonial Town

(Continued from page 52)

and furnishings, intended not to impress the patron with their gorgeousness, but to rest the tired eye and prepare it for the show. The lighting effects enhance the quiet beauty of the whole architectural and decorative scheme.

The lighting in the main auditorium is flooded from a gigantic chandelier set in the center of the ceiling, and by various subsidiary lights on the walls, allowing for control and the amount of light at will.

Rich red carpeting, covering the entire auditorium floor, and blue-green hangings, blend with the blue and gold of the color scheme. The panels on the walls are painted to represent silk damask.

The stage is 68 feet wide by 25 feet deep with the latest type switchboard, the latest type chromium reflector border lights and is large enough to accommodate stage presentations.

The latest type Wurlitzer organ with grilles in a Colonial balcony effect has been installed. Sound reproducing equipment has been installed by "Erpi."

Three New Types of PAM Speakers Are Offered

Canton, Mass.—Three new PAM amplifiers have been developed by the Samson Electric Co. These are PAM 39, PAM 29, and PAM 59.

PAM 39 is a two stage amplifier utilizing two 224-type screen grid tubes in the first stage and two 250-type tubes in the output stage. Two 281-type half-wave rectifier tubes are required. This amplifier has an average gain of over 60 DB over a range extending from 50 cycles to 10,000 cycles. The "gain" curve is a horizontal line between these limits, showing uniform characteristics. PAM 39 has a rated maximum undistorted output of 9.3 watts.

PAM 29 is also a two stage amplifier. However, it requires two 224-type tubes and four 250 tubes. This amplifier has a gain of 65.6 DB at 1,000 cycles, of 65.4 DB at 50 cycles and 61.6 DB at 10,000 cycles. It has a rated maximum undistorted output of 18.6 watts.

Both PAM 39 and PAM 29 are furnished without tubes, but with a six foot rubber-covered cable, attachment plug, switch, the exclusive Samson line voltage compensating plug, fuse, fuse cover, and instructions.

PAM 59 is the smallest amplifier of the new trio. It is a two-stage amplifier, using a 224-type tube in the first stage and a 250-type tube in the output stage. This amplifier has a gain of 53.5 DB at 1,000 cycles, of 44.1 DB at 50 cycles and of 44.7 DB at 10,000 cycles. It has a rated maximum undistorted output of 4.65 watts. PAM 59 is supplied without tubes, but with a six foot cable, attachment plug, fuse, fuse cover, and instructions.

Lease Findlay House

Findlay, O.—The Ohio, formerly called the Royal, has been opened by Mrs. Leslie Kraft and W. McKinley. Frank G. Hellman was the former lessee.

Would Make Theatres Centers of Shopping

(Continued from page 65)

floor to strictly commercial usage, and in combination with other amusements propose the building of a miniature golf club on the second floor, the balcony and the stage.

Anticipating that indoor golf might lose its popularity, these golf courses can easily be transformed into an "atmospheric" ballroom or restaurant. It is the multiplicity of usages which I propose for these buildings which in my estimation will give the owner who is willing to remodel, a better opportunity to succeed than the single occupancy with a single interest such as indoor golf.

We speak lightly of camouflaging rooms and creating "atmospheric" effects, but we should not—unless the illusion is perfect the effort becomes ridiculous and childish.

The vision of the architect, the skill of the scenic artist, and a knowledge of lighting effects are necessary to create perfect illusions through their combined efforts.

Sound business judgment and a thorough knowledge of engineering is required to opportune owners to arrange for this remodeling at economic and reasonable costs.

I believe that the real estate or commercial end of the building can be taken care of and leased before any expenditure occurs, and most of the amusement portions of this enterprise could be handled on a concession basis.

Attractive changes of the exterior of the old theatre, together with proper execution of an interesting interior will prompt attendance and give this group of merchants and amusement manager an opportunity to show their wares to best advantage.



Salvaging the old and adding the new. The new steel work at the RKO on Broadway, New York, is here shown being grafted to the old. This house is one of the major theatre reconstruction jobs of the nation.

The theatre owner, under this plan, would earn deserved praise from the community for having given thought, money and space to the small worthy merchant and by tendering his property for a miniature mart, he will serve the convenience and needs of the shopper. I believe that in larger cities and in dense shopping districts a playroom for children built in conjunction with the golf course would be a paying investment. Parents could leave their children in charge of dependable nurses, surrounded by tasteful and unusual playgrounds while they are shopping or attending the theatre.

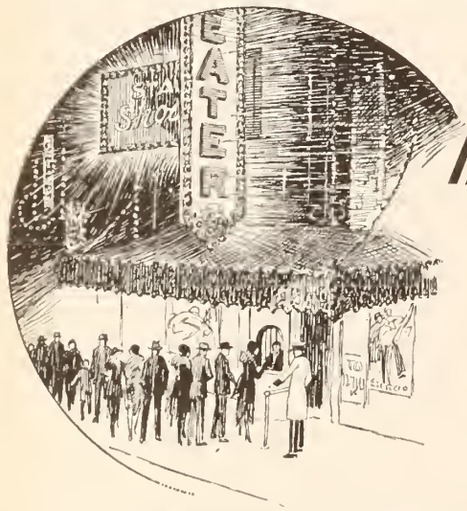
A central miniature mart and arcade—the artistic treatment of such an arcade has unlimited possibilities—fountains, water, lights, rest rooms, period decorations, radio and recorded music.

The entire scheme, well planned and thought out in detail, can be produced and created for a good deal less money than one would anticipate, but it takes a centralized thought and individual effort of the person dreaming such a dream and capable of judging local conditions, local requirements and local possibilities.

I believe that there are at least 20 medium sized cities scattered throughout the United States which are ready to absorb a scheme of this sort.

$100,000 New Equipment At Santa Barbara, Cal.

Santa Barbara, Cal.—Warners plan to spend at least $100,000 to improve the four local theatres the company recently took over. This program was outlined by M. A. Silver, general manager of the firm's California circuit. The Granada and California are to be redecorated, refurnished and recarpeted, while improvements are to be made at the Rose and Mission. The magnascope screen will be installed at the Granada. Improvements will be in keeping with Santa Barbara's Spanish architecture, according to Silver.



Light is an Attraction Inside the Theater also—

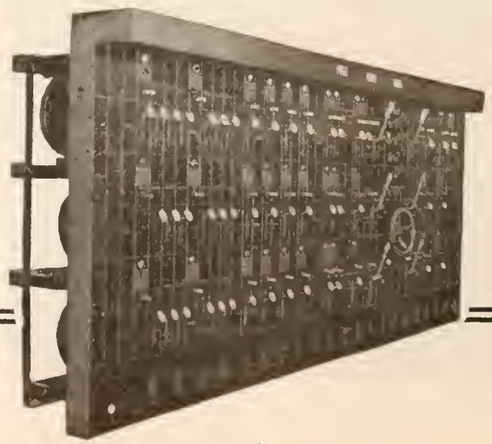
People can be thrilled with light as well as attracted by light. Hundreds of successful showmen realize this and are using the FA Major System for stage and auditorium lighting control because it pays profits at the box office.

You will do well to know about this flexible, practical, up-to-the-minute system; the pioneer; the leader. Send for details.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

District Offices in all Principal Cities

MAJOR FA SYSTEM TRADE MARK



U.S. Projectors Costly for India

(Continued from page 76)

partly on account of the ease of distribution over the scattered areas frequently met with in Indian towns and partly because in many cases, such as the Punjab, there is a likelihood of alternating current supply in bulk becoming available later on from a large hydroelectric plant now under construction on the frontier. In several of the older public installations both alternating and direct current are available in the original supply areas at 450 and 225 volts direct current, and in the areas more recently developed at 400 and 230 volts on a 3-phase, 4-wire, 50-cycle alternating-current system.

When the alternating-current systems are completed it should lend a stimulus to the market for converters, but, as stated, there are, at the outside, only about 309 theatres in India. What share of this business American firms may obtain depends in large part upon their ability to compete with British and German equipment.

Arc Lamps and Screens.—High-intensity and mirror-reflector arc lamps are used in practically all of the theatres in the large cities, and their use is now becoming general throughout the country. They have been well received and are very popular, owing to the fact that they effect a saving of approximately 10 per cent in current.

Most screens are of the canvas type, which may be easily lifted and dropped. That type is employed because most of the theatres from time to time book traveling vaudeville shows. Pathé supplies the greater portion of the requirements.

Visual Education.—Visual education is not widespread in India, but there is a tendency to develop it. Its promotion lies within the scope of the Department of Education, Health and Lands of the Government of India. The department possesses an educational adviser styled "educational commissioner." Each province also has a department of education, which is directly under the supervision of a director of public instruction and an inspector of European schools.

Pathé has sold four or five projectors to the district board of the Hassan district in Mysore State to be used for educational purposes. It is understood that the question of visual education for the whole state is being given consideration by the Government of Mysore. Generally speaking, a good market exists for cameras and projectors, and it is thought advisable for American manufacturers who are interested to send catalogues and prices to the directors of public instruction in the several provinces.

Portable Projectors.—At the present time the introduction of amateur motion picture cameras and projectors into India is in its infancy, and so far interest therein has been very small. A canvass of dealers stocking this commodity, discloses a very enthusiastic attitude toward the development of a fair demand, and they are decidedly optimistic over the prospects of the product receiving a favorable reception within the near future when it has been given an opportunity to prove its merits. One dealer feels that the market is beginning to show signs of expansion. Undoubtedly, the future will bring a fair demand for products of this nature, but it is not believed that the extent of this demand will be as great and as important as dealers claim.

Sources of Present Supply.—American cameras and projectors predominate on the Indian market. They are considered to be of superior quality and to possess the most up-to-date adjustments, and they are preferred to any of the other makes having representation in India. French and German equipment is offered at very attractive prices, however, and this undoubtedly will affect the future market to a certain extent, but dealers stocking American products appear to be aware of the situation and are prepared to counteract any effect which these low prices have by strenuous salesmanship and advertising propaganda.

Prices.—There are several American projectors on the market which vary in price from 1,500 to 3,000 rupees ($550 to $1,100). The prices of other equipment are as follows:

German:	
Kinebox	$387
Monopol—	
No. 5344/3—	
With resistance	425
Without resistance	391
No. 5346/4	319
No. 5346/2	257
Kinox II	101
Vag accumulator for Kinox II	58
Equipped with motor drive	174
Krupp-Ernemann	670
French:	
Pathé—	
Model M	485
Model O	421
Model A	221
Model B	214

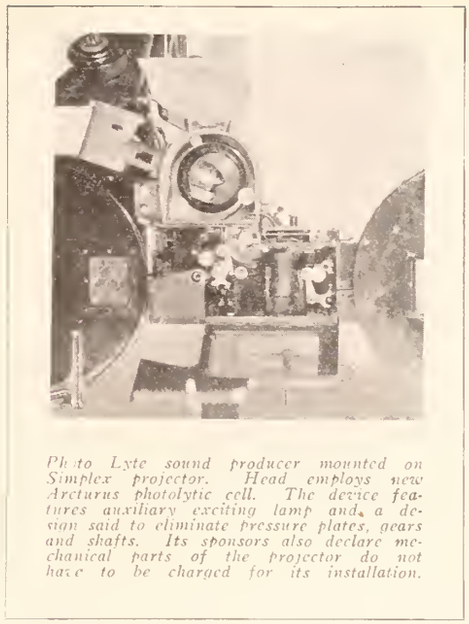


Photo Lyte sound producer mounted on Simplex projector. Head employs new Arcturus photolytic cell. The device features auxiliary exciting lamp and a design said to eliminate pressure plates, gears and shafts. Its sponsors also declare mechanical parts of the projector do not have to be charged for its installation.

Projector Exports Jump 75 Per Cent

By N. D. GOLDEN

Assistant Chief, Motion Picture Division, Department of Commerce

WASHINGTON — Preliminary export figures for the first six months of 1930 show that 1,218 standard size 35 mm. projectors valued at $313,116 were sold abroad as against 702 projectors with a value of $178,591 during the first six months of 1929. However, a decrease is noted in our projector exports of the 16 mm. type. During the first six months of this year 715 projectors of the portable or amateur type valued at $69,610 were exported as against 946 projectors of 16 millimeter type valued at $92,589 in 1929.

Exports of cameras for the first six months of 1930 also show a slight increase. During this period 430 cameras valued at $194,608 were exported as against 419 cameras valued at $142,847 for the first six months of 1929. Exports of the 16 mm. cameras have decreased almost 50 per cent for the first half of 1930. During this period 761 cameras of 16 mm. type, valued at $91,519 were exported as compared with 1,383 cameras valued at $136,176 during the same period of 1929.

Hydro Magnetic Pick-up Is Ready

Rochester, N. Y.—Declared to boast new features of suspension and design, to be freeze-proof, easy to adjust and not so delicate as to small chips of iron and steel, a new hydro magnetic pick-up for sound pictures is being marketed by Unit Reproducer Co. In addition, a phonograph and radio pick-up is being offered by the company. The three are the same save for the type of steel used in the pole pieces and the armature.

"This unit," the company says, "differs from other pick-ups only in pole piece and armature design, and suspension of armature in magnetic circuit. The new type of armature used has only one resonance period, where other armatures of leading pick-ups have several due to piece construction of armature, curves, and so-called press fits or silver, soldered together. This type of design creates about four resonance points, compared to our one. This is the main reason for our wonderful reproduction of canned music.

"We use two very small rubber bearings that do not amount to more than a piece of rubber ½ by ½ by 1/32 thick. This accounts for our brilliance in highs and over tones that make reproduction really colorful. We can take three of the most prominent pick-ups made today, completely dissemble them and mix up the parts, then assemble the parts not caring to use the original parts and all three will fit each other so that they will perform perfectly."

Scratching Eliminated In New Head, Is Claim

Smoothness in reproduction and elimination of scratching are features claimed for the Photo Lyte sound reproducer recently placed on the market by Photo Lyte Sound, Inc., of which W. D. Anderson is president. The smoothness of operation and elimination of scratching is due to absence of pressure plates, springs and gates, Anderson says. The equipment is easily attached, using no gears or shafts.

The unit uses the photolytic cell, a product of the Arcturus Radio Tube Co. The cell is declared to be shock-proof and non-microphonic, and to eliminate background noises, have low coupling impedance, uniform frequency response and resistance to overloads. No B battery excitation or adjustments are required, it is said.

Reynolds in the Field With New Flasher Line

Chicago—The Reynolds Electric Company has completed a new line of flashers equipped with mercury switches.

The "Reco" flashers include the "on and off" as well as the "speed" and "speller" types for spectacular effects and are designed for A.C. 110 or 220 volts, 25-30-40-50 and 60 cycles. The drive consists of a disc type motor, which has a speed range of 25 per cent slow or fast. The mercury tubes used on these flashers are made specially for Reynolds and, according to the company, are equipped for heavy duty work.

New Reproducer Features, Claim

A sound-on-film reproducer is being added to the Tone-O-Graph disc reproducer, under a license from the Full Tone Reproduction Co. The new equipment is said to embody revolutionary features of construction and design.

"This new development is an optical unit which conveys the image of the exciter lamp filament to the sound track in an optical trial" states Tone-O-Graph. "The general set up is no different than the present method in the form of the mechanical contrivance, but becomes purely an optical trail from the exciter lamp filament to the sound track.

"The natural position of this new optical unit is the exciter lamp filament, a pair of condensers, a microscopic cylindrical lens, and 14 MM projector. The total distance from exciting lamp filament to the sound track is approximately 4½-in. The overall dimensions of the optical tube is 3-in., leaving a space of about 11/16 of an inch between the projector lens and the sound track. This distance allows the projection lens to be cleaned of the oil film as often as the operator may desire.

"The technical specifications of this new optical unit gives a slit of light at the sound track of .0005, has no chromatic or spherical aberration. These dimensions above given compare with the standard unit of today of .0005 against .001."

This difference is said to give higher frequency, greater volume and more brilliant and truer tone of reproduction.

Uni-Directional Air Column Speaker Ready

St. Charles, Ill.—Employing the air column principle of reproduction, the unidirectional speaker has been developed by the Operadio Manufacturing Co., maker of theatre loud speakers. The new speaker, it is declared, has a frequency range of 50 to 6,000 cycles per second. The device is declared to be both a dynamic and air column speaker.

The new speaker is made in bowl type and electrodynamic air column speaker. The bowl type is designed for theatres which are approximately square in floor plan, the electrodynamic for long, narrow theatres.

In the former, it is stated, there is very little variation in the intensity of volume through an arc of approximately 160 degrees in front of the speaker. Accordingly, it is said, there are no dead spots along the outside aisle of the theatre nor in the wings of the balcony. The size of the speaker makes it possible to reach the back of the house without the volume in the front seats being objectionable.

In long, narrow theatres, the electrodynamic air column type is declared best suited inasmuch as the construction of the bell of the theatre does cause bad reflection from the side walls, according to the Operadio company.



The new Tone-O-Graph head is here mounted on a Powers machine. The motor is chain-driven and a bracket is furnished to attach to the holes already drilled in the front of the Powers projector. This is claimed to assure a quiet drive. Tone-O-Graph says the head can be installed in an hour or two on any standard Powers machine.

Combination Analyzer Tube Checker Offered

Franklin, Ohio—Combining an analyzer and tube checker in a single portable case, the Flewelling has been developed by the Van Horne Tube Co., local firm. It is for use on 60 cycle 110-115 volt AC circuits and also is furnished for use of 25 cycle 110-115 volt AC circuits and 60 cycle 220 volt AC circuits.

The device, it is said, will analyze all circuit conditions existing in any radio receiver or electrical apparatus within the limits of 800 volts AC or DC, and current up to 100 milliamperes. Special shunts for higher current scales are furnished to order.

The instrument contains a panel chart of tube ratings, permitting analysis of any receiver as well as an independent check on tubes.

New Dynamic Unit Line From Miles Reproducer

The Miles Reproducer Company of New York is ready to market a new line of dynamic units, horns and microphones for theatres and public address systems.

The products include the "Milesphone," described as a new sound system which will permit organists to sing while they play. This unit is composed of a special microphone, amplifier and two Miles speakers.

Reynolds Bakelite Line Goes to Cutler-Hammer

Milwaukee—The Reynolite line of bakelite electric products of the Reynolds Spring Co., Jackson, Mich., has been taken over by the Cutler-Hammer Co., of this city. At present the Cutler-Hammer Co. is using the Jackson plant for the Reynolite line, but may bring it to Milwaukee. It is still undecided whether the Reynolite trade name will be continued.

New Panelboard Made by Adam

St. Louis—Frank Adam Electric Co. has placed on the market the new FA Leader Type LNTP panelboard made up of one piece unit type molded sections of natural brown bakelite with stippled finish face mounted on one piece galvanized steel mounting backs.

All parts are either molded into the section or secured by rivets molded into the section, no screws being used. This is said to prevent any parts from working loose.

Each section contains four FA 30 ampere single pole heavy duty quick make and quick break tumbler switches with Edison plug fuse connections for four single fuse branch circuits. The tumbler switches are made with a minimum number of ruggedly designed parts. The mechanism is such that the operation from one position to the other cannot be retarded, the company says. A mechanical "kick-off" feature permits the operation of the switch from the "on" position to the "off" position independent of the operating spring.

Switch blades are of the laminated type, made of phosphor spring bronze, and are provided with canvas bakelite arc snuffers. Each switch has a molded bakelite handle and small number plate with embossed numerals.

Branch circuit copper parts are of 30 ampere capacity, made of 98 per cent pure hard drawn copper. Main bus bars are mounted on edge on bakelite supports and contact from the main bus to the branch circuit contacts is made with a clamp type contact member.

Each branch circuit plug fuse connection is provided with the FA clamp type wire terminal connector, which is designed so that the wire can be attached with a minimum amount of labor.

The panelboards are available with main cable lugs only, FA Switchfus main and FA Fuslok main switch.

Boxes are of code thickness galvanized steel, 19 in. wide by 4½ in. deep inside measurement. Four inch wiring gutters are provided all around panelboard.

Steel fronts are made from a single piece of code thickness sheet steel with black lacquer finish. They are either of one-door type or door-in-door type as required.



New type of switchboard manufactured by Frank Adam Electric Co.

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YOUR CASH RECEIPTS
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REGISTERS
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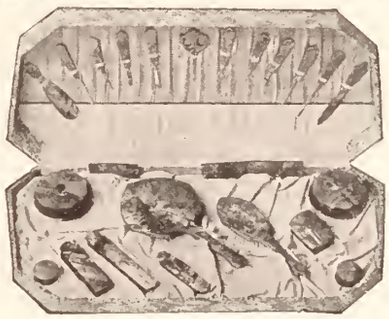
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RHEOSTATS

THE

Projectionists' Round Table

By John F. Rider

(*Continued from page 73*)

capacity of one condenser divided by the number in the system or

$$C_t = \frac{C}{n}$$

Voltage Across Condensers in Series—To determine the value of voltage across each of the condensers in the series we must first determine the final capacity and solve for the total charge. As a matter of fact, the relation between the charge and the capacity previously stated shows that the voltage varies inversely with the capacity, that the voltage is alike only when the condensers in the series system have like values of capacity. Suppose we solve for the voltage across the two condensers *C1* and *C2* in Figure 52. The applied voltage *E* is 100 volts. Since the final capacity is .00833 mfd, the charge *Q* being equal to *CE* is

$$Q = .00000000833 \times 100$$
$$= .000000833 \text{ coulomb}$$

The voltage across a condenser is *Q/C*, hence

$$e_1 = \frac{.000000833}{.00000001}$$
$$= 83.3 \text{ volts}$$

and

$$e_2 = \frac{.000000833}{.00000005}$$
$$= 16.66 \text{ volts}$$

The uneven distribution of voltage is apparent in the above mentioned calculation, but it presents the condition that if either condenser is designed to operate at 50 volts, series arrangement makes possible the use of such condensers at higher than the rated values of operating voltage. Naturally the aforementioned example is not of this character, but an even distribution of capacity, that is .01 mfd or .05 mfd for both condensers, would result in the application of 50 volts across each capacity. As a matter of fact series connection of condensers serves just that purpose, that is, when the reduction of capacity due to the form of connection is allowed by the circuit requirements.

At this time it is necessary to mention a very significant fact in connection with capacities. The foregoing calculations show distribution of voltage according to capacity. Another factor to be considered in actual practice is the leakage resistance or the dielectric resistance of the condenser. While it is true that the leakage resistance of the average condenser runs very high from 100 million ohms to several 1000 million ohms, the use of a series system of capacities does not change the voltage drop and current flow relations in normal series circuits. Since these capacities possess definite values of D.C. resistance as quoted, they are the equivalent of resistances when the voltage drop is to be computed. Since the current is the same in all parts of a series circuit, any variation in the D.C. leakage resistance of two condensers in a series system will cause a marked difference in the voltage drop across that resistance.

Suppose that we consider the two condensers mentioned in the previous illustration and say that one has a D.C. resistance of 400 million ohms and the other C2, has a resistance of 100 million ohms. The normal circuit is shown in Figure 53A and the equivalent resistances are shown in Figure 53B. As is evident the two resistances *R1* and *R2* are in series across the source of potential. The total resistance is

$$R_t = 100{,}000{,}000 + 400{,}000{,}000$$
$$= 500{,}000{,}000 \text{ ohms}$$

and according to Ohm's Law

$$I = \frac{100}{500{,}000{,}000}$$
$$= .0000002 \text{ ampere or } .2 \text{ microampere}$$

Then *IR1* which is the voltage across *R1* or the capacity *C1* will be

$$IR_1 = .0000002 \times 400{,}000{,}000$$
$$= 80 \text{ volts}$$

and

$$IR_2 = .0000002 \times 100{,}000{,}000$$
$$= 20 \text{ volts}$$

Thus, the variation in leakage resistance, or the resistance (D.C.) of the dielectric, likewise governs the voltage applied across each condenser, and the advantage of using condensers of similar resistance becomes self evident. Thus the requirement for best operation with series combinations of capacities calls for like values of capacity and like values of internal D.C. resistance.

Such, however, is not always available. In many instances the required capacity is not that available from two like condensers at hand or two condensers with like values of internal D.C. resistance are not available. Satisfactory results may be secured by arranging for uniform voltage distribution by an external means. This is the use of a resistance in shunt with each capacity as shown in Figure 54. The values of these resistance should be such as to govern the value of current flow and voltage drop across *C1* and *C2* yet not interfere with the charging action of the capacities. That is, the leakage current through the external resistances *R* and *R1* should be very small in comparison with the current in the remainder of the circuit. Such an arrangement is possible without the slightest trouble, because of the high internal D.C. resistance of the condensers. Shunt resistances of say 100,000 ohms each are very low in comparison with the internal resistance of the condensers yet sufficiently high not to interfere with the operation of the series condensers.

Equivalent Circuits—Recognizing that a parallel combination of capacities has a resultant value it is easy to understand that a parallel combination may be replaced with a single condenser or equivalent capacity capable of withstanding the potential applied. The same is true of series combinations, except that in this case, it is necessary to select a condenser which will withstand the voltage present in the system and is rated higher than the individual condensers in the series combination. We make this statement on the assumption that the series combination is used in order to provide the required capacity and to enable operation upon some value of potential in excess of the voltage rating of the condenser.

The need for parallel or series combinations does not occur in every day practice, but the knowledge is valuable when the occasion does arise or when such a combination is found in some system. As a point of information certain condensers used in B eliminators, although bearing a unit value for capacity designation, consist of a number of smaller condensers connected in parallel.

Classifications of Condensers—Condensers used in sound systems are usually designated according to their utility. This seems peculiar considering the similarity between all condensers irrespective of construction. For example, a condenser used in the B eliminator may be referred to as a filter condenser and when used in some other part of a system may be known as a bypass condenser. The significance of the various classifications will become evident later in the text. At the present time a condenser is a condenser.

John F. Rider's articles on sound projection are a regular weekly feature of MOTION PICTURE NEWS.

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Exclusive Manufacturers of the Transverter

Hide Ventilation Via Decorations

(Continued from page 48)

water cooling unit. From both sides, stairways lead to the balcony.

The auditorium carries out the Spanish treatment of the exterior and lobby. The entire ceiling and sidewalls are covered with acoustical plaster, which is said to have a high absorption value. The lighting is concealed at the sides in and about the proscenium arch, in manner which does not reveal the rough exterior of the plaster.

Lights to represent stars have been placed in the ceiling, which gives a sky effect. A moon projector is concealed on one side of the house and on the other side a cloud projector is installed to throw the effects of moving clouds across the ceiling sky.

The organ is placed on both sides of the house, the wells being placed in the rear of the window openings of the false buildings on either side of the proscenium arch. The idea has been to build up the ornamentation from the lower floor toward the proscenium arch, focusing the attention of the audience on that part of the auditorium.

Balcony Seats Made Desirable

A small mezzanine lounge is provided with rest rooms, opening in from a central lounge directly over the lobby and manager's office. The main crossover aisle from the balcony leads directly to this mezzanine lounge and is on the same level, which makes the balcony seats desirable.

The lobby is simply treated, carrying out the special feeling of the Spanish Colonial exterior, color scheme of which is primarily white with the cast stone work stained a brown shade. There are poster frames on both sides of the lobby. Walls and ceiling are of texture plaster. The lobby floor is of cement and is marked off in a design with impressions made from a tile pattern in the intersection of the joining lines. This gives a better effect than if plain markings were used. The floor is acid stained in colors to harmonize with the lobby decorations.

Add Modernistic Stage For Presentation Units

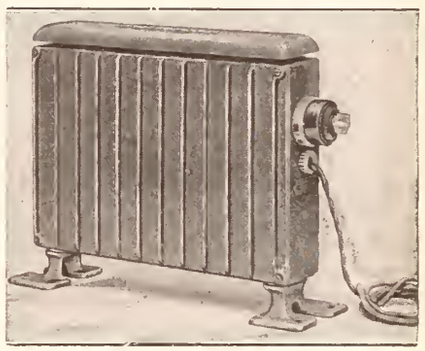
Toronto—The Imperial closed Wednesday to install a modernistic stage and lighting effects as a setting for the first stage unit under Jack Arthur, director of presentation of Famous Players Canadian Corp. New admission prices scale up to 65 cents with a top price of 75 cents for Saturdays and holidays. The new policy got under way Friday with Tom Daley, formerly of the Toronto Tivoli, as the new house manager.

With this change, the Uptown, former key theatre of the Famous Players chain in Canada, went into a policy of two shows weekly and admission prices were reduced from 65 to 50 cents. Robert Knevels, formerly of Hamilton, is now manager.

$75.00 SAVES $1000.00

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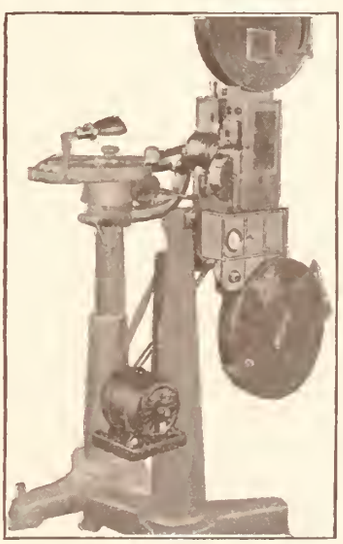
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(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Lighting apparatus illustrated and described.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

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(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
(24) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
(24A) Theatre advertising signs, marquise designs illustrated

THEATRE POSTER AND DISPLAY DEVICES
(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(25A) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING

(27) AMPLIFIER UNITS

(28) HORNS AND SPEAKERS

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The Showman

Section for September 6

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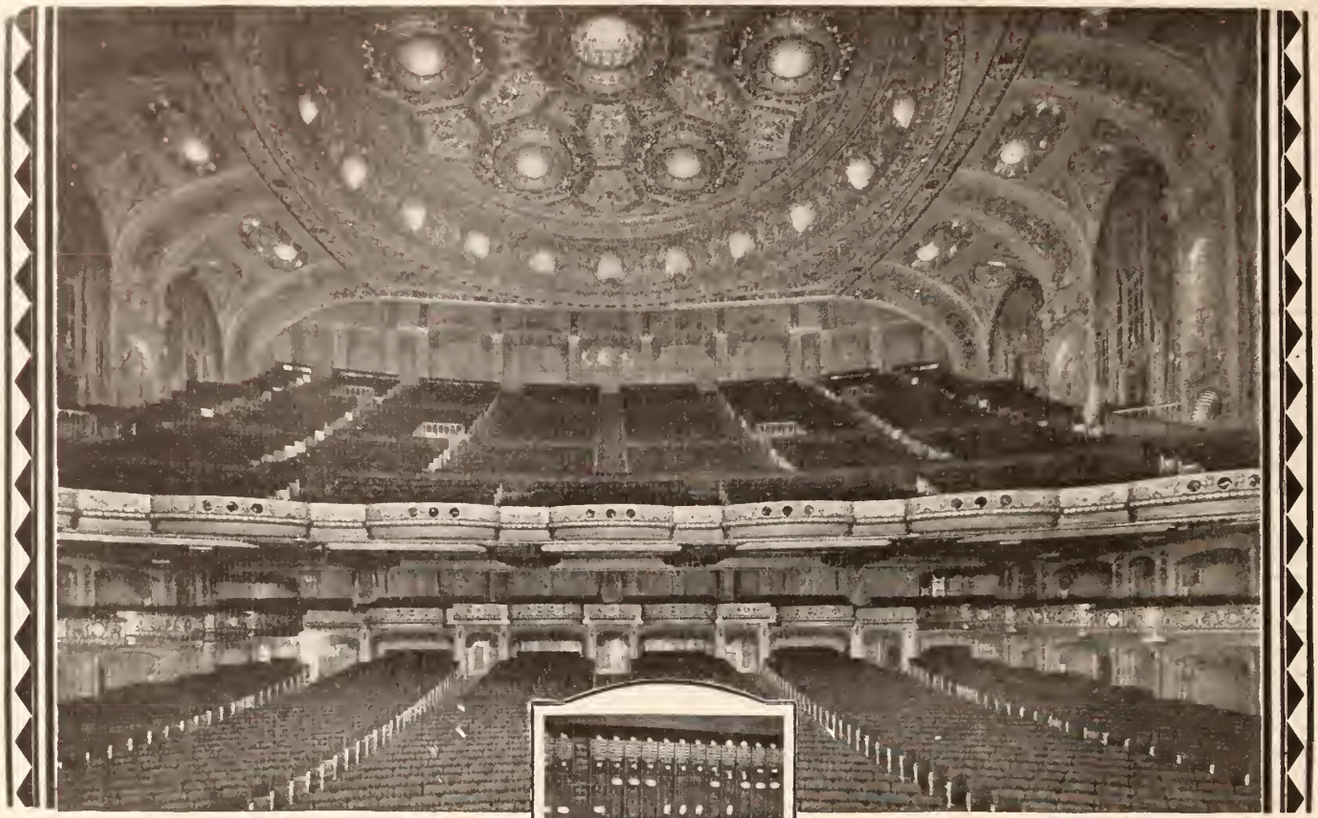
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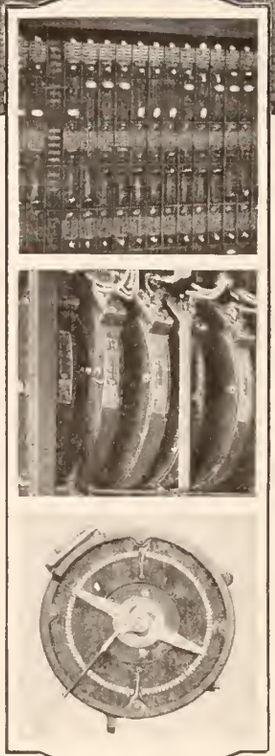
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(A-306)

• Stop Us If We're Wrong •

D. W. GRIFFITH in an interview paid a high tribute to Una Merkel and Walter Huston, the leads in "Abraham Lincoln." Said he: "I did not direct them. It would have been presumptious for me to tell them what to do; to tell them how to act. I merely sat on the sidelines to give suggestions when requested." Modesty from the master! We hope certain directors in Hollywood read the above. . . . The Harold Lloyds have adopted a girl as a playmate for their daughter. . . . Lillian Gish was bitten by a dog while visiting Norwalk, Conn.

Try to figure out this wisecrack from Warners' "Recaptured Love": "Whenever I see a guy look at a girl and yawn I know he means business." . . . Now Rex Lease, who can knock out a dozen bad guys (in pictures), is sporting a black eye. It was handed to him by the brother (five feet, four) of Vivian Duncan, whose optic also went into mourning when it collided with Rex's fist. SIGN HIM UP! . . . "Chinese Movie Fans Enjoy Theme Songs."—N. Y. World headline. Damn dumb, these Chinese.

Rutgers Neilson tells us that the only film actress boasting of membership in the Junior League is Dorothy Christy, now working in "Big Money." . . . John A. Schwalm, manager of the Rialto in Hamilton, O., is smiling these days because his two sons are graduating from Culver Military Academy. With their uniforms they ought to make dandy ushers. . . . Mich-ael Sim-mons, Sono Art ad chief, calls talkers the "Sono-rous Art." By the way, Mike is running for president of the AMPAnics.

Comes a flash from the Coast that John Barrymore caught a 145-pound swordfish. And they call that news—after John killed a whale in "Moby Dick." . . . Harry (Publix) Hollander just can't lay off work. When Harry was vacationing at Long Beach he couldn't resist the temptation to dash into town to catch the Friday opening at the Paramount, just as he does when he's punching the time clock. . . . Al Ruben now is singing the hay fever song, "Dancing with Tears in My Eyes."

Relaxation Month

September is being sold as Relaxation Month in theatres of the Fox chain. The move is to forestall the so-called "back-to-school" slump generally credited with nicking picture house grosses about 20 to 25 per cent. Special emphasis is being placed on appeal to kids during the drive.

A Standing Seat

Johnny Manning, manager of the Central, New York, where Griffith's "Abraham Lincoln" is holding forth, had a brand new one pulled on him Wednesday night, when a mug approached him and asked for "a standing seat for $1."

HARRY M. GOETZ, assistant treasurer of Paramount Publix and production department comptroller, is in New York from Hollywood. . . . Frederick Lonsdale, playwright, says there are only two "film geniuses" and both of them are English, meaning Charlie Chaplin and Frederick Kerr, who appeared in "The Lady of Scandal." Lonsdale is English, too.

Abldeslam Ben Mohammed Khourbarik has gone movie. Perhaps the fact that he has five wives is responsible. He is to furnish Moroccan atmosphere for Herbert Brenon, making "Beau Ideal."

Glad to extend congrats to Joe Rivkin, veteran exploiteer, who has joined Al Selig's advertising and publicity department at Tiffany. And another who is in a new connection is Guy Fowler, who has joined Pathe to do special publicity work. Fowler novelized "The Dawn Patrol" and wrote the books for a number of others.

That Publix shakeup at Minneapolis, which caused resignation of Harold D. Finkelstein, was a real surprise, for it was only a few weeks ago that Harold had been promised a transfer to a better post. Strange things do happen in this yeah business.

Douglas MacLean, Reno dispatches state, is going to contest the divorce suit of Mrs. Faith Cole MacLean. That'll stretch out the publicity a little. . . . And Margery Wellman got a divorce from William Wellman, director, in Los Angeles. She said that he would stay out all night, shock her with his language and accuse her of "cheating." The director was directed to pay her $200 a month. . . . Warren Nolan says that marriage is a percentage engagement, the wife getting 95 per cent.

They're thinking of installing a marriage license bureau at the Hal Roach lot. Four romances in the family have blossomed into weddings within two weeks—George Stevens, director, and Yvonne Howell, comedienne; Bill Terhune, assistant to the film editor, and Patricia Turner; Catherine Currier, daughter of Richard Currier, film editor, and Ralph D. Mansfield, city engineer; and Roy Shields, Victor musical director for Roach comedies. . . . It must be wedding time in Hollywood.

MANAGER GEORGE ROTSKY of the Palace, Montreal, broke into the limelight when he presented the Palace Theatre Cup Handicap trophy to the winner at the Blue Bonnets Jockey Club fall meet and draped a floral horseshoe on the equine. . . . Tune in on station WPCH at 6:30 P. M. next Monday and hear Ilka Chase deliver a spiel on "Screen vs. the Stage as a Career for Young Women." . . . Olive Borden, who has been "at liberty" since breaking with Fox some months ago, is to appear on the Broadway stage in an A. H. Woods play.

Renee Adoree, who has been in a sanitarium for seven months, has returned home to convalesce. . . . Dorothy Mackaill and Warners, who are reported to have disagreed on stories, have kissed and made up and Dorothy's new contract, 't is said, includes a provision that she can choose her own vehicles. . . . Hollywood reports that Janet Gaynor has suffered a breakdown. . . . Dave (Manhattan Playhouses) Lustig, passing a group of actors in front of the Bond Building, remarked: "Don't let the makeup fool you. They're not stockholders."

Lou Guimond says he saw a guy in front of the Palace put his hand on his hip and two adagio dancers jumped through his arm. . . . Add similes: As seriously as Joe Brandt takes his fishing.

Where, oh where, is that ad code we heard so much about? The plaintive query is induced by a glance at the amusement ad pages in New York newspapers this week. The "Monte Carlo" ad read, "As thrilling as French lingerie; as intimate as a boudoir," and "What a grand old sinner he was" heralded George Arliss in "Old English." And we're told that "New York goes nuts" about "Animal Crackers." A subtle touch of modesty is revealed in the "Abraham Lincoln" copy, which stated that the film "stirs Broadway to thunderous cheers" and that "critics acclaim masterpiece of screen entertainment." Blame us for dropping the exclamation marks!!!

"Leathernecking"

The old formula, but with some new gags makes "Leathernecking" (RKO) a pretty good picture in the musical comedy formula, according to Edwin Schallert, special editorial correspondent for *Motion Picture News*, who reviews this December release on page 94, this issue.

Opinions on Pictures

L'Enigmatique Monsieur Parkes

(The Mysterious Mr. Parkes)
(Paramount)

Misses, in the Main

A French version of "Slightly Scarlet" produced in Hollywood by Paramount, "L'Enigmatique Monsieur Parkes," is reviewed by Jose Schorr for Motion Picture News. *His comment, in French, appears in the news section of this edition, on page 23.*

THE French talk too much. This forcign language picture is a crook melodrama packed with about as much action as an afternoon tea. The dialogue tells a story of cruel jewel thieves, deep love and intrigue.

Adolphe Menjou is still the incomparable actor, of course, and any picture he is in is worth seeing. The story opens with him as an Englishman in Paris, flirting with Claudette Colbert, who is no mean lady herself in the house across the way. Before he can make any headway, however, Claudette is summoned by Malatroff, the master mind of the jewel thieves, and ordered to steal a necklace from a newly-rich Chicago family at Nice.

Claudette does not want to do it, but Malatroff cows her with a dirty look and there follows the usual scene of the helpless girl in the clutches of the master mind with talk of the laws of the gang and the dreadful penalties for disobedience which, although not at all convincing, make the girl change her mind.

Claudette poses as a countess who had had motor trouble and the Chicago family which has been aching to meet aristocracy naturally opens its home and heart to her. It is shocking to see the kind of men who are making millions in hard-boiled Chicago these days. Sylvester Corbett looks more like a French innkeeper than an American, especially when he gets around to waving his arms like a loose windmill, which happens every time he opens his mouth.

Menjou, who, it turns out, rented the villa next door, comes in to complete the happy group by the nice trick of returning Mrs. Corbett's lost Pekinese which he stole for the purpose. They both agree to come for dinner, the next night.

At the dinner Claudette is asked to try on the necklace and while she goes into the hall to view herself in the mirror, guns begin to pop in the garden by a prearranged signal. The Chicagoans, instead of becoming sentimentally homesick, are scared out of the room and Claudette gets her chance to substitute an imitation for the real necklace. The catch on the necklace is stuck, however, and before she can open it it is too late.

The next evening Claudette, deciding against pretty tricks, goes straight to the safe and steals the necklace. Menjou, whom she suspects of being a detective, but who really is a crook himself, enters the room at this point, not knowing that she is there. In this promising situation the two act with a technique bungling enough to make the kindergarten class of the reform school sick with disgust. They finally meet, of course, and after a long talk love wins out and they decide to go straight and return the necklace.

Waking up before it is too late, however, the story is livened by the entrance of Malatroff and his gun. Menjou overturns a chair on his legs and there follows a short scuffle during which the actors shut up and act, Malatroff, of course, being shot at the end.

There is one other scene where genuine emotion is really acted. That is where the American girl's fiance (the Chicago family has a daughter) jealously waits for her to return from a walk in the garden with Menjou, but they go and spoil it by making the boy walk over and question Menjou as to the honor of his intentions. How much more American it would have been for him to say instead, "Keep away from my girl you, or I'll sock you one."

The recording and the photography are very good and if only the cast had tempered its French animation with some real acting the whole picture might have been more amusing, convincing and thrilling. The story was weak.

French shorts for all-French bill suggested.

Produced and distributed by Paramount Publix. Directed by Louis Gasnier. From story by Percy Heath. French adaptation by Battille Rehenri. Photographed by Henry Gerrard. Length 6,390 feet. Running time 71 minutes. Release date dependant on bookings.

THE CAST

Monsieur Parkes.....Adolph Menjou
Lucy Stavrin.....Claudette Colbert
Corbett.....Emile Chautard
Mrs. Corbett.....Adrienne d'Ambricourt
Edith Corbett.....Fandra Revell
Jimmy.....Frank O'Neill
Malatroff.....Armand Kaliz
Police Commissioner.....Andre Cheron
Hawkins.....Jacques Jou-Jerville

Service!

Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.

Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:

PRODUCTION	REVIEW DATE
Animal Crackers	August 30
Dixiana	July 26
Good News	April 12
Journey's End	April 12
Let's Go Native	May 31
Matrimonial Bed	August 9
Melody of the Heart	This Issue
Monte Carlo	August 9
Romance	August 2
Sea God	August 30
Song o' My Heart	March 15
Storm	August 23
Three Faces East	June 21
Top Speed	June 21

Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.

Leathernecking

(RKO)

Pretty Good, But Musical

(Reviewed by Edwin Schallert)

SOLDIER comedy No. 99,999 here comes to the front. But even if the number is already legion the latest one always manages to garner a new outbreak of laughs. "Leathernecking" is proof of it. The audience that saw the picture at the preview which this reviewer attended, ha-ha-ed as if a buck private peeling onions, and crying his eyes out the while, was the funniest sight in the world.

There are new gags and all the good old ones, too, in "Leathernecking." It is the kind of picture that might be described as sure-fire for an audience that wants its hilarity in the broad and rough and if it will go for musicals.

Anyway, the locale is different. The plot is laid in Hawaii and on a desert island that is more or less imaginery. It is imaginary enough to give cause to bring on the chorus, much plumed, in a color sequence, and enable members thereof to "Ohio" the men in uniforms—in other words, "Oo-hooh" them for a date. Benny Rubin and Ned Sparks return the greetings, so nothing could be better.

"Leathernecking" has to do mostly with the fortunes of one Chick, played by Eddie Foy, Jr., hero of Nicaragua and way places, but not yet rewarded with a commission. His symbol of trouble is an antagonistic captain, and his main mistake is when he masquerades as an officer at a week-end party given by the heroine. His own buddies expose him, to the consternation of the guests, and he is immediately headed for the hoosgow, but not before the whole party goes on a jaunt through the South Seas.

One doesn't look for any heavy stressing of the probabilities in this sort of story. The plot is fashioned according to the musical comedy idea, and there are a few musical numbers scattered through, which are rather well done. The picture is unquestionably entertaining in its comedy, and while Rubin and Sparks are the stars of the buffoonery, the show isn't all one-sided. Foy, Jr., and Irene Dunne contribute to the humor, as well as the love interest. Also Louise Fazenda and Lilyan Tashman—the film's strongest names.

Scenic or cartoon shorts best with this.

Produced and distributed by RKO. Directed by Edward Cline. From stage piece, "Present Arms," by Herbert Fields, Richard Rodgers and Lorenz Hart. Adapted by Alfred Jackson and Jane Murfin. Photographed by J. Roy Hunt. Additional music by Oscar Levant. Length, 7,150 feet. Approximate running time, 79 minutes. Released in December.

THE CAST

Chick.....Eddie Foy, Jr.
Delphine.....Irene Dunne
Frank.....Ken Murray
Hortense.....Louise Fazenda
Sparks.....Ned Sparks
Edna.....Lilyan Tashman
Stein.....Benny Rubin
Douglas.....Fred Santley
Fortune Teller.....Rita La Roy
Richter.....Baron von Brinken
The Colonel.....Carl Gerrard
Richter's Sons.....Werther and Wolfgang Weidler

College Lovers

(First National)

Pleasing Programmer

(Reviewed by Bill Crouch)

THIS picture is perhaps one of the most inexpensive First National has turned out in some time, but regardless of that fact it is fine little program attraction.

With a good cast, it shows college life in a manner that is not too absurd. A simple story and a football game that has a clever ending, plus lots of comedy, make this talker okay for small town houses and neighborhood theatres. Will prove sufficient for average seven-day stands and the split week spots.

The story deals with Quinn Williams and Russell Hopton who are the mainstays of the college football team. Williams is in love with Phyllis Crane. As he is about to propose to her, she runs off with another fellow.

Williams plans to leave school and give up football, when Jack Whiting, manager of the team, arranges a meeting between Williams and Marian Nixon, who is a freshman. Will falls head over heels in love with Marian and decides to remain in school. Hopton also meets Marian and falls for her and when he and Marian are found by Williams in a cafe the two boys wreck the joint in a free-for-all fight.

Peace between the two is restored when Whiting persuades Marian to write the boys a note, telling each one she cares for him alone and that she wants him to play his best in the big game the next day. The boys fall for the trick and play excellent football, the first half ending with their team 20 points in the lead.

However, between halves Hopton finds that Williams also received a note from Marian and

Opinions On Pictures

the feud is again started, with the result that the coach bars both men from the remainder of the game.

The team without the services of its star players is overwhelmed and the score is tied. Whiting, seeing the turn of events, proposes to Marian; is accepted; and then the couple go and tell the boys. The gridmen seeing what fools they have been make up and are put back into the game. Here they carry the ball to the goal line with only a few moments left to play. Williams wants Hopton to carry the ball over and win the game, while Hopton says the honor of winning should go to Williams. While they are debating as to who should carry the ball over, the gun goes off and the game ends in a tie. After the game Whiting again proposes to Marian, this time seriously and all ends well.

Frank McHugh and Charles Judels supply fine bits of comedy in addition to Williams and Hopton who are very good in their roles. Whiting and Miss Nixon are well cast and most acceptable. The cast also includes Wade Boteler, Richard Tucker and Phyllis Crane who are capable.

The picture is well handled from a directorial standpoint by John Adolfi. A great portion of the talker is taken up with stock shots of big time football games, but these have been carefully selected and fit in.

Musical shorts and cartoons needed here.

Produced and distributed by First National. Directed by John Adolfi. From the story by Earl Baldwin. Dialogue by Douglas Doty. Edited by Fred Smith. Length, 5,633 feet. Running time 62 minutes. Release date October 5.

THE CAST

Frank Taylor ..... Jack Whiting
Madge Hutton ..... Marian Nixon
Speed Haskins ..... Frank McHugh
Tiny Courtley ..... Guinn Williams
Eddie Smith ..... Russell Hopton
Coach Donovan ..... Wade Boteler
Josephine Crane ..... Phyllis Crane
Gene Hutton ..... Richard Tucker
Spectator ..... Charles Judels

Melodie des Herzens

(Melody of the Heart)

(Ufa)

Beautifully Done

"Melodie des Herzens" is Ufa's first talker to reach American theatres. The German version, commented upon in German on page 21 of this edition, is reviewed here by R. C. Uebel. The English version of this German talker, reviewed by a staff member of Motion Picture News, *appears following the German version.*

THIS German-dialogue film might well be classed as a semi-travelogue, so dependent is it upon its beautiful settings. As such, it is beautifully done. The scenes depicting the life of the Hungarian peasantry and soldiery are true to life, and the beautiful blue Danube, of which we hear so much in song and story, leaves nothing to be desired in realistic charm and beauty.

The dialogue is fine and will delight the heart of any German, although a knowledge of German is not essential to an understanding of the story. The acting throughout is very good. Willy Fritsch deserves credit for his portrayal of the lovelorn Austrian soldier and for his singing. Dita Parlo is very sweet and charming as the heroine. The photography is superb. It perhaps is not too much to say that Fritsch compares favorably with John Gilbert.

The music throughout is somewhat jarring from the American standpoint, although that does not detract from its appeal, as it is authentic. It must be remembered that Hungarian wine and the Priszta, inspired by passionate gypsy music, produces hilarity of the noisiest sort.

The story is of a peasant girl and her soldier sweetheart. When she loses her job, her landlady sends her to a notorious cafe. Ignorant of the place's reputation, the girl keeps a weekly tryst with her sweetheart. When, against his will, the soldier is induced to go to the place with some comrades, he believes the worst, and returns to the Hungarian plains, where he agrees to marry a girl his ambitious parents have selected for him, but finally he is reunited with the girl he loves and the happy clinch follows.

Comedy relief needed on bill.

Produced and distributed by Ufa. An Eric Pommer production. Directed by Hanns Schwartz. Story by Hans Szekely. Musical composition and direction by Werner R. Heymann. Photographed by Guenther Rittau. Sound by Fritz Thiery. Art director, Eric Kettelhut. Length 8,432 feet. Running time, 93 minutes. Release date, Aug. 29.

THE CAST

Julia Balog ..... Dita Parlo
Janos Garas ..... Willy Fritsch
Father Garas ..... Geroe Maly
Mother Garas ..... Marosa Simon
Father Kovacs ..... Janos Koermendy
Mother Kovacs ..... Juliska D. Ligeti
Anna Kovacs ..... Anni Meves
Miss Czibulka ..... Ilka Gruening
Beneze ..... Laszlo Dezsoeffy

Melody of the Heart

(Melodie des Herzens)

(Ufa—All Talker)

Has B. O. Value

(Reviewed by J. P. Cunningham)

HOLLYWOOD boasts of but few directorial giants who are capable of reaching the emotional extremes touched by that master producer-director, Erich Pommer, in pictorially sketching the love of a pretty peasant girl and her soldier sweetheart along such beautiful and touching lines. He frequently reaches heart-stirring depths, while in other instances sends the emotions soaring to delightful heights.

Several climatic sequences needed treatment of the most delicate nature. A slight slip would have broken to bits the beautiful trend and meant offense. Pommer's subtle twists, however, brought to these parts a sincere appeal so strong and natural as to make them most human and unoffensive.

"Melody of the Heart" is the first English version of a German-made Ufa talker. By far, it surpasses anything emanating from Ufa's studios in many months from the standpoint of entertainment. No doubt, the inclusion of English dialogue has much to do with the high rating it deserves as compared with other German talkers.

The story, that of sincere and simple living peasants near Budapest, has that trait of authenticity as to characters and locale which can only be found in a foreign-made vehicle. The dialogue, while in English, has slight German or Hungarian accents which delightfully enhance values and completely round out the colorful scheme and background of this impressive story.

Despite the monotony developed during one or two long and noisy sequences, particularly those of the carnival grounds, the story moves with charm and at a pace in keeping with those certain unique traits which are a peculiarity of German cinematography. While these elaborations are not always vital to the yarn, they are instrumental in raising many German-made pictures to a high plane of production standards.

Photography is excellent, especially long shots overlooking the Danube. Sound is above average and the cast, led by Dita Parlo and Willy Fritsch, highly commendable. Miss Parlo and Fritsch give splendid performances, ably supported by a half dozen other foreign players who are unknown in this country.

The box office value of this one is unquestionable where higher type audiences are concerned. The "arty" groups are not referred to, but they, too, will find delight in the intelligent and sincere handling of a convincing story. Naturally, Hungarian and German localities will give stronger support than others. However, by ballyhooing the fact that this picture was made by the same producers of "Last Laugh," "Caligari," "Passion," "Variety" and "Metropolis," considerable interest should be aroused. Once they're inside, you have nothing for which to apologize.

If your house is of the second string neighborhood variety, we suggest that you give this one a look so as to judge for yourself whether or not your audience will appreciate it.

Light comedy relief needed with this drama.

Produced in English and German versions by Ufa, Germany. Distributed in this country by Ufa. Supervised by Erich Pommer. Directed by Hanns Schwarz. Story by Hans Szekely. Musical composition and direction by Werner R. Heymann. Photographed by Guenther Rittau. Sound by Fritz Thiery. Art director, Erich Kettelhut. Release date, Aug. 29, 1930. Length, English version, 8,061 feet; German version, 8,543 feet. Running time, about 1 hour and 30 minutes.

THE CAST

Julia Balog ..... Dita Parlo
Janos Garas ..... Willy Fritsch
Father Garas ..... Geroe Maly
Mother Garas ..... Marosa Simon
Father Kovacs ..... Janos Koermendy
Mother Kovacs ..... Juliska D. Ligeti
Anna Kovacs ..... Anni Meves
Miss Czibulka ..... Ilka Gruening
Beneze ..... Laszlo Dezsoeffy
Gipsy Band ..... Balogh Jancsi Ufatone Orchestra

Alma De Gaucho

(Soul of the Gaucho)

Good Program Offering

(Reviewed by Charles F. Hynes)

A Spanish talker, reviewed and commented upon on page 24 in this edition in the language in which it was recorded, by a staff member of Motion Picture News.

A PICTURESQUE story of the Argentine, presenting some of the gaucho songs, the gauchos in their bizarre costumes furnishing a colorful background for the story. It is comparatively light material, but it is told with directness and charm, to an extent that a knowledge of Spanish is not essential to follow the picture's story.

The director restrains the use of dialogue, content to let the action tell the story, and this speeds it up considerably. It is a tale of a gaucho's love for a rich flirt. He presses his suit ardently, but is checked with a thud when he overhears the girl telling her family that she is only trifling with him. Later he abducts her in order that he may tell her how hurt he really is and it doesn't take any knowledge of Spanish to catch the heat of his angry words. Then he sends her home and the girl becomes ill from the experience. He is about to leave the country, when he passes her house and hears her calling his name. He rushes to her arms.

No attempt is here made to pass upon the authenticity of the Spanish dialogue, or whether it contains accent foreign to the Argentine. The principals are all Latin-Americans. Manuel Granada is a fine hero. He is known in M-G-M roles as Paul Ellis. The girl, Mona Rica, is pretty and capable. She appeared in "Eternal Love." Christina Montt is the other member of the cast whose work stands out. The music is good. The director, Henry Otto, formerly was with Fox.

Novelties and comedies suggested for supporting bill.

Produced by Chris Phyllis Prod. Directed by Henry Otto. Story by Paul Ellis (Manuel Granada). Dialogue and music by Benjamin I. Paralupi. Photographed by Leon Shamroy. Length, 5,325 feet. Running time, 59 minutes. Release date, June 7, 1930.

THE CAST

Antonio ..... Manuel Granada
Elsa ..... Mona Rico
Don Alfredo ..... Francisco Amerise
Dona Christina ..... Christina Montt
Arturo ..... Humberto Bonavi
Don Casimiro ..... Jorge Rigas
Carlos ..... Alberto Mendoza
Monona ..... Ema Mora

Opinions on Pictures

Spurs

(*Universal*)

Okay

(*Reviewed by Robert Hage*)

HOOT GIBSON'S offerings have been improving steadily and "Spurs" got a big hand from a New York audience that included few children. It demonstrates that westerns can be made with logic and humor and without resorting to continuous gunplay and convulsive "action." There is considerable hard riding in it, but for the most part it is human and natural and displays intelligence in all departments.

Philo McCullough is the only jarring note in it. He is cast as one of the villains, but he portrays his role with such obvious attempts to act furtively that the audience spots him at once, even though the ranch owner and his daughter considered him to be on the level. Hoot clicks, as usual, and garners a number of laughs without having to strive for them. Helen Wright enacts the leading feminine role with adequate zest and has more looks than the ordinary western heroine.

The story centers about the efforts of Hoot to find Indian Joe, suspected of the murder of the father of 12-year-old Buddy Hazlet. Indian Joe is a member of the notorious Pecos gang. After the customary clashes and frustrations, Hoot gets his man and wipes out most of the band with a machine gun which he turns on them from their own hangout. Which is something new in westerns.

The scenic backgrounds are worthy of special commendation. They are exceptionally beautiful and add to the picture's appeal. Hoot Gibson fans will go strong for "Spurs."

Add musical shorts of the jazzy type for balance.

Produced by Hoot Gibson. Distributed by Universal. Direction, story and dialogue by Reaves Eason. Photographed by Harry Neuman. Length, 5,303 feet. Running time, 58 minutes. Release date, Aug. 24.

THE CAST.

Bob Merrill..... Hoot Gibson
Peggy Bradley..... Helen Wright
Pop Merrill..... Robert Homans
Charles Bradley..... Frank Clark
Buddy Hazlet..... Buddy Hunter
Shorty..... Gilbert Holmes
Indian Joe..... William Bertham
Tom Marsden..... Philo McCullough
Pecos..... Cap Anderson
Blackie..... Pete Morrison
Eagle-claw..... Artie Ortego

Eternal Fools

(*Judea Films*)

Not Too Good

This is the first all-Yiddish talker produced by Judea Films and is reviewed by Herman Ehrenreich, dramatic critic of the "Jewish Daily Forward" for Motion Picture News. *His comment in Yiddish appears on page* 19 *in this edition.*

"ETERNAL FOOLS" ("Ewige Naranim") is a film version of the play by H. Kalmonowitz which was produced a few years ago in one of the Yiddish theatres in New York.

It would be unfair to compare this first talker produced by Judea Films with the same standard of the production of Hollywood. Even a child can see that the means at the disposal of Judea were limited, so limited, that you will wonder how the company was able to achieve as much as was accomplished.

However, this is a poor consolation for the spectator who goes to picture theatres. It is indeed true that, from the technical point of view, the talker could not have been made better in view of the lack of available means. But it would not have been too difficult a task for Sidney Golden, the director, to have prepared a better scenario from the play.

The "Naranim," as produced on the stage, was an interesting and powerful picture of life. The play described an actual problem which exists in many of the homes of immigrant Jews. In the talker, however, the story has been so distorted and such violence has been done to it that it is very difficult for one who has not seen it on the stage to understand it.

Because of the fact that many important scenes were cut out, many sequences in the talker appear almost ludicrous and ridiculous. For example, the occasion when the father is almost on the point of dying from a disease of the foot and his oldest daughter practically ignores him because she has a date with her boy friend.

It would be a tragic jest if one who is not acquainted with the life of Jewish immigrants were to become familiar with Yiddish life by way of the talkers made by Judea. Jews would probably appear as half-civilized, half wild creatures with uncivilized morals.

In general, it would have been much sounder and more healthful, both for Judea and for the future of Yiddish talkers had they shaken off altogether the old customs and mannerisms of the old Yiddish theatre. Talkers are not the theatre, but a separate art. And if one must have regard for the Yiddish theatre and must direct his attention thereto, it is much better to take as an example the better theatre of Moritz Schwartz, Molly Picon and the other young artists of the present day theatre.

The producer is marketing this feature as a road show unit in conjunction with these shorts: "Jewish Melody," "Oy Doctor," "Natascha" and "An Evening in a Jewish Camp." The combination looks interesting for a Jewish audience, of course.

Produced and distributed by Judea Films. Directed by Sidney M. Golden. Story by H. Kalmonowitz. Adaptation and dialogue the same. Edited by Louis Schwartz. Photographed by Charles Levine and Sam Rosen. Length, 6120 feet. Running time, 68 mins. Release date, Sept. 23 (Jewish holidays).

THE CAST

Grandfather ..... Yudel Dubinsky
Father ..... Jehuda Bleich
Mother ..... Bella Gudinsky
Son ..... Seymour Rechtzeit
Comedian ..... Isadore Meltzer
Daughter ..... Charlotte Goldstein
Son's Wife ..... Beatrice Miller
Babies .... Eddie Friedlander and Baby Gertie Krause

What Men Want

(*Universal*)

Okay for Neighborhoods

(*Reviewed by J. P. Cunningham*)

"WHAT Men Want" might be readily classified in that type of picture which borders neither on the spectacular or mediocre in entertainment. It reaches a happy go-between, a fact which lends itself nicely to the box-office needs of those neighborhood theatre owners who cry aloud for hokum-filled yarns of life-and-love in the raw.

While this talker has to do with the supposed class of idle rich and their wild-and-woolly whoopee parties, kept women and fast stepping, a delightfully light and refreshing touch of direction on the part of Ernst Laemmle makes it immune to squawks even from the most straight-laced custodian of public morals. Laemmle's production twists prevent you from facing the facts too seriously, and, therefore, the possibility of offense is eliminated. Picturegoers who frequent downtown first-runs, however, will accept it as entertainment of little or no importance.

The story is not over-impressive and its unraveling is slowed down to a tempo conveniently allowing for the display of those elaborate functions which Hollywood's producers would have us believe are usually associated with the majority group of wealthy, playful, gin-drinking, philandering, time-and-money wasters.

There is a nice sprinkling of comedy-drama, but entirely lacking is that element of sexiness which the title and Universal's press sheet would have you believe exists.

Play it up as a story of love in a modern sophisticated setting, but forget about that "mistress" business. The "hot" love angle is the bunk, too, because nowhere does that slant get anywhere.

The cast is well picked and turns in a creditable performance. Give heavy billing to Ben Lyon and the fact that he tops the cast in "Hell's Angles." Pauline Starke, Barbara Kent and Robert Ellis in important parts are splendid. Hallam Cooley and Carmelita Geraghty are okay in support.

Pauline, a fast living, high-stepping blonde, is pitted against her young and pretty sister, Barbara, in a battle for the affections of Ben, a good looking chap with heaps o' dough. Barbara comes out victorious, which sends Pauline back to Robert Ellis, a very prosperous business man.

There's jazz music in this one, so eliminate that element in your short-subject support. Use a cartoon, newsreel and a good dramatic playlet.

Produced and distributed by Universal. Author, Warner Fabian. Directed by Ernst Laemmle. Adapted by Dorothy Yost and Jack Clymer. Dialogue by Dorothy Yost and Jack Clymer. Photography by Roy Overbaugh. Length, 6,041 feet. Running time, 67 minutes. Release date, July 13.

THE CAST

Lee..... Pauline Starke
Kendall Phillips..... Ben Lyon
Betty..... Barbara Kent
Howard..... Robert Ellis
Bunch..... Hallam Cooley
Mabel..... Carmelita Geraghty

Danger Lights

(*RKO*)

Railroad Drama; So-So

(*Reviewed by Bill Crouch*)

FOR some unaccountable reason, this talker seems to miss fire. Instead of being a thrilling drama with plenty of punch, it falls short and stacks up as about average entertainment.

One thing especially stands out and that is the sound effects. The puffing locomotives, the churning wheels, the screaming whistles and the spouting steam are all brought out with startling realism.

Louis Wolheim as Dan Thorn, boss of the mountain division, is well fitted for the role. He plays it with conviction. The story shows him picking up an ex-railroader, Robert Armstrong, who has quit working and is on the downward road, and making a man of him. Wolheim is in love with Jean Arthur, whom he has supported along with her father, an old and crippled railroader. Miss Arthur feels that for the kindness Wolheim has shown her and her father she must marry him, although she does not love him.

Then she meets Armstrong and they fall in love with each other. Feeling it would be best to run away rather than face Wolheim and Frank Sheridan, the father, the pair start out. Armstrong gets his foot caught in a switch and is rescued from being run down by the Limited when Wolheim comes to his aid. Wolheim is seriously injured in the rescue and in need of a brain specialist. The nearest one being in Chicago, seven hours away by the fastest train. Hope for Wolheim's recovery is about given up when Armstrong prevails upon Alan Roscoe, general manager of the road, to let him try to make the run into Chicago in five hours. Roscoe agrees and Armstrong takes the throttle. With only one coach, carrying Miss Arthur, a doctor and Wolheim, Armstrong makes the run in record time. Wolheim is saved from death, later forgives Miss Arthur and tells her that the railroad is his true love and Armstrong is the man for her.

The story is rather sketchy in spots and does not ring true at all times. However, it does provide opportunity for some punch scenes that are badly needed. The talker is O. K.

Opinions on Pictures

for average week run houses and fine for split-week spots.

From a photographic standpoint the picture is splendid. Marvelous shots of the speeding trains, a landslide and beautiful scenic backgrounds add materially to the production.

Hugh Herbert, in a comedy role, steals all of the scenes he is in and his work is particularly outstanding. As the educated hobo he provides many laughs. Jean Arthur and Robert Armstrong also are most adequate for their roles, while Robert Edeson, Frank Sheridan and Alan Roscoe do well.

The direction of George B. Seitz is technically perfect, but the dramatic scenes could perhaps have been worked up in a more forceful manner.

Use comedy shorts and cartoons here.

Produced and distributed by RKO-Radio. Directed by George B. Seitz. Story, adaptation and dialogue by James Ashmore Creelman. Photographed by Karl Struss and John Boyle. Edited by Archie Marshek. Length, 6,953 feet. Running time, 70 minutes. Release date not set by distributor.

THE CAST

Dan Thorn ..... Louis Wolheim
Larry Doyle ..... Robert Armstrong
Mary Ryan ..... Jean Arthur
Ed Ryan ..... Frank Sheridan
Engineer ..... Robert Edeson
The Professor ..... Hugh Herbert
Joe Geraghty ..... James Farley
General Manager ..... Alan Roscoe
Chief Dispatcher ..... William P. Burt

Sweethearts on Parade

(*Columbia*)

One of Those Things

(*Reviewed by Red Kann*)

THOSE backbones of the nation's defense, the marines and the navy, were drafted for this new Columbia release, but the reinforcements combined somehow don't seem to put up much of a defense against the tiresome banalities of the awful story around which "Sweethearts on Parade" has been built.

Here you have Alice White, blonde and wide-eyed, making friends with Lloyd Hughes, the devil-dog. Into the picture comes the sleek villain, Kenneth Thomson, who offers Alice jewels in order to make her. When that doesn't work, he offers marriage. But it seems Thomson is already married, a slight inconvenience which the authors eliminate by having his wife secure a divorce right at the psychological moment.

At any rate, Alice discovers it is Hughes she's that way about, tells the rounder where he gets off and everything proves to be jake in the good, old Hollywood, routine fashion. In this year of 1930, it's hard to believe they still make them the way they've made this one, but the sad truth must prevail.

The acting is uniformly stereotyped, except for Ray Cooke, whose antics as the gob in love with Marie Prevost are the only gestures that strike anything approaching the genuine and laughable. But the set-up proved too much even for Cooke to hurdle.

Needs shorts—the strong kind.

Produced by Christie Film Co. Distributed by Columbia. Story by Al Cohn and James Starr. Directed by Marshall Neilan. Continuity and dialogue by Colin Clements. Edited by Sidney Walsh. Photographed by Gus Peterson. Length, 6247 feet. Running time, 67 mins. Release date Aug. 16.

THE CAST

Helen ..... Alice White
Bill ..... Lloyd Hughes
Nita ..... Marie Prevost
Hendricks ..... Kenneth Thomson
Hank ..... Ray Cooke
Parker ..... Wilbur Mack
Denham ..... Ernest Wood
Store Manager ..... Max Asher

$2 Run for "Liliom"

Los Angeles—"Liliom" is to play the Carthay Circle starting Sept. 15 at $2 top.

Short Subjects

Stein Song

(*Paramount Cartoon*)

Plenty of Laughs in This

DESPITE Rudy Vallee and "The Stein Song" this "Bouncing Ball" cartoon of the Max Fleischer series is a laugh riot. The audience watching Fleischer's clever pen-and-ink characters burlesque Rudy's favorite just howled during the entire reel. Rudy invites the audience to join in singing the chorus. The song, no doubt, has been over-plugged by every jazz band in the country, but the clever gags will send it through with flying colors. Running time, 10 minutes.

Light stuff; use with a dramatic feature.

Gypsy Code

(*Adolph Pollak*)

G-r-r-r!

THEY sure went about making this 2-reeler seriously. It's crammed with a lot of blood-curdling drama and it was produced with so much tenseness that it either makes you laugh or swear. Roy D'Arcy is the Gypsy king who returns from a trip to find his wife flirting with his best friend and flogs him blind in a duel with whips. Then friend wife kills herself with poison, but within three minutes Roy connects with another hot mama. The story is by Edgar Allen Woolf. They may like this in the sticks. Running time, 20 minutes.

Use your best judgment in spotting in this one.

Many Moons

(*Robert Bruce Scenic*)

Colorful

HENRY HALL and Jack Richardson are used to unravel the slight thread of a story which is interwoven through this picturesque camera study of tropical moonlight. The scenic effects are unusually splendid and are effectively shown while the soft strains of Hawaiian string instruments render tuneful melodies in the background. A photographic gem, and of sufficient interest for any type of theatre. Running time, 9 minutes.

For effectiveness, spot this one right after a light feature comedy.

The Island Empire

(*Fitzpatrick Traveltalk*)

Fair

NOTHING especially original or novel about this short, but the shots of Fujiyama are strikingly beautiful and all of the backgrounds shown are attractive, especially the vistas of cherry trees in bloom. Its appeal could have been enhanced considerably by more close-ups of Japanese. Accompanied by a synchronized lecture. Okay for any type of house. Running time, 8 minutes.

Use it with a musical feature.

Temple of Love

(*FitzPatrick Traveltalk*)

Interesting Travels

ANOTHER in James A. FitzPatrick's "Travel Talk" series, "Temples of Love" is replete with interesting camera snatches of India and its colorful mosques, child mothers and fakirs, the latter, particularly, offering a thrilling bit of celluloid entertainment with their gigantic cobras. A fight to death between a cobra and its bitter enemy, the mongoos, while not as breath-taking as the fight seen in Ufa's remarkable short some time ago, provides a real climax.

The voice description dubbed with the film does little to enhance the entertainment value of the subject, and this because of lack of variation in pitch which results in flat and uncolorful monologue. Running time, 18 minutes.

Suitable for feature comedy or drama.

A Sure Cure

(*Paramount*)

Fair Comedy

THE highlight in this one is the sudden twist which turns the tale from serious dramatics to light comedy, a pleasing switch as evidenced by the laughs which the gag brought in the audience of the house where it was seen. Lynn Overman is being questioned by police who suspect him of murdering his wife. The cross questioning is a semi-serious affair, until Lynn breaks down, confesses guilt and tells the coppers, after much deliberation, that he murdered the "Mrs." because she refused to cook beans for dinner. Sounds foolish—and is, which brings the laughter. Running time, 9 minutes.

Okay on a program featuring a heavy drama.

Dollar Dizzy

(*M-G-M*)

Silly; Has Laughs

THIS is as dizzy as its title, but, in spite of a goofy plot, there are some laughs in the low comedy slapstick. The kids will go for it and the grownups will get a few laughs, even though they do regard it as the bunk. Charley inherits heavy dough and goes to a resort to evade gold diggers and runs into plenty of them. In a mixup he and an heiress are placed in the same suite. Each suspects the other of a frame and they both take a lot of punishment before the mess is straightened out. Thelma Todd plays opposite Charley Chase. Running time, 22 minutes.

Where slapstick relief wanted.

Zampa

(*United Artists*)

Pleasing

HUGO RIESENFELD and William Cameron produced this synchronized featurette based on the opera by Herold. It is a pleasing novelty. The story is of a bride who is abducted by a brigand. Her prayers to the statue of the crusader lead the bandit to desecrate the statue. Her husband rescues her, killing the brigand and his band. Fairly well acted. Running time, 10 minutes.

You need comedy with this.

Tough Guy

(*Vitaphone—Variety*)

Very Entertaining

SPENCER TRACY, a capable performer, featured in a short dramatic playlet which packs dramatic punch. Entertainment value of this one rates high, due principally to convincing performances of the limited cast, snappy dialogue and a clever climatic twist. The theme, centering around the hardships brought to a young married couple and their sick youngster, through the unemployment situation, has a convincing trait of naturalness. Running time, 6 minutes.

Should fit well on any bill.

Rolling Stones

(*Tiffany*)

Interesting

TWO prospectors carry this along, exchanging wise cracks as the camera travels from mountain peak to valley, catching some marvelous scenic views. Multicolor was used throughout, with considerable success, the colors being subdued and natural. As a novelty it will go over. Running time, 8 minutes.

Fine to diversify your bill.



More Headaches, But Big Grosses Are Responsible

Chicago—The holiday week-end business at Loop theatres with but few exceptions was in sensational volume. Bookkeepers, unaccustomed to daily grosses in five figures, went home early Tuesday morning with headaches, groggy from overtime labor.

The Chicago theatre, with "Anybody's Woman" (Paramount), was the exclamation mark. Opening on Friday, the four-day gross approximated $40,000 by Tuesday morning. This is a tremendous pace for the house, indicating near capacity attendance at every performance. The present record of $63,500 was established about one year ago by the "Canary Murder Case" and Guy Lombardo's orchestra on the stage.

So impressed are Balaban & Katz with the draw of "Anybody's Woman," that they have scheduled it for a second Loop week at the Oriental. Pictures usually go to the neighborhoods after their week at the Chicago.

McVickers, with "Animal Crackers" (Para.), was second host. This house, too, played to holdout trade for the four-day week-end, grossing a magnificent $27,000 for the spell. "Common Clay" (Fox), finishing a six weeks' run at the Roosevelt, took a last minute spurt over the week-end and turned in a neat $12,800 for the four days. "Anybody's War" (Para.) replaces this one in mid-week.

The Palace with "Little Accident" (Univ.), playing to adults only, was in the big money group over the week-end; as was the Woods with "Dixiana" (Radio). "Bride of the Regiment" (F. N.), also playing to adults only, gave the Castle capacity business for the period.

Too Much Love

Chicago—He was merely the scion of a Chicago railroad family on the make for a visiting Hollywoodette—one of those it-ful girls inevitably cast as the lure.

"But we love each other," he urged for the 'steenth time.

"Say," she replied, a little impatiently, "I'm on my vacation. Will you quit talking shop."

Exhibitor-Musician

Chicago—If motion pictures had been perfected earlier Charlie Fedeles would have entered the exhibition field sooner. As it is, he has only twenty-five years of theatre history behind him. That quarter of a century, too, was spent in that turbulent section of the downtown district which lies just south of Van Buren on State street.



Charles Fedeles

In order to get people into a theatre there, one has to be a showman. There is no alternative. This was particularly true of the pre-prohibition era, for at that time the regular population of South State street was not normally interested in such mild entertainment fare as was offered by pictures. And as for the visitor on the thoroughfare, he might have felt that there was more entertainment on the street in that particular section than any theatre could offer him. The theatre man, in order to stay in business there, had to be a master salesman. Charlie stayed, and is still at it.

In addition to his theatre interests, Fedeles is also a licensed musician. His first employment on coming to this country as a youth was with orchestras. He was a member of the first band which played at White City Amusement Park.

Little Houses Get Ads in Chain Fold

Chicago—Circuit and chain acquisitions here are bringing increased advertising to the local dailies in a big way. Neighborhood houses that never had the price of an ad in their old days as independents find their names in the papers regularly once they have been acquired by a circuit with a big advertising appropriation. The same goes for the houses picked up by the larger Chicago chains, with the result that there are, today, almost fifty more theatres advertised daily than there were one year ago.

Another innovation in local theatre advertising is the practice of grouping together, regardless of location in the city, all of the houses of a chain or circuit. Houses were formerly given individual neighborhood classifications.

Injunction Delays "Ingagi" Bookings As Showmen Fret

Chicago—Fifty or more "Ingagi" bookings are held up in this vicinity as a result of the injunction issued in the case against the picture, the Chicago office of Congo Pictures, Ltd., admitted. The original release date was set for September 7, but the play dates in "Ingagi" contracts made here were left open and no deposits accepted at the time the sales were closed. This results in simplifying matters for the exchange, but the exhibitors around the town are moaning loudly that their advance advertising on the picture has gone to waste with no definite play date in sight.

"Pink" Gamble on "Little Accident"

Chicago—Local kids were barred from a vaudeville house this week when RKO sent "Little Accident" (Univ.) into the Palace for extra Loop time. "Accident" is playing here on a pink permit (adults only). Its draw at the Woods was so good at the time it was forced out by a "Dixiana" (Radio) booking that RKO couldn't bear the thought of letting it go. In consequence, it gambled the picture against loss of the kids' trade at the Palace, vaude-film house, and moved it there for a final week, getting good money. First time a Chicago vaudeville spot has played to "adults only."

Lewis Joins Paper

Chicago—Lloyd Lewis, for many years advertising copy writer for Balaban & Katz Loop theatres and magazine writer and author of several books, will leave his theatre post Sept. 1 to become associated with the *Chicago Daily News* in an editorial capacity.

C. A. Leonard, formerly in charge of advertising for B. & K. outlying theatres, will replace Lewis, while Lou Pollack, publicity man for B. & K., takes over Leonard's office.

"In Conference"

Chicago—What chain executive here was found asleep in his office when a man he had kept benched (according to the office custom) got impatient and brushed by the stenog?

Chi Ad Boys Shy Of Mathematics

Chicago—What their authors describe as "slight exaggerations" are becoming common in local theatre advertising in Chicago dailies.

The Publix-B. & K. copywriters started it by advertising the number of people who had seen pictures playing their Loop run houses. In each instance the number advertised was twice the seating capacity of the houses. Now RKO, announcing the transfer of "Little Accident" from the Woods to the Palace, advertises: "After four big laugh weeks at the Woods, this picture moves to the Palace by popular demand."

"Little Accident" played four days less than three weeks at the Woods.

Schoenstadt Withdraws From Coston Circuit

Chicago—The Schoenstadt chain of ten theatres has withdrawn from the Coston Booking Circuit and is opening its own theatre offices in the Standard Oil Building. The Schoenstadt withdrawal reduces Coston booking subscribers to 30 houses, less than half the number enrolled in it six months ago.

The seven Lasker houses came into the Midwest Theatres group, new buying combine, this week, boosting Midwest's membership to 70.

Publix Drops Six Theatre Publicists

Chicago—Six theatre publicity managers have been dropped by the local Publix office in compliance with the circuit's orders to economize. The move to dispose of house publicity managers is reported to have been taken up nationally by Publix, with the space chiseling duties now descending upon the house managers.

Para. Exchange Completed

Chicago—The new Paramount exchange building at Michigan and 13th was completed this week and interior furnishing is now in progress. J. O. Kent, branch manager, believes the exchange will start its move to the new building by Sept. 10.

Metro-Goldwyn-Mayer, holding the lease on the old Paramount exchange, expects to be in the new location by Oct. 1.

Tom North Resigns

Chicago—Tom North, special representative in the Mid-West for the Van Beuren Corp. for the past four and one-half years, has resigned that post. His future plans are as yet indefinite, he said. No successor to North has been named.

B. & K. Get Two More

Chicago—Publix-B. & K. completed the deal for the Alamo and Manor, T. V. Lynch houses, this week. Negotiations had been under way for some time past. Lynch's Tiffin Theatre was not included in the deal.

Wabash Ave.—South

CHICAGO.

LOUIS WEINER, advertising manager of the Erlanger Theatre, was killed in the crash of a Navy plane at the National Air Races here last week.

* * *

Ben Lass of the Globe Poster Corp., St. Louis, visiting Chicago pals during the week.

* * *

Edna Phister, Film Board sec., back from a vacation during which she visited with her parents at Canton, Ohio.

* * *

Irving Barr, former manager of the Windsor, now running things at Lasker's new Roxy, Berwyn.

* * *

Julius Lamm, well known here, has been appointed to a Warner theatre post in Cleveland.

* * *

Ben Judell's deal for the Liberty franchise, involving distribution rights for twenty productions, closed this week.

* * *

Salkin's Jackson Park theatre proud of its first talker anniversary.

* * *

Milton Cohen resigned as city salesman for Universal.

* * *

Morris Hellman, well known old timer, has been moved in from the country beat for United Artists to replace Al Hoffman on the city sales staff.

* * *

Jimmy Abrose, former Tiffany branch manager here, visiting his old haunts while in town for a few days. Abrose, who has been selling "Her Unborn Child" at Omaha, was en route to the New York office of Windsor Pictures.

* * *

Says Ashton Stevens in his *Herald-Examiner* column: "The worst movie of the year is an 'anniversary' one in which poor old Otis Skinner is paraded as 'Mr. Warner Bros. Pictures' and Beryl Mercer as 'Mrs. Warner Bros. Pictures,' who introduce a terrible blonde stage child as their offspring, 'Miss Vitaphone' . . . . The best is the revival of Lon Chaney in the wordless 'Hunchback'."

* * *

Several Chicago newspapers, among them the self-styled "World's Greatest," printed stories last week purporting to give the details of a meeting at which the theatre musicians' wage scale was fixed for the coming year. No such meeting was held. The wage scale, fixed a year ago, was for a two-year period and has still a year to run.

* * *

Fox Chicago theatres are drumming up a lot of neighborhood business by handing out tickets good for a free plane ride at a local airport. Twenty tickets go at each of four neighborhood houses. The first block of pasteboards to be offered nearly started a riot, what with the air-minded populace in a fervor over the National Air Races, current here at the time.

* * *

B. & K. heading their Loop theatre advertising section in the dailies with reports on the record breaking business being done by "Anybody's Woman" at the Chicago.

* * *

G. L. Sears, First National western sales manager, in town during the week in the course of a tour of his territory, most of which was covered by plane.

* * *

Earl Silverman named Vitagraph sales manager for the Chi territory following abolition of the Vitaphone office he formerly held.

* * *

P. Gruen, vice-president of National Screen Service, in town during the week for business conferences with Hal Young.

* * *

The Chicago criminal element, observers believe, must be reading the film trade papers. So familiar are they with the financial state of things in local theatres that fewer and fewer errors are being made by thugs in staging a theatre stick-up. The gunmen now ignore the box-offices in Chicago. They go directly to the projection room and take it away from the operators. Which would substantiate the assertion of various exhibitors that they make less than their operators.

* * *

The popularity of Lon Chaney being attested by the volume of orders received by local trailer houses for eulogistic and memorial trailers on "the man of a thousand faces."

* * *

Tom Gilliam slated to be named Chicago Warner Club proxy, to succeed Harry Neil, transferred to Indianapolis, when the local Warner Club meets this week.

* * *

A local exchange has five sales reps with the title of "manager" and not a single salesman working under any of them.

KANE.

"Cap's" Secret

Chicago—Running projection rooms is and has been for a long time nothing less than duck soup for "Cap" Eigle. When Film Row moves up the street beyond Roosevelt Road don't waste your sympathy on this gentleman, because, come what may, here is one gentleman who isn't going to starve. He's far too clever for that, Ripley it or not.



"Cap" Eigle

Here is how he happened to be dubbed "Cap":

In the old days of pictures in Chicago Eigle ran the town's only projection room, and in consequence all of the pictures were screened there for the city's censor board. At that time the membership of the board consisted of some good-natured but low salaried policemen. It was amazing how well Eigle got along with them. In fact, such surprising consequences resulted from this combination that Chicago exhibitors came to believe that Eigle was a captain of police, so implicity were his instructions to the uniform carried out. Hence, we have "Cap" Eigle.

Punch and Judy Roadshow House

Chicago—The Cinema Art Guild's Punch & Judy Theatre (formerly Minturn's Central) opens Sept. 25 with "Abraham Lincoln" (U.A.). Road show policy will rule at the house with a $2 top for all performances.

The Punch & Judy is a 350-seat house that has been elaborately and colorfully rebuilt for its new era as a picture house. Roomy, over-stuffed seats, unlike anything to be found in Chicago theatres now, have been installed. Smoking will be permitted in the balcony.

Selznicks Win Judgment Against Los Angeles Bank

Los Angeles—Judgment favoring David O. Selznick against Security-First National Bank of this town was ordered entered by Superior Judge Frank Collier, following a trial lasting four months.

Selznick is seeking recovery of 1,000 shares of United Studios Corp. stock, said to be valued at $250,000, which, Selznick claims, was seized by the bank when a bank account was overdrawn.

Warner Shake-up Ousts 4 Managers of Exchanges

Four changes of branch managers have been made by Warners. At Indianapolis, H. F. Neil has replaced M. Williston; at St. Louis, A. Weinberger has succeeded Manager Soloman; at Omaha, M. A. Raymon has replaced Mike Comer; at Detroit, J. V. Allan is in temporary charge.

CLASSIFIED ADS

SITUATION WANTED

WANTED—Assistant Manager or Operator position. Can handle sound. Ten years' experience. Will go any place. Reference. Box 689, Motion Picture News, 729 Seventh Avenue, New York.

THEATRE FRAMES

THEATRE LOBBY FRAMES—Manufacturer to you. Low cost. Address Gem Frame Company, 2805 Brighton, Kansas City, Missouri.

New York Gets New All-Spanish Talker Theatre

New York will have its first all-Spanish musical revue and talking picture theatre Sept. 12 when the San Jose, 110th St. and Fifth Ave., opens its doors.

The theatre is of Spanish architecture and the entire staff and cast will be natives of Spain. Manhattan Playhouses completely renovated this playhouse in modern Spanish style, spending more than $80,000 in atmospheric trimmings alone.

The policy of this house will be a talking feature, several short subjects and an hour of revue, with a change of complete program weekly.

Benjamin Sherman, president of the Manhattan Playhouses, a circuit of greater New York talking picture theatres, sponsored the San Jose.

A number of Spanish stars have been signed to make their first appearance in this country on the stage of the San Jose.

Operation of the new San Jose is in the hands of Benjamin Sherman, J. H. Steinman, David J. Lustig, C. Miranda and B. Wilson.

2nd Avenue Opens Friday

The 2nd Avenue theatre, 2nd Ave. and 2nd St., latest link in the Manhattan Playhouses, Inc., chain, opens Friday.

This marks the twenty-fifth theatre in the Manhattan Playhouse chain.

$4.27 Net on Common in 39 Weeks by Warners

Consolidated net of $11,766,265 for the 39 weeks ended May 31 is reported by Warners, after interest, depreciation and Federal taxes. This is equivalent after preferred requirements to $4.27 a share on 2,871,182 common shares, the average outstanding during the period. The allowance for preferred requirements is on 104,473 shares. This compares with net in the same period last year of $10,759,705, or $8.56 a share on 1,185,826 common shares then outstanding.

Mill City United Artists Manager Again Changed

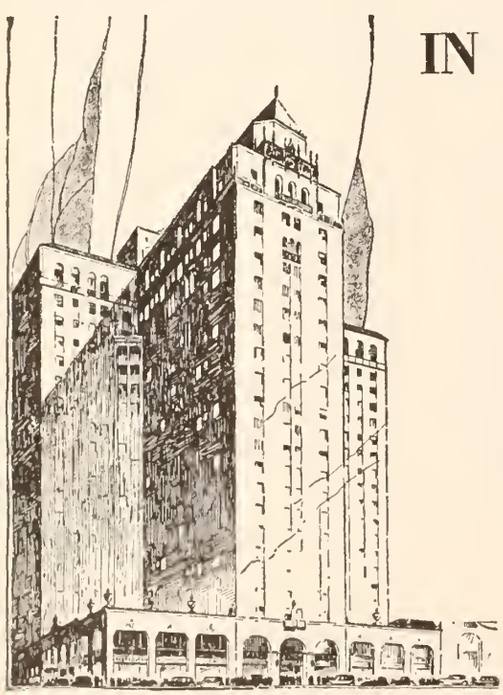
Minneapolis—For the second time in a few weeks, the local United Artists manager has been changed. Harry Lotz, who replaced Tom Burke when the latter took over management of the Tiffany office, has been replaced by Al Hoffman. The latter formerly was connected with the Chicago branch.

Theatrical Post Reinstated

Following its reorganization, S. Rankin Drew Post has been reinstated by the American Legion. A. P. Waxman, director of advertising and publicity for Warners, is post commander. Fred Baer is adjutant.

Klein Sings Swan Song

Final meeting presided over by the present administration of the AMPA was held Thursday, with President Edward L. Klein presiding. The new slate of officers is headed by Michael L. Simmons.



IN THE HEART OF FILMLAND

¶ The Hollywood Roosevelt is strategically located in close proximity to a majority of the studios and film laboratories.

¶ Eastern motion picture executives favor this noted hostelry with their patronage for this reason and because its service, cuisine and room accommodations are unequalled anywhere in the Southwest.

¶ The Hollywood Roosevelt invites inquiries in regard to convention rates, accommodations and other data that will help the home office in planning its annual sales convention at the scene of production. We will gladly quote special rates and furnish full information on request.

"We'll be expecting you!"

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

"IN HOLLYWOOD IT'S THE ROOSEVELT"

JOSEPH M. SCHENCK, PRES.

FRANK CUMMINGS, Jr. Manager

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The Club Index

THERE have been very few innovations to the Club pages to equal in popularity the recent addition of the Club indexes each and every month.

This great *Showmen's Assistant* is a regular monthly feature of the Club pages and generally makes its appearance in the first issue each month, carrying the complete classification of all the valuable stunts, tie-ups, etc., which were published in the previous month's Club sections.

Whenever the Managers' Round Table Club hits on a new idea, it is only a matter of a few weeks before that idea is lifted or revamped and offered in some form or other in circuit house organs and other trade papers. We are flattered. Because the more they lift, that many more showmen will benefit.

But we can't concern ourselves over what others do with our suggestions. We are primarily interested in what YOU are doing with them.

Several hundred members and readers have told us in several hundred ways how they find the monthly Club index of value. We did not ask them for an opinion. They offered it unsolicited and we immediately grasped the great importance of this little service and renewed our resolution to improve it so that it would eventually become as valuable in its own little way as the Club pages have become in the two years of their existence.

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¶ Bill Levey Endorsed Picture
¶ Morris Rosenthal Still Promoting

Imagine; all you need do if you want to promote a merchant tie-up, but don't know how to go about it, is to look through the indexes, find the listing in its alphabetical order and see how other showmen faced the selfsame problem and how they saw it through successfully.

No need to worry as to whether the idea is practical or not. You know at once that it has been tried and has proven successful. Not an experiment or a fly-brain idea.

True, you may have to revamp the idea a little to meet your local and individual situation, but that's the very least you can be expected to do. We only pass along the ideas, we can't successfully execute them for you. If we could we would bill you for part of your salary.

Listen, boys, when a guy like Frank Whitbeck will up and tell an organization such as the West Coast circuit to get aboard the Club and the Club pages, there must be plenty to the idea. He wasn't born yesterday or the day before. He reached his present post through the hard school of experience and when he can say what he did say about the Managers' Round Table Club, it should behoove every showman in the racket to get wise to himself.

The index is but one of the hundred valuable showman aids offered by this organization. Are YOU taking full advantage of them? If you're not, it's your loss.

"Chick."

MANAGERS' ROUND TABLE CLUB

CLUB INDEX FOR AUGUST

Here's the reference chart for the month of August! Everything listed in alphabetical order—all ready for you to use when you want it. Plenty of novel ways to sell your shows. Complete in every detail, the Club index is your key to bigger and better showmanship. Why not cash in on it by keeping it alongside of your desk and using it?

Aeroplane Tie-Up	Issue	August	9th,	1930,	page	64
	"	"	16th,	"	"	66
	"	"	30th,	"	"	62
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	"	"	9th,	"	"	60
Cat Tie-Up	"	"	30th,	"	"	68
	"	"	2nd,	"	"	106
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Family Month	"	"	2nd,	"	"	105
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Feature Campaigns	"	"	2nd,	"	"	98
	"	"	2nd,	"	"	100
	"	"	2nd,	"	"	101
	"	"	2nd,	"	"	103
	"	"	2nd,	"	"	105
	"	"	9th,	"	"	55
	"	"	9th,	"	"	56
	"	"	9th,	"	"	58
	"	"	9th,	"	"	60
	"	"	9th,	"	"	62
	"	"	9th,	"	"	66
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	"	"	16th,	"	"	58
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	"	"	16th,	"	"	67
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	"	"	23rd,	"	"	65
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	"	"	23rd,	"	"	75
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Free Refreshments	"	"	30th,	"	"	66
Fronts	"	"	2nd,	"	"	94
	"	"	9th,	"	"	63
	"	"	16th,	"	"	66
	"	"	30th,	"	"	64
Good-will Booster	"	"	16th,	"	"	57
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	"	"	30th,	"	"	76
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House Closing Stunts	"	"	23rd,	"	"	75
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	"	"	30th,	"	"	70
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	"	"	2nd,	"	"	97
	"	"	2nd,	"	"	105
	"	"	9th,	"	"	65
	"	"	16th,	"	"	68
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	"	"	23rd,	"	"	69
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	"	"	16th,	"	"	68
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	"	"	23rd,	"	"	72
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	"	"	30th,	"	"	73
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	"	"	2nd,	"	"	103
	"	"	2nd,	"	"	107
	"	"	9th,	"	"	61
	"	"	9th,	"	"	62
	"	"	30th,	"	"	74
	"	"	30th,	"	"	75
Miniature Golf Courses	"	"	2nd,	"	"	96
	"	"	2nd,	"	"	106
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	"	"	16th,	"	"	59
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	"	"	23rd,	"	"	64
	"	"	23rd,	"	"	75
	"	"	30th,	"	"	70
Newspaper Tie-Ups	"	"	2nd,	"	"	102
	"	"	23rd,	"	"	74
	"	"	30th,	"	"	73
Personal Endorsement Gag	"	"	16th,	"	"	65
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Posters	"	"	9th,	"	"	61
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Stage Wedding	"	"	16th,	"	"	60
	"	"	23rd,	"	"	66
Stationery Gag	"	"	30th,	"	"	75
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	"	"	9th,	"	"	58
	"	"	9th,	"	"	60
	"	"	9th,	"	"	62
	"	"	9th,	"	"	64
	"	"	9th,	"	"	65
	"	"	9th,	"	"	66
	"	"	9th,	"	"	67
	"	"	16th,	"	"	64
	"	"	16th,	"	"	68
	"	"	23rd,	"	"	63
	"	"	23rd,	"	"	64
	"	"	23rd,	"	"	70
	"	"	23rd,	"	"	72
	"	"	30th,	"	"	70
	"	"	30th,	"	"	71
	"	"	30th,	"	"	72
	"	"	30th,	"	"	74
	"	"	30th,	"	"	75
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Telephone Gag	"	"	23rd,	"	"	73
	"	"	30th,	"	"	71
Theatre Anniversary	"	"	30th,	"	"	65
Theatre Exhibit	"	"	9th,	"	"	59
Theatre Opening	"	"	9th,	"	"	54
Trailers	"	"	23rd,	"	"	66
	"	"	23rd,	"	"	75
Turtle Gag	"	"	2nd,	"	"	102
Window Displays	"	"	16th,	"	"	69
	"	"	23rd,	"	"	71
	"	"	30th,	"	"	62

ANOTHER BIG MONTH OF
TRIED AND PROVEN SHOWMANSHIP
RIGHT AT YOUR FINGERTIPS

MANAGERS' ROUND TABLE CLUB

Here's Bob Clark Who Does Displays For Coast Houses

Step up and meet Bob Clark! Clark is the head of the art department for the R.K.O. Theatres in Los Angeles. He handles all newspaper advertising, lobbies, window displays material and other miscellaneous art work of every description.

He has been with the circuit for six years, located in Los Angeles. He has handled the art work, at some time or other, for the various theatres in the coast city. He has been termed by George Landy, well known p.a. for R.K.O.—whose official title is "General Pacific Coast Press Representative"—a one hundred percent guy.



You have seen some of Clark's work on our pages, notably his special front for "Ingagi." There are many others too, that have meant a lot but just at present we cannot recall them. We are very glad to introduce this artist on our pages, one of the reasons being that an artist, providing he is a good one, is a most essential factor in the merchandising campaign laid out by a manager or press agent.

To sum up what constitutes a good house artist, here's the way one of our members, who certainly knows what he talks about, puts it: "The right kind of a theatre artist must be willing to work like a dog, understand co-operation, and, at the same time, have initiative enough to suggest things to the press agent; as well as to take care of as many minor details as possible. At the same time, the artist must also have the faculty of keeping the men under him happy—producing and developing them. If, in addition to all these things, he is a regular guy, the theatre hiring him, together with the press agent working with him, are both lucky."

So that's what they think of Bob Clark, out on the West Coast. Well, Bob, we certainly must compliment you. And listen, just so that you can hang onto your record, we'd like you to know that we hope to hear lots more about you. And we want to see lots of your work too.

Furni & Kueppers Turned Out Great Campaign On Film

Manager Ed. Furni and Publicity Director Eddie Kueppers received an avalanche of publicity for "With Byrd at the South Pole" playing at the Publix-Paramount Theatre, St. Paul, Minn., when a member of the Byrd expedition helped to exploit it.

The member of the Byrd expedition who helped to exploit the picture in St. Paul was Walter Leuthner, a cook on the City of New York. This man was with the expedition fourteen months and consequently was regarded as one of the 82 when the National Geographical medals were given out. Mr. Leuthner is a resident of Alexandria, Minn., which added considerable value to the picture in St. Paul. From the standpoint of publicity, the Byrd expedition member was a great bet. On his way through from his home town to New York for the Byrd reception, he made front page copy in both St. Paul papers. On his return, ten days later, he again made the front pages.

Mr. Leuthner arrived in St. Paul the day before opening of picture where he made visits and lectured to Luncheon Clubs each noon—such as the Rotary, Exchange, Kiwanis, Civitan, Junior Association of Commerce, St. Paul Association and the Lions Club. On each and every one of these visits to the various clubs, he would relate his experiences and at the conclusion of his talk, would permit club members to ask questions. The theatre not only obtained much publicity for the picture from this but also a great deal of good-will. As a result of Mr. Leuthner's appearance at the various club meetings, practically every day the theatre received publicity in both papers.

"All For One And One For All"

"LOBBY LAFFS"

BY

DICK KIRSCHBAUM



"The District Manager Comes Home!!!"

During the run of the picture, he appeared in the lobby each afternoon and evening answering any questions that the patrons cared to ask him about the expedition. A constant crowd surrounded him with but few people leaving the theatre without speaking to him. He had with him several pictures of members of the expedition which made a most attractive display as a background—while he also displayed souvenirs of the trip.

Immediately following the National Broadcast of the Byrd reception in New York City, an announcement was made from the local station relative to the coming of the picture to the Paramount. This was obtained at absolutely no cost to the theatre. Following the Veedol National Broadcast on Sunday evening, announcements were made one week in advance and currently with the run as well as on Monday evening preceding the run—on the local Veedol broadcast.

On the night before the picture's opening, the theatre arranged a special broadcast over KSTP utilizing the lobby entertainers, the new organist and Mr. Leuthner. The song "Back Home" was featured and also a short talk by Mr. Leuthner. This program lasted for approximately thirty minutes and gave the theatre a great publicity break. Banners were also displayed at the 15 Veedol stations scattered throughout the city. The banners carried copy relative to the picture, theatre and playdates.

All of this tended to increase word-of-mouth comment and did a lot to boost up business. We would like to hear more of this showman's work and we hope he will favor us with some accounts of his recent show-selling. And when you send in your next contribution, Ed., drop us your photo and a little dope on yourself so that we can give you an introduction to the rest of the Club and let them meet the men who are keeping the Paramount in the running as one of the leaders of the Publix houses in the Mid-West territory.

MANAGERS' ROUND TABLE CLUB

How Much to Join?

The Club has been accepted as such a valuable aid to showmen that many of them take it for granted that a joining or membership fee is required.

May we take this means of correcting any such a mistaken idea?

It costs you NOTHING to join the Managers' Round Table Club, and there are no dues, charges or fees of any kind in connection with your membership.

WE HAVE NOTHING TO SELL BUT SERVICE AND YOU GET PLENTY OF THAT FREE.

M. R. T. C.

"South Pole Day" Was Feature Of Smart's Selling

Again proving how solid he is with his town, Roy L. Smart, manager of the Broadhurst Theatre in High Point, N. C., went right out and tied up the local aviation field for one of the most effective stunts that had ever been pulled there. The stunt was worked in conjunction with his campaign for "With Byrd at the South Pole."

It was arranged to hold a "Byrd South Pole Day" at the local aviation field on Sunday prior to the Thursday opening of picture. The aviation field people secured the services of a parachute jumper for this occasion and advertised the event by dropping 5,000 heralds over the city. The aviation people also announced the event by megaphone to the crowds on the field—giving particular stress to the playdates of the picture.

The aviation field is located about three miles out of the city on a main highway. At the entrance they have a billboard (14 ft. by 6 ft.) which was completely covered with a cloth banner painted in oil—advertising the picture and the "Byrd Day."

The "Byrd Day" at the aviation field attracted the largest crowd the airport has had with approximately 5,000 people on hand. During the afternoon, announcements were megaphoned to the crowd advertising the show. These announcements were made at different intervals as well as dropping 2,000 heralds on the crowd.

Forty of the 2,000 heralds dropped were good for admission to see the Byrd pictures. Of these 40, more than half were found and turned in at the box office. Another batch of the heralds were signed by the pilot of the plane—the finders of these being entitled to a free ride in the plane. The newspaper ran four stories covering this stunt.

Smart also contacted the Boy Scout Commissioner, who in turn co-operated by reading announcements to the Scouts about the picture as well as having the Scouts parade—carrying banners advertising the picture, etc.

These very effective publicity mediums could mean only one th ng—additional busines—and oh, yes, there's the good-will—p enty of it, all added to the vast store which Smart already has. As he is one of our most active members, we are sure that Roy is going to pass along some more of these live-wire accounts and we hope that when he sends us in his next contribution he will also include his photo; for, when we looked in our files, we found that we had none of him. How about it, Roy? Will you send one in so that we can give you an "intro" to your fellow members, along with some sidelights on your show career?

Window Displays Continue To Be In Pete Egan's Line

Pete Egan is busy. And when we make that significant statement it means that the live-wire manager of the Capitol Theatre in Regina, Sas., Canada (the Queen City of Western Canada—no ad, Pete's declaration), is either grabbing off newspaper space or out tying up every window in town to plug his attractions.

In the cut we are showing a couple of samples of his window endeavors while he was selling "Splinters," a production made in Great Britain. The display was mounted on a portable frame, and its simplicity in layout did much to attract attention. The title was cut out of beaverboard and sprinkled with flitter. Stills from the picture were grouped around it and these were laid out in a very effective manner. Pete also had good display on "The King of Jazz," but unfortunately the photo developed a crack in transportation and we were unable to use it.



He had a wow of a head cut-out of Paul Whiteman, wearing a miniature crown. The head was set against a background of flittered letters with a musical note standing out in bold relief. From the photo we can tell that it must have been a beaut as the colors seem to blend very well. On either side of the display piece special stills, elaborately colored and enlarged were shown. As you all know how capable Pete is when it comes to creating window displays we feel sure that if you will follow this showman's activities on the Club pages you will find a number of suggestions which you may be able to put to your own use. Thanks, Pete, for passing these along to us. And remember we want to see plenty more of them from your district, too.

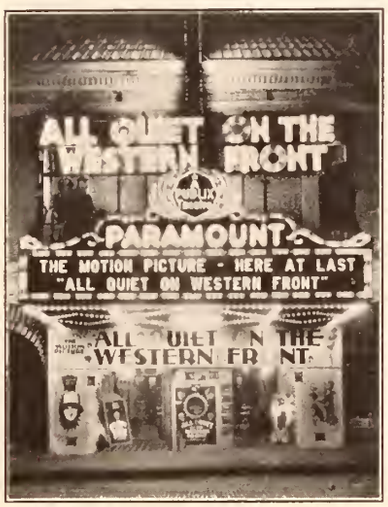
The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Bolivar Hyde Made Lots Of Noise With "All Quiet" Front

What Bolivar Hyde, Jr., city manager for Publix in Montgomery, Ala., terms his "sales campaign" for "All Quiet On The Western Front," certainly was sold.

In order that you may see how this showman covers every angle, we are taking this opportunity to present his complete campaign, the plan of which is followed with each new change, allowing of course, for special novelties which Bolivar injects into it.



The film was billed as the "greatest event in silent or talking pictures." A special built lobby front was used, with appropriate copy on all the posters. An attractive display with illuminated cut-out letters was arranged in the foyer for one week prior to showing, and then, as the photo shows, moved out front where it did much to dress up the attractive display. Special blue and green lighting effects were used in the lobby. The woman angle was also played up effectively.

On his exploitation ballyhoos, Bolivar had a banner made in the style such as the cover of the book represents. The monster banner headed a parade which marched through the main streets of the town. In the interior of the theatre, two large panels were placed in the organ grill. The panels were covered with tinsel, spread on the raised letters. A dim blue light was shown on the panels during every show, making it easily readable. During intermission the blue lighting effect was brought up to full illumination.

In addition to these angles, all of the local book stores devoted space in their windows to plugging the book and the playdates of the picture. A number of popular restaurants carried a special card on their menus. Novelty cut-outs were placed in a number of the larger downtown stores. Many other angles were also covered by Bolivar, but since they are too numerous to mention, and you have probably used them yourself, and are using them now, we will have to pass over them.

We would like to point out, that in all of these ideas, you will note, that you can use them, not only on this picture but on almost any film. Thanks, Bolivar, for shooting this along to us and we hope to hear from you again real soon.

Willis Used Old Stunt To Good Box Office Building

Knowing his local public as well as he does enabled C. R. Willis, manager of the Strand Theatre in Meridian, Miss., to cash in on the old "Pay Night Gag" to bigger and better box office receipts in conjunction with his showing of "The Lost Zeppelin."

"Pay Night," as you know, is sort of an affair whereby the theatre pays certain dividends to its many patrons. Every one attending the show received a pay envelope with a piece of money ranging in value from 1 cent to $5.00. Naturally everyone was eager to get the $5 and that's one reason why the theatre was jammed on this particular night.

100 balloons were released from the top of a new 16-story building; the balloons being numbered as well as carrying title of picture on them and notices on "Pay Night." Among the 100 balloons released, there were ten that had lucky numbers. The winning numbers were posted in the lobby.

Seven small zeppelins were mounted across the lobby front; a miniature zeppelin display was in the lobby and a large zeppelin (4 ft. by 12 ft) was hung on the marquee.

We are glad to see that "C. R." is as active as ever and we hope he will continue to be a very active contributor.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

SEPTEMBER

Sept. 9th	Admission Day (Colorado, California).
Sept. 10th	Perry's Victory on Lake Erie—1813.
Sept. 12th	Defender's Day (Maryland)
Sept. 12th	Pershing begins successful drive on St. Mihiel salient—1918.
Sept. 13th	U. S. Troops take St. Mihiel—1918.
Sept. 20th	Regatta Day (Hawaii).
Sept. 22nd	Nathan Hale Executed.
Sept. 23rd	Jewish New Year.
	First Day of Autumn.
Sept. 26th to Oct. 2nd	Girl Scout Week.
Sept. 30th	Unconditional Surrender of Bulgaria.

Each new month offers new days of untold opportunities.

OCTOBER

Oct. 1st	Missouri Day (Missouri).
Oct. 1st	Day of Atonement (Jewish Holiday).
Oct. 5th	Wright Bros. take first long distance flight in aeroplane.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

TICKLING THE IVORIES!

Endurance contests are in full swing everywhere. When will it all end? Here's another. Jack Gross, manager of the Palace Theatre in South Bend, Indiana, is featuring a piano playing endurance contest in his lobby to attract business during the summer months.

Through a tie-up with a local piano company he procured a baby grand, which was placed in the spacious lobby in full view of passersby on the sidewalk. The pianist started his grind on August 13th. At last reports he is still enticing music—though somewhat inharmonious strains—out of the piano. It was not until he had reached the 200 hour mark that the fickle public evinced signs of interest. Today his success is assured: the public is anxiously waiting for him to "crack" but he hangs doggedly on, pounding the ivories with untiring zeal.

The only thing that puzzles us is: What is the record? And when it's been broken, who cares?

But Jack Gross certainly deserves a compliment for cashing in on the endurance craze.

Thompson Steps To The Front Again With Novel Trailer

Give T. W. Thompson, manager of the Avalon Theatre, in Grand Junction, Colo., a hand for his latest trailer presentation. A short time ago we told you how he sells all of his trailers and gave you an idea of his methods of operation. Here's another one; and we think you'll agree that it is right there with the goods. This one was used in conjunction with the trailer on "Manslaughter."

The horns were moved back away from screen during the screening of the news—leaving the entire stage open with street drop against back wall. When news finished, traveler opened and stage was visible through screen lighted by floods at bottom.

As the traveler opens, a cop is seen directing traffic, blowing his whistle at intervals. In the meantime, the roar of a powerful motor is heard constantly growing louder. The cop blows his whistle and turns to change the flow of traffic. At this instant, above the roar of the motor, a horn shieks and a sports roadster appears within the range of the screen, seemingly traveling at a high rate of speed. The cop turns, but too late; the car strikes him, knocking him down. The brakes are jammed on and the car stops. At the same time a scream is heard and some one yells, "It's Manslaughter." Instantly the lights go out and the trailer fades in with a pair of handcuffs being fastened to Claudette Colbert's wrists.

One of the floor staff plays the cop, the manager of the theatre plays the part of Colbert as the driver of the car. The stage is quite large and with the horns back a start of about 20 feet is allowed. By the time the car comes in to view it is doing about 15 miles per hour. The car goes directly behind the cop, but through the screen it appears to hit him with a front fender.

A plank is placed on the floor where the cop stands and as the wheel goes over it, the car bounces as if from the impact. The car stops almost instantly, the cop does a great fall and the scream caps the climax.

The whole stunt takes exactly 22 seconds and the boys in the booth have spliced in blank leader to make up the time so that they merely cut their light and sound during the interval.

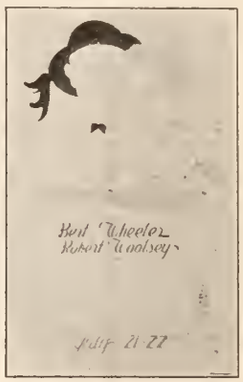
That's some gag, isn't it? You couldn't ask for a more effective way of presenting a trailer. And the best part of it is, that you, too, can do it—if not the same way, then along similar lines. Figure this one out for yourself, and to fit your special case; and we have an idea that it will help you show selling a lot.

Thanks, "T. W.," for passing this along to us; and while we are at it, how about your photo? Why not send it to us with your next contribution so that your fellow members and managers can get a look at you. Oke?

Here's Some Of Glass' Work Before He Left McCook

We are sure that if Fred Glass continues the same brand of live-wire showmanship at Alliance, Neb., as he displayed during his six years in McCook, Neb., he will more than build up theatre patronage. Glass has been transferred to Alliance to take charge of the Fox houses that are undergoing a refurbishing and rebuilding program. Upon completion of the project he will assume active managership, and we can look forward to seeing some "ace" work from around his section.

In conjunction with this article we are showing a few samples of the street ballyhoos and poster work he turned out recently at McCook. The poster on "The Cuckoos" was drawn by his staff artist Kenneth Peter and its novelty of design made it the object of considerable attention and comment from the crowds of persons who flocked about it. The poster was simply made up and this, too, may have accounted for its effectiveness.



The other photos show a racing car that was picked out of an ash heap and used to ballyhoo "Burning Up." The relic was towed about the main streets of the town; and when a busy section was reached the motor would be turned over. What noise! It had a roar like a couple of angry bulls and, in view of this fact, it became necessary to dispense with the stunt for the duration of the picture. As a result, the "racing car" was taken to the front of the theatre and there placed on display until the conclusion of the booking. The float on "Byrd at the South Pole" was an especially clever one. Glass promoted a Chevrolet truck from a local dealer and his house staff designed and erected the special "icy" display on the chassis. Snow covered mountains, a globe of the world, and the tri-motored plane model gave an effect that would sell in any part of the country.



Bucking stiff opposition in the Sells Floto Circus, an aggregation making yearly visits to McCook, and a special favorite with the residents—it had to be good to get them into the theatre. Glass had the truck cruise about the circus grounds as often as possible; and this, in no small measure enabled him to turn in a rousing good week.

As we are sure that Fred is going to continue being an active member of the Club, we look forward to hearing more of his work very soon. Good luck, Fred, and keep us posted.

C. C. WHITACRE Says:

"I can say just one thing: I receive more benefit from the MANAGERS' ROUND TABLE CLUB than anything I have ever been connected with and I would not be without it under any circumstances."

Manager, Romina Theatre,
Forest City, N. C.

MANAGERS' ROUND TABLE CLUB

Entire Town Was Aid To J. A. Jones In Show Selling

To turn out a campaign that would combat the heat and be in keeping with the nature of his picture was the aim of J. A. Jones, manager of the Saenger Theatre, in Pensacola, Fla., when he executed his recent campaign for "With Byrd at the South Pole."

The Boy Scouts co-operated by staging a parade on opening day of picture; their Fife and Drum Corps leading the parade and several of them carrying banners advertising the picture, theatre and playdates.

As the Boy Scout parade reached the theatre, they were met by the Mayor of the city, who presented them with a picture of Admiral Byrd.

The lobby presented a special display of a Wright Whirlwind Motor such as was used by Byrd on his trip to the South Pole. The Naval Air Station supplied the motor as well as furnishing an elaborate display of flags and code pennants. The Naval Station also furnished sailors' uniforms, which were used by the ushers throughout run of picture.

A contest in keeping with the atmosphere of the picture was also used to stimulate interest in the picture. This contest was in the form of a guessing contest—a large card was frozen in a cake of ice and placed in a prominent Main Street store with prizes of theatre tickets being given to the persons nearest estimating the correct time it would take the ice to melt. The card in the ice carried copy relative to the picture and was so placed that it was easily read by people peering in tne window.

These few angles tended to create plenty of comment on the film, with the result that the residents decided to forget the heat and go into the theatre and see the picture. We notice, in going through our files, that we have no picture of Mr. Jones, and since we feel that he'd like to be introduced via his photo, we hope that he will send one along with his next contribution. What do you say, "J. A."? You know we'd like to have it.

Lawrence Treated Lima To More Of His Noted Stunts

If it's a comic gag that you are looking for, apply to Sid Lawrence, manager of Schine's Ohio Theatre in Lima, Ohio, and he'll be more than glad to oblige you. Or if you want any kind of a showman gag, call on Sid. In the many years he has been in the show game he has managed to amass a collection that would do credit to any collector. He is one of those showmen who can take an old gag and use it on a million pictures, just because he knows how to dress it up in new trimmings.

When he played "Swing High," he decided that as an advance plug he would give Lima a treat in the form of a comic herald and to that end he made up a card, a copy of which we are reprinting below. The card measured 5½ by 2¾ inches and was printed in black on yellow stock. The back of it read: "This license is issued so you can attend the showing of Lima's Second Circus, 'Swing High.'" (Theatre and playdate.)

HEEZA BOOB
Not Valid Unless Countersigned

JAY WALKER'S LICENSE

Issued by the Dull Wit Pedestrian's Association

This Certifies that the bearer has been licensed as a

JAY WALKER

on all roads, highways, by-paths, and other paths of traffic, and is authorized to lurch, reel, stumble, stagger, hippity-hop, dodge, jump, stroll and aimlessly wander amid the automobiles and street cars anywhere you please and at any time you may consider proper.

NOT TRANSFERABLE

No. 1313
(RIGHTED COPY)

COL. IDONT CARE
REGISTRAR OF MOTOR VEHICLE ANNOYANCES
(DO NOT TURN OVER)

SEASON 1930-1931
And Then Some

The cards were distributed about the town by a man dressed in clown costume and they aroused a great deal of curiosity in the picture. And know Sid as we do, we feel that it is not necessary to wait until the final returns roll in to announce that he did capacity business during the run for his showmanship has more than once proven itself to be equal to putting any sort of an attraction over and we can recall many houses that Sid took out of the red and put them back where they belonged.

"ANIMAL CRACKER HUNTS"!

Remember our treasure hunt box not so long ago? Here's a stunt on the same lines—an animal cracker hunt. The idea was pulled by the team of Weiss-Perlberg of the Florida Theatre in Jacksonville, Fla., when they played "Animal Crackers."

2,000 of the crackers were hidden amongst the trees and shrubbery in the local park. Notices in the ads and publicity in the papers informed children up to 13 years of age that they were eligible to enter. Local dealers co-operated and agreed to donate gifts to the children securing the crackers, on which was imprinted their firm trade-mark. A gift was also given to the child "capturing" the greatest number of "animals."

The hunt was very successful and we are passing it along to you in the event that you would like to pull it at any time. It is not necessary for you to play the picture in order to use it. You know what we've always said "If a stunt is good enough for one picture it's good enough for another." If you wish, you can use this as a plug for your kiddie club. There's many different angles to it. Dope them out—if you think you can use this.

They Visited Chehalis And Connors Kept Them In Town

One thing you may rest assured of is that Bill Connor, manager of the St. Helens Theatre in Chehalis, Wash., is going to be right on hand with some novel showmanship whenever the occasion demands that it be called into play.

Chehalis was chosen recently as one of the seven Northwest cities where the "North-west Air Circus" was booked to stop. The circus is a yearly visitant at the Washington town; and is the signal for the whole country side to rush to the city. Accordingly, over 15,000 people were on hand when the fifty planes comprising the show flew into town.



After the air circus had finished at 2:30 in the afternoon it was up to the local Chamber of Commerce to keep the crowds in town as long as possible. Connors came through with a solution. He arranged to stage a ladies' walking race, with the chamber offering to donate awards. The race was three miles in length and it ended in front of the St. Helens theatre. It was a big success, both from a monetary, as well as a good-will, standpoint. Five state highway patrolmen and three local police were necessary to hold back the crowds who pushed and shoved at the finish line.

Though Connor was not in the habit of running matinees on this special day, he found that one would certainly be necessary. So the house was opened at the finish of the air circus and continued on a grind until late in the evening. The walking race saved the day. All of the merchants reported good business, and more good-will was added to the theatre's store.

We are glad to note that Bill is displaying that same brand of work which he has shown in the past and we hope he will continue to keep us in touch with it. What do you say, Bill?

Always Wear Your Club Pin!

MANAGERS' ROUND TABLE CLUB

"IN OPPOSITION MORE DARING"

Somewhere along the route of our recent trip we recall an inscription over an arched doorway which read: "In Opposition More Daring."

No doubt any one of your boys could take that line and twist it about to mean a whole lot of things, but for our purpose we prefer to convey this definition: In spots where the average showman has real opposition he is far more daring than without it.

And why not? The old expression that competition is the spice of life, is just as true now as ever before. We've been in both spots. And can well recall how simple it is to fall into a rut and sit back while the house makes the dough.

But, better still, we like to recall the days when we not only had real opposition, but the kind that had us on the run from the word go. They had the majority of the best pictures, their vaudeville was far superior, their theatre newer and better; in fact they had most everything their own sweet way. About all they left for yours truly was a gorgeous headache.

But in all our years of theatre management we can recall no space of time and battle to equal the front we put on to try and keep our heads above water and the house from closing.

As we look back on it now, we get the greatest thrill recalling the months of fighting the opposition and not the months when we sat back, serenely secure in the knowledge that the house would consistently show its usual profit.

And the memory of those fighting months carried us through other battles still to come when we invaded newer territory and found other conditions and situations to meet. Had we only the background and experience of those "easy-happy-go-lucky" days behind us, we would, in all probabilities have met with failure upon failure. But those "get-out-and-get-'em" days served us to such good advantage that we found ourselves always eager to battle for business regardless of where the show game took us.

So, without any thought of preaching a sermon, we would say to you happy-go-lucky boys, with theatres in spots where opposition is still unknown or maybe temporarily out of the picture, DON'T wait for the opposition to come along to make you go out and battle. Start right in now. Just pretend that there is another house right across the street. You are both neck and neck on shows, etc. But YOU want the business.

Advertise, exploit, ballyhoo, anything, everything; make your theatre so much of a community proposition that the egg who would come along and build a house across the street will soon realize that he's pouring a lot of good hard cash into the sewer, because you and your house are so firmly entrenched that it would take a charge of dynamite to budge you an inch.

"In Opposition More Daring." Great, but why make opposition bring your ability and showmanship to the surface. You should be practising it now. Maybe later your bosses will decide that in opposition they need someone else more capable of battling.

"Chick"

Crane Looks Like Strong Competition For L. Charninsky

Louis Charninsky has a competitor! We thought that the popular Kansas City showman had a monopoly on all of the trick costume ballyhoos but news has seeped out that Ed. Crane, manager of the Florida Theatre in Daytona Beach, Fla., is after Louie's crown.

A costume parade was held recently in Daytona. Crane decided that his picture "Let's Go Native" could stand some publicizing. He entered the contest, in which the five most beautiful men were to win some sort of a prize. Crane didn't care particularly about copping one of the awards; but he did want to let the natives get an eyeful of showmanship.

He scouted about until he found a hula costume which he donned. The knees and legs were bulged at different points. A pair of tortoise shell glasses and a high hat completed the effect. A more grotesque costume had never yet been seen. Across his chest, he strung a silk ribbon, imprinted with "Let's Go Native."

His triumphant entry was greeted with roars of laughter. He was by far the funniest entry in the parade. But he didn't rate first place. The judges, for some reason or other, decided that his costume was fine; but they weren't so sure about his profile. So the award went somewhere else. However, Crane accomplished his purpose. The picture received plenty of publicity, and we'd like you to know that it went across to big receipts.

And now that competition against Charninsky's crown has appeared upon the horizon, we look forward to seeing some renewed activity on Louie's part, who, though we know he has been very busy with his house, will doubtlessly come to the fore to guard his title of "The Sid Grauman of Kansas City." Thanks Ed., for letting us see that you are in the race. And let's see what else you are going to do.

Ford Chased Ford In Gag Pulled By Mitchell Conery

Since he has been located in Mobile, Alabama, Mitchell Conery, manager of the Lyric Theatre, has been turning out some novel ballyhoos that seem to us to rate the expression of "being able to click in any part of the country" due to the "comedy touch."

His latest one, as the photo clearly shows, was used in conjunction with "The Runaway Bride," in which he had a man and woman, in separate cars, chasing each other through the town.

Two Ford runabouts were promoted from the local dealer. One of these was bannered on both sides, "Runaway Bride." And the other one was bannered "Lyric—Friday, Saturday."



A man dressed as a bride occupied the first car; the one being bannered, "Runaway Bride." And the car chasing the other one was occupied by a man attired in full dress. At different intervals, the man doing the chasing would practically stand up and apparently lean forward to convey the impression that he was trying to catch his "bride."

The stunt evoked plenty of comment and was a very effective means for publicizing the picture, as the word-of-mouth comment that spread an hour after the stunt first made its appearance spread like wildfire and by the next time the ballyhoo came out on the streets people were actually watching for it. Thanks, Mitchell, for passing this one along to us. And while we think of it, we haven't a photo of you in our files. How about sending one in to us so that we can present you with your next contribution?

MANAGERS' ROUND TABLE CLUB

Fred Cruise Gave Chinese Parasols To Lady Patrons

With service, kindliness, and courtesy as parts of the watchword of the Fox Wesco Theatres, it was up to Fred Cruise, manager of the Criterion Theatre, to do something when crowds began to storm the doors, in sultry weather, to witness "Our Blushing Brides."

The house opens ordinarily at 10 o'clock, but due to the press of people it was found necessary to open at a quarter to the hour. The place was jammed in less than 20 minutes, as the house seats only 1,500—and so all through the day crowds of women, four abreast, stood waiting patiently for admittance to the theatre.



Sweltering in the heat, their heads unprotected from the glaring rays of the sun, it soon began to become irksome for the women and murmurings and grumblings of protestation were heard. Then Cruise hit upon an idea—he supplied the ladies with Chinese parasols. It was a knockout and the photo will show you what an effect this move created. Plenty of good-will was garnered by Cruise on this one; and the women who were presented with the parasols were talking about it for some time after.

When a showman turns out work like this, we want to hear more of it. So, listen, Fred! How about keeping us posted? And when you send in your next contribution, include your photo along with it.

Atlanta Gasped At Wadkins' Campaign On "Dawn Patrol"

With "The Dawn Patrol" as his film offering, and an aircraft corporation right alongside of him, it was only natural that V. L. Wadkins, manager of the Paramount Theatre in Atlanta, Ga., would tie it up and grab off a flock of publicity for his house.

The aircraft corporation furnished their latest invention to instruct people in flying—the Wind Tunnel. This wind tunnel was mounted on a truck in which the aeroplane company furnished both driver and truck. The wind tunnel was taken to six selected spots in suburban territory selected by the theatre management.

They also arranged for the use of power to operate the wind tunnel. These seelcted six spots were covered by a schedule mapped out by the theatre and ran over a period of three days in advance of picture. The aeroplane company also furnished 5,000 pamphlets for distribution by the operator of the Wind Tunnel, and the theatre furnished gum stickers to go on front cover of pamphlet, with illustration and copy on "Dawn Patrol."

The operator of the Wind Tunnel was a girl dressed in an aviator's outfit. This Wind Tunnel was used in front of the theatre during the peek hours for both matinee and night during the week's run of picture; again working the suburban territory in between times. This novelty proved a distinct attraction to kids in both the city and suburban towns.

Parachutes, propellers and a big Liberty motor were also on display in the lobby throughout run of picture.

Saturday night (opening day of picture), Manager Wadkins arranged all the details that took place at 8 o'clock and what actually appeared to be a "night" airplane battle. Curtiss-Wright furnished, without cost, two planes equipped for night flying for this stunt as well as furnishing two licensed pilots to fly the planes.

The warden of the Atlanta Federal Penitentiary loaned two brand new search lights for the air battle and these were mounted on trucks. All three newspapers gave publicity in advance assuring a huge crowd to witness the battle. And each newspaper also furnished a reporter to fly in the planes for the purpose of writing a feature story on the thrills they got out of the "air battle" and how Atlanta looked at night.

At 8 o'clock Saturday night, the two planes appeared 1,000 feet in the air directly above the Publix-Paramount theatre. Two huge searchlights, mounted on trucks and parked at the curb in front of the theatre threw beams of light in the air—spotting the planes. A machine gun firing blank cartridges started firing from the roof of the theatre and at the same time a siren started full blast on top of the theatre. The entire battle lasted fourteen minutes. The stunt was very spectacular and was the first of its kind ever staged in Atlanta.

Wadkins chose the time of 8 o'clock for the battle due to so many people being on the streets at this particular hour. And after the battle, three of the ushers were placed on the sidewalk announcing the starting time of the last performance which helped to bring in many. Traffic was practically at a standstill as 10,000 people gathered together near the Paramount theatre.

And almost all of that ten thousand, and a good many more who had witnessed the stunt or read about it in the papers were present during the run of the picture. Thanks, "V. L.," for letting us in on your activities and for passing them along so that your fellow members can see what you are doing to bring them up to the box-office. And by the way, we notice, in looking over our files, that we haven't a picture of you. How about sending one along to us; and at the same time give us a little dope on your show career?

HERE'S YOUR HELP, YOUNG MAN!

An eleven year old boy asks us for help.

"Please write a series of editorials telling motion picture houses that they are not giving us a square deal when they leave the comedy off the program."

We can't promise a "series" but we are willing to do something, for somehow what this boy says appeals to us. Maybe we miss the comedy too.

In the days of the silent picture, the comedy—slap-stick though it might be—was the high spot of the program for the children. They looked at the feature presentation, to be sure, but though it might be the mightiest spectacle ever conceived or the most tremendous drama written, it did not compare in effect with the reel in which the hero found himself soused in a barrel or was knocked "cuckoo" by the jar of flowers that fell from the second story window. The roars of laughter proved that, and some pretty tired men and women found relief in the comedy also. But with the rise of the talkies, the comedy went the way of changing entertainment. A few are still given, talkie style. But for the most part the youngster who pays his dime or his twenty cents finds a song or dance skit in place of that comedy he came to see. And he thinks it isn't a "square deal." We don't know whether we have any influence with Hollywood and the movie magnates or not. But if we have we would say, "Give the youngster their comedy, talkie or otherwise. It will benefit both you and the children. For a young America that knows how to laugh is better off than one that doesn't."

When the above editorial appeared in the Milwaukee Journal, Fred S. Meyer, managing director of the Alhambra Theatre in the Wisconsin city, taking advantage of an unusually fine comedy he was playing, immediately made up a three sheet panel and displayed it on an easel in front of the box-office. The panel lay-out showed an arrow pointing to the editorial reproduction. Underneath, Meyer used copy: Here's Your Help, Young Man! Come in and see—(Star and Title).

Meyer's move was well timed. Business jumped a few more dollars, he secured good-will and plenty of publicity. We wonder—

ARE YOU THINKING OF THE KIDS TOO?

MANAGERS' ROUND TABLE CLUB

IT'S A BIG COUNTRY!

. . . and there are lots of theatres in it and thousands of Club members and other showmen . . . but how could we ever expect to get around to see all of them on one trip . . . is more than we can figure out . . . yet we already hear rumblings of dissatisfaction from some of the cities we have visited because we could not get to see everyone of the managers—so we decided to take out typewriter (that's flattering a l—y Corona) and try to express our heartfelt regrets because we have had to pass up so many of the boys when we should have loved to stay a couple of days in each house . . . get well acquainted with each and every man . . . and when a trip like that would be over . . . somewhere about four years from now . . . we could then sleep with a clear conscience that we had "done our duty" by all the boys and none would have had a single kick to register . . .

. . . be it therfore resolved that all theatres and showmen not visited on the present trip (so far as said trip has progressed) be, and are hereby notified, that we humbly apologize and promise faithfully that we will most assuredly see them on the next trip . . . whenever that will be . . . but in the meantime we do not want them to harbor any hard feelings or grudges . . . as a matter of fact they ought to be thankful that we passed them by this time . . . just think of all the crabbing we might have done . . . and criticizing . . . and other things that self-respecting visitors should never do . . . so I don't know but that the apologies ought to be reversed . . .

. . . So I'll end my little splurge with love and kisses from all to all . . . and if you're coming to New York this winter you MUST come over to Club headquarters and say hello . . . we've been promised all sorts of nice comfy Club rooms and who can tell . . . we might have 'em by the time YOU get into the city of noise. . . .

"Chick"

Is Miss Nibler On The Go? Read This And You'll Know

Considering the way she turns out stunt after stunt it begins to appear as though all that Theresa Nibler does is work. This lady manager of the Electric Theatre in Springfield, Mo., has been displaying some fine stuff in the past and her recent work is right on a line with it, as witness what she did when she entered proxies of "The Two Black Crows" in a tree sitting contest to plug "Anybody's War."

With the various endurance contests being staged throughout the country, she turned to one of the latest endurance fads, that of the tree sitting contest, which is especially popular among the young folk of Springfield, Mo.

A tree was put at the edge of the sidewalk directly in front of the theatre. Cut-outs of two black crows were put in the tree with a large sign—the sign carrying copy about stars, title of picture, theatre and playdates. The stunt was made more effective at night by having blinkers in the eyes of the crows.

It attracted plenty of attention and made mighty fine publicity for the picture. Even the newspapers in their write-ups about it claimed the theatre had the original tree sitters.

And here's another that went over to big box-office receipts and one which you too might be able to use—a shooting contest among the members of the local police department—which she used as part of her campaign on "Anybody's War." The contest was held in a lot adjacent to the theatre just prior to the Saturday midnight show—the opening of the picture.

An unusually large crowd turned out to see the members of the Police Department in the first tournament they had ever held. Among the immense crowd present were probably included a few representatives of the underworld but after witnessing the excellent shots turned in by the cops, they undoubtedly will pass this town up for their malicious assaults. The police themselves got a big kick out of the tournament and are anxious to have another one in the near future.

The papers gave the stunt a good break, and this, coupled with the word-of-mouth advertising that had resulted, enabled Miss Nibler to turn in a better week than would have been had she not been on the job as usual and taken advantage of every opportunity. We are glad to note that she is continuing her "ace" work and we are sure that she will keep us informed of her doings so that we can pass them to the rest of the Club.

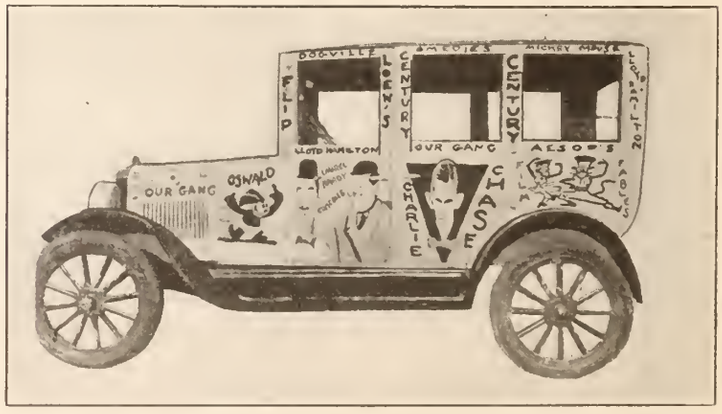
Miss Chelle Janis Gives Shorts Break And Always Clicks

Determined that her platform "A comedy a day keeps that doctor away," was going to be adopted by the residents in the vicinity of the Century Theatre in Brooklyn, N. Y., Miss Chelle Janis, live-wire show-woman manager of the house set out on a campaign, that closely rivaled her recent "Dog Beauty Contest" idea.

Her assistant, Milton Leiber, a new member of the Club incidentally, was despatched about the neighborhood to secure an old Ford of the earliest possible vintage. Milton met with many defeats while trying to procure the ancient Henry; but finally, desperation driving him to the point of prevarication, he adopted the guise of a Hollywood movie cameraman, and pleaded that he could, in the interest of art, pay but ten dollars for a car, instead of the twenty-five which the mercenary dealers demanded as sufficient compensation for harboring and sheltering the relic of "less than six."

He finally obtained one. A decrepit old Overland, that had seen better days and better times. Being something of an artist, he possesses talent at caricaturing; and the result may be seen in the cut we are reproducing. All over the car he painted the various comedy attractions. "Our Gang," "Mickey Mouse," "Dogville Comedies," every type of comic short was represented.

As the car was able to wheeze along under its own motive power, it chugged along the streets of the neighborhood, attracting plenty of attention and being the subject of a great deal of comment, especially from the kids, who recognized, more readily than did the adults, their favorites of the "laughing pictures." The ten dollars expended in the purchase of the automobile was more than paid back in the subsequent business that Miss Janis enjoyed and the renewed interest in the



Miss Janis is indeed to be commended for the way in which she plugs her shorts. As we have stated often, that there is nothing like plugging these one and two reelers when they deserve it, we are more than pleased to receive this contribution. We hope that she and Leiber will keep us posted on the future work turned out at the Century because we are sure that it will prove interesting and helpful to the rest of the Club. And Miss Janis, when you give us your next contribution, how about a picture of yourself? We also want to welcome Mr. Leiber and we are sure that he is going to pick up some corking tips on show selling from this active show woman.

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

"We Aim To Please"

If we may be permitted to lift the butcher's and grocer's pet line for impressing people. But our little (?) jaunt (only about 10,000 miles) naturally was productive of several valuable suggestions from the many members and showmen visited. And among the leading request was that for more newspaper advertising reproductions.

And that's a good sign, because it proves that the boys in the field are anxious to improve their newspaper ads and are keen enough to grasp the fine points in the ads turned out by other showmen and reproduced on our club pages. Hi Ho; seems as though the theatre industry owes us a vote of thanks, because among the many innovations introduced on our own Club pages was that of reproducing newspaper ads from large and small towns all over the country, yes, and also a few from foreign countries.

If you want to pick up new and original ideas for improving newspaper advertising, just follow your Club pages religiously and see how your brother managers are doing the trick. We show, from time to time, ads from little, so-called one-horse towns, medium-sized cities, big cities and then we show you the brain-children of leading ad artists from all over the country. If you don't believe the boys in the tanks are not on their toes for this kind of stuff you should look over the requests that have come into my office for copies of the Whitbeck stuff. There's a guy who knows advertising and ad writing. My gosh, if I could only develop the knack to a fraction of the way Frank does it, I would be tickled pink.

Club Index Very Popular

Another Club feature which has met with instantaneous success is the monthly Index which is now in its fourth month. We got the greatest thrill of the trip (next to seeing all those membership certificates hanging in the members' offices) when we saw how carefully the boys were filing those indexes.

And following their own suggestions, we will compile a complete and better classified index at the end of each six month period. In this way you will be able to destroy the previous six single indexes and substitute the complete one in its place. You will also find it easier to locate the various classifications as they will all be grouped together on the six month index, whereas now, you must go through each of the monthly lists to locate the particular stunt of campaign you need.

I mention these things as I go along because it is well to know that suggestions are the most welcome things to come into Club headquarters. As a matter of fact, some of the most important things accomplished on our pages have been the direct result of a suggestion from one of our many members and readers. Which accounts, in no small way, for the popularity of the Managers' Round Table Club throughout the entire world.

A Marvelous Experience

These notes are being written during a layoff of the trip when we spent a few days at Banff Springs in Alberta, Canada. It sort of gave us an opportunity of resting up from the grind of constant traveling, and if you doubt that statement, just try it yourself and see if its all peaches and cream. Running for trains, eating in punk dining cars and sleeping in punker berths, while engineers conspire to jolt the train at every possible moment, either to annoy you while eating or disturb you while sleeping.

But the lay-off provided the chance to review some of the thoughts which have been crowding our mind for several weeks since we left Hollywood far behind, and lest some of the boys who so willingly made suggestions think we had forgotten all about them, we just want them to know that we not only appreciated their suggestions, but we have made careful notes of what they had to say, and in most cases those suggestions will either be carried out to the letter or else we will give them a fair trial. Oak? Oak!

And just because we may have passed up, or lacked the time, to visit any of the boys who might be reading this, if YOU have some pet idea for making the Club more interesting or profitable to our members, just shoot those ideas along. I'll be back at my desk the day after Labor Day and will be ready to dig right in.

Now For Regina

After over two years of correspondence with the city of Regina, in the person of our well known regional chairman, we at last have set foot in it and now we're all set to find out what "makes the wheels go round." Let's see now, we have, besides Pete Egan, Dave Borland over at the Met., Graham at the Grand, and several others whose names escape us for the moment. We took special note of the Capitol when the hotel bus passed that way, some thing sort of Pete Eganish about it, thought we, but then again, we might be just a little bit prejudiced on account of Pete.

It's ancient history by this time, but we must repeat that through the fine efforts of Pete Egan in the western division and Jack Allan in the Eastern division, the Round Table Club has been able to line up, what we should judge to be, about seventy-five per cent of the Canadian showmen. And how those boys can sell their wares, is also ancient history; no, I should correct that statement, it's not ancient, it is as modern as each week's issue of our Club pages. Most every issue will reveal some stunt, gag or idea, successfully executed or originated by our membership north of the border.

And surrounding this prairie town are many other live-wire Club members, all demonstrating their ability and claim for high powered showmanship, week in and week out.

It's a Cold Country

And talking about this neck of the woods makes me wonder whether chain management, as practiced by the circuits back east, would get them very far. Especially that peculiar notion about switching managers every other month or so. Picture, if you can, one of those "live-wires" from around New York way, or any other place for that matter, hiking up to Regina and trying to get acclimated to some of those 50 below zero days that occur so frequently during the winter months.

Switching, hiring and firing managers may be a peach of a pastime to some district managers we have met in our travels, but they'll have more than their share of headaches if they start to work it up in those freezing cities of Canada. And what would be the use of it all anyway? The boys running the houses up there now are good, competent men and they know their theatres and towns. They can now go home and get a good night of solid sleep without worrying as to whether they will be fired the next day or the next week.

That's the way any man should be able to work. Make him worry and you take away his greatest need for efficient functioning, namely, peace of mind and the ability to concentrate on his activities and campaigns. How in hell some of the district managers can expect a manager to put his heart and soul into his work when he is constantly worrying about his job, is beyond me, but they seem to like to keep a man worried. "Keeps him on his toes" is what one of them told me. Baloney. Keeps him from concentrating would be a better way to put it.

But, wait a minute. I didn't intend to go off into anything like this. I was merely trying to lead right up to some of the interesting details of my visit to Regina and it will always remain as one of the most pleasant memories of our trip. Thanks, of course, to Dave Borland and Pete Egan. Was Dave right on the job when I parked myself at the hotel? Well, well, we'll tell the world he was. Buzz, went the phone, and ditto all thoughts of rest and relaxation. Dave showed us plenty and in less than an hour after we hit the town we were sorry we had to move on so soon. All too soon, too. But we are optimists and expect to see Regina once more before we die.

We'll be telling you more about this place in next week's installment, as you can see, we are running short of space now. Whether you know anything about Canada, or not, you'll want to read more about Regina and its live-wire managers.

Canadian Showmen Happy

Are the Canadian showmen happy in their jobs? We'll say. Every place we went, no matter whether it was a city or a town, the manager always had a good word to say about the executives. And why not? They are all well treated, given vacations, no Sunday shows, and they are all so sure that they are going to be with the company the next week that they lay out campaigns a month in advance. And when they want to pay out a little extra dough for exploitation they can generally get it, providing, of course, that the request is a reasonable

Their ushers and usherettes trained to the minute, and you can always find a house representative around. It may be the manager standing in the foyer greeting his patrons—and they seem to know them all—or if he is not there the assistant performs the same function. Ask the house staff any question concerning the theatre and you'll get the correct reply immediately.

MANAGERS' ROUND TABLE CLUB

The Schools Are Opening!

HAVE YOU INCLUDED THEM IN YOUR NEW SEASON CAMPAIGNS?

PASS ALONG YOUR IDEAS AND LET'S MAKE IT A GREATER "ALL FOR ONE AND ONE FOR ALL" YEAR!

David Silverman Cashed In On Re-Quest Review Week

"Request Review Week" meant two things to David Silverman, manager of the Belmont Theatre in New York City. One, that he would be able to inject a couple of new angles to stunts that he pulled when the picture first played the house, and, two, that he could hit a higher box-office mark than the former one, and at the same time grab off some more publicity and good-will for his house.

One of the best days of the special week was turned in on "Thunderbolt," and no wonder. Just look at what he did to sell it. We would like you to know that he is located in a neighborhood house and has to be very sure that any stunts he cares to work will click—for this reason he has to know his public. And the photos will show you that he knows them alright, especially the kids. When you can jam youngsters into a house on a hot summer day you are certainly displaying showmanship and we can say that Silverman displayed it on this particular picture.



He constructed a special prison, made out of beaver board, for his box-office. The "prison" was complete in every detail. In order to keep the jail tone in all of his work, he arrayed the cashier and doorman in prison outfits. In the lobby he placed an electric chair and from the photo you will be able to get an idea of what the kids thought of it. They liked it so much that they were talking about it when they left the house, and this so excited the curiosity of the other kids in the neighborhood that they hastened to the house to see the film and look at the "lectric chair."

All during the special "Request Review Week" he flew banners and pennants from his marquee, and this move, coupled with the various stunts he pulled, did a lot to bring them up to the box-office and help turn in one of the best summer weeks in a long time. We want to thank him for letting us see what he is doing and as we know he is always active we expect to hear from him again in the very near future.

Levey's Personal Endorsement Meant Something In Town

With William Powell turning out vehicle after vehicle with amazing rapidity, it was almost a certainty that some theatre managers, whose houses are booked by a "chief booker," would find themselves with two of the popular Paramount star's pictures, following in close order. It happened to Bill Levey, club regional chairman for Long Island and manager of the Beacon Theatre in Port Washington.

Bill was faced with a Powell film one week; and another one seven days later. But he sold them both by his showmanship. As he thought the second and latest picture the best of the erstwhile Philo Vance's endeavors, he utilized the drawing power that his personal endorsement carries and despatched special message through his mailing list.

To give you an idea of how he went about it, we are quoting the first two paragraphs and the last—since the body of the letter contained the regular sales talk. The letter read:

"Dear Madam:

"If I were to say to you—'William Powell is coming to my theatre next Monday in a new picture' you would probably make up your mind, on the instant, to go and see the production.

"But my message is more interesting than that, and when you have read it you will probably make up, not only your own mind but the minds of all your family and friends, to go and see this production.

"I am sure that you will like 'For the Defense' and I take pleasure in recommending it to you—and your family and friends."

William A. Levey.

As Bill's endorsement of a film means something in the town, the theatre was jammed to capacity. This angle, though a valuable one, is seldom used by Levey as he well knows the consequences if it is overdone. And we are sure that you, too, know best when and how to use it.

Morris Rosenthal Promotes Articles Almost Every Week

Promotions of merchandise from their local dealers have long been an important factor in the show selling of any theatre showman-manager. They have promoted free candy, food, drinks and almost every other thing imaginable which was distributed free to the patrons. Of course, there have been times when small articles were not promoted; but that was the time when something big, like an auto, a radio or things of like nature were secured. Such a tie-up was the one engineered by Morris Rosenthal, manager of the Lyceum Theatre in Duluth, Minn.

Morris hustled out one day and promoted himself a nice new electric refrigerator from a local dealer, all free of charge, with no strings attached. The dealer, in addition to supplying the refrigerator also paid for large ads in the daily newspapers. When the first announcement broke regarding the free gift that the theatre was offering, a good deal of talk was created, which gradually circulated about until almost every patron of the Lyceum knew of it—and many other residents of Duluth, also.

As the stunt was pulled in the summer time it meant a lot. The display itself was very attractive and consisted of a glass enclosed top with running water pumped into the glass, continuously, running over the motor which was in action at all times. This display in the lobby was enhanced by the special colors and blended effects which Morris designed as a background.

With showmen all over the country pulling stunts of this kind, we feel that if, by any chance, you haven't tried it yet, it might, providing local conditions permit, be an excellent move for you, too. Think it over. You know how to handle a stunt of this sort, and how to get the most out of it; so that's all we need say. Right, Morris?

L. G. FLANAGAN Says:

"Have followed the pages of the Round Table for about two years and have always found them a source of valuable information and great inspiration."

Manager,
Elms Theatre,
Chicopee, Mass.

MANAGERS' ROUND TABLE CLUB

Brides' Names In Local Paper Gave Rice Free Space

Through a tie-up with his local newspaper, Harry Rice, manager of the Temple Theatre in Meridian, Miss., secured plenty of free newspaper space as part of his campaign for "Our Blushing Brides." The newspaper published a 2 column by 20 inch ad in which was given detailed information about the contest, title of picture, star, theatre and playdates.

The contest primarily concerned brides of the current year In order for a bride to win one of the cherished guest tickets, the newspaper issued the following instructions: "Each day for four days, commencing today, the Star will publish among its classified ads, the names of ten Meridian brides of the current year. Each bride whose name is published, upon application to the Star classified department, will be presented one guest ticket to see the talking picture which inspired this 'Find Your Name' contest. This picture is 'Our Blushing Brides,' Metro's sensational sequel to 'Our Dancing Daughters,' which will be presented at the Temple Theatre for two days starting Friday, Aug. 8th. So brides, read carefully the Star classified ads during the next four days!"

And did the brides read? And how! Every name that the paper published was redeemed. This made a big hit with the paper too, as it proved that they had readers who thought something of the classified ads. This work is typical of the showmanship Rice displays, and we know that he is going to continue it. What do you say, Harry?

Julius Lamm Gets Good-Will By His Free Kiddie Shows

"Good will created in any theatre is the root for success," says Julius Lamm, manager of the Fox Theatre in Shebogan, Wis. He then goes on and adds "at least, that's what it means to me."

Well, Julius, you should know. And in order that the Club members may see what you are doing along the lines of good-will you will notice that we are reproducing a couple of pictures showing the crowd of kids you entertained recently, and giving a description of the party.



Lamm contacted a kiddie camp on the outskirts of the city and invited the kids, some of them who had never seen one before, to the movies. The youngsters were delighted with the special show he gave and they received another surprise at the conclusion of the performance when they were presented with a balloon each and a photo of a well known movie actress.

CONGRATS TO WEISS, INC.!

Congratulations are now in order for Al. Weiss, Jr. Al was married just a short time ago in Jacksonville, Fla. As a good many of our members know, he formed half of that stellar combination, Weiss-Perlberg, Inc., whose show selling exploits have been featured on our pages ever since the corporation commenced operations at the Florida Theatre some eighteen months ago.

Al will continue as manager of the Florida; but we learn (not without surprise) that Jonas Perlberg is headed for a new berth on the Public Circuit. Well, we extend our best wishes to both of the fine showmen and we are sure that their future activities will be as meritorious as in the past.

HERE'S EARLE HOLDEN!

Meet Earle Holden "face to face." Earle is the showman whom we told you about a couple of weeks ago when we published an account of the "ace" tie-up he made with the Cuban government on "The Dawn Patrol," crashing the front page of all the papers in Miami Fla., by it.



Holden has been in the show game for a number of years, and if you have followed the Club pages, week after week, you know what he can do. We don't intend this little box to be a column devoted entirely to the Holden personalities—we are just trying to introduce you to a man who is up among the leaders in the South.

The best test of a showman's ability is the success of his house; and when we tell you that the Fairfax Theatre is holding its head well above water—and continues to do so all year around—you will know that Earle is there with the goods. He has long been an active member of the Round Table and we are sure that he is going to continue the same brand of showmanship he has displayed in the past, and continue to pass it along.

The local newspaper, a hard nut to crack when it came to free publicity, devoted two columns daily for a week on the story, and also stressed the fact that moves of the sort Lamm attempted were right in line with the editorial policy. The good-will garnered from his angle more than repaid Lamm for the work he put in; but then, he doesn't mind work, as it is just what he has always done to keep his house up among the leaders in the state of Wisconsin.

Girl In Newspaper Dress Sold El Paso On Hempill's Show

If we had our way, we'd hand the "Lone Star" in Texas, "The Lone Star State," to W. H. Hempill, manager of the Wigwam Theatre in El Paso, Texas, for his novel ballyhoo used in conjunction with "The Lady of Scandal," starring Ruth Chatterton.

He secured the services of a girl and attired her in a dress made out of newspapers with the scandal headlines showing up very prominently. The girl also carried a sign on her back giving title of picture, star, theatre and playdates.

She paraded the crowded streets and shops on Saturday in advance of picture's opening. This caused so much comment that the newspaper came out with a story about the ballyhoo—giving picture, theatre and playdates.

The girl, in her newspaper dress, also attended a dance at the City Park Saturday evening. With some two or three hundred persons in attendance, she created more attention—all of which helped to publicize the picture.

What a treat it proved to be for El Paso. The residents had never seen a stunt like it before and consequently plenty of interest was occasioned with word-of-mouth publicity spreading like wildfire. As a result of this, Hemphill was able to report that his business had jumped considerably. We would like to point out that this stunt does not necessarily have to be used on this one picture alone; it may be worked on all films of similar nature. So if you think it will go in your town, file the stunt away until you get ready to use it. We hope that "W. E." is going to follow up this story with another ace angle, because we feel that he wants to help his fellow members by letting them know how he sells his shows in order that they may be able to take advantage of his work to boost their own business. How about it, "W. H."?

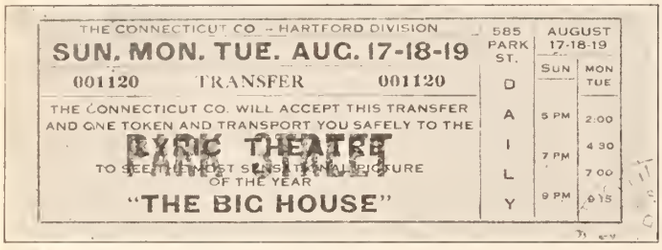
MANAGERS' ROUND TABLE CLUB

THE "TEE-HEE TRANSFERS"!

One of the heartiest laughs that he ever enjoyed was perpetrated recently by Johnny "Jack" Callahan, at his stronghold the Lyric Theatre in Hartford, Conn.

It seems that Jack wanted to tell the town about his show feature; but he wanted to tell them in a manner that would mean something. The cut will show you what he did.

Special heralds were made up in the form of transfers. As you will notice in the cut, the center line is devoted to copy stating: "The Connecticut company will accept this transfer and one token and transport you safely to the Lyric Theatre to see (picture).



Very few people got wise to the idea. The street car conductors accepted the dummy transfers, accompanied by the full fare, and for hours tried to figure out the meaning.

Showmanship? Say, give Jack a big hand! He deserves it for this one.

Bead Heralds Were Unique Plugs Used By James McKoy

For his campaign on "Let's Go Native," James H. McKoy, manager of the Olympia Theatre in Miami, Fla., turned out some excellent angles and since we feel that perhaps you, too, would care to use them, we are passing them along to you.

One of the outstanding stunts used in advance was the distribution of beaded heralds. A bead attached to a string which in turn was attached to a card was the novel beaded herald. Copy on the card read in part, "Here's your costume! Now you can go native, too! LET'S GO NATIVE with Jack Oakie—Jeanette MacDonald, etc.—LET'S GO NATIVE—The funniest show in captivity—OLYMPIA—Aug. 5-6-7."

The beaded heralds were a bit different than anything heretofore distributed and proved quite a prized possession by those getting them, in that they had a great time showing them to their friends. And incidentally, this also helped to advertise the picture.

In a department store window was a three sheet style A cut-out of Jeanette MacDonald with real grass skirt on cut-out. Attached to this cut-out was a motor on eccentric that kept the grass skirt moving. Back of this display were palm trees and one of them had a life size cut-out of Jack Oakie as if watching Jeanette MacDonald dancing. All around the edge of the window were dancing Hula girl cut-outs.

The outer lobby front was entirely covered with bamboo poles and palm leaves to give a very tropical atmosphere. The marquee had a fringe of palm leaves suspended from it with Spanish moss mixed in. All fixtures in the lobby had Spanish moss draped over them and all lighting was done in green.

Suitable music and the theme numbers were also featured with loud speaker being placed right in the palm leaves over the music booth. On the opening night of picture, the value of the lobby was enhanced by a group of South Sea Girls playing ukeleles.

And when the "first nighters" got a look at this, talk spread around, and as a result business went along fine.

Many Celebrities Were In Attendance Along With Binstock

Paul Binstock, manager of the Astoria Grand Theatre in Astoria, L. I., proved recently that his Mickey Mouse Club plays an important part in the affairs of his community when he, together with his hundreds of members, were invited to participate in the opening ceremonies of a new wading pool for children that the city had donated.

The pool was constructed to prevent the kids from swimming in the East River, the waters of which were said to be polluted, thus endangering the welfare of the children. The opening day of the pool found five thousand people on hand to witness the occasion. Binstock had promoted a few thousand samples of butterscotch candies and these were distributed to the kids, aiding materially in keeping them quiet while the borough president, George U. Harvey and many other notables spoke. Binstock was invited to take part also; and he gave a short speech, acting as representing the Fox organization, in which he stressed the circuit's policy of "co-operation with the city and state at all times."



Binstock was on the job and wide-awake to the extent of grabbing space for two twelve foot banners plugging the Mickey Mouse Club and the Astoria-Grand. And that's showmanship! Right before 5,000 people! As no sound cameramen were on hand, he had to have movies of the affair somehow; so he prevailed upon the city cameramen to shoot them. The pictures were run for an entire week at the theatre, to the accompaniment of non-sync music, and received with great enthusiasm from the patrons, many of whom saw themselves on the screen, the angle thus leading to the ringing in of relatives, at full price tickets, and perhaps—a special visit to see themselves again.

The opening of the pool rated space in all of the city dailies



and the Mickey Mouse Club came in for mention in all of them. Though the photo from which the cut was made, that we are showing was rather blurred, we believe that you can get some idea of the crowds and also notice the banners in the background.

Binstock is to complimented on his work, and we must also say a word for Leon Sternberger, Paul's assistant, who helped him on the affair. It is interesting to note that Binstock claims that the Mickey Mouse Club is the biggest good-will builder his neighborhood has ever seen; and the kids flock to the weekly meetings. And, oh yes, before closing this little article we'd like you to know that he has made us a member. So your chairman is now member number 2996 of the Mickey Mouse Club at the Fox Astoria Grand Theatre. Oke Paul, but we may find it pretty hard to get to the meetings; but we feel that in view of the fact that we have just finished our tour, and must get to work and present the many new features that the Club members are offering for the new season, which they claim will be "bigger than the biggest," you'll excuse our non-attendance. Oke?

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

SHOWMEN NEWSETTES FROM EVERYWHERE

W. P. BEAMIS, former manager of the York Theatre in York, Neb., has been transferred to the Sun in the same city. The York has been leased to the Blair Theatre Corp. of Bellville, Kansas.

* * *

HAL CUFFEL will take over control of the Berger Show houses in Grand Forks, N. D. He will manage the Metropolitan, Orpheum and Strand Theatres for Publix.

W. E. ROBBINS has installed sound in his house, the Rose Theatre, Garibaldi, Ore.

* * *

NORMAN CANNON will re-open the Empress Theatre in Vancouver, B. C.

* * *

J. L. STALLMAN of Philadelphia succeeds B. D. Cockrill as district manager of the Stanley Company theatres in Wilmington, Del. Cockrill is slated to go to York, Pa., where he will assume control of the houses acquired by Warners from Appel enterprises.

* * *

G. H. COATES of New York City is the new manager of the Calvin Theatre at Northampton, Mass.

* * *

ROBERT H. LARIMER, coming from Bridgeport, succeeds **GEORGE PATTEN** as manager of the Strand at Belmont.

* * *

ROBERT M. STERNBURG, district manager for Publix with headquarters at Providence, R. I., has been transferred to Chicago.

* * *

J. L. DEARTH was guest of honor at a luncheon, tendered him by his confreres, upon his promotion to district manager of Manitoba and Saskatchewan, Can., for Famous Players, Inc.

* * *

GEORGE KILLMAR has resigned as manager of the Dudley Theatre in Roxbury, Mass. He is succeeded by **BEN DOBRANS**.

* * *

LEO FLANNAGAN, former manager of the local house in Medford, Mass., for Publix, is the new manager of the Elm in Chicopee.

* * *

HECTOR QUAGLIOTTI-ROMANO, manager of the Colonial Theatre in Vancouver, B. C., re-opened his house despite censor ruling to the effect that the theatre was to be closed.

* * *

WALTER H. WOODMAN has been appointed manager of the Strand Theatre in Amesbury, Mass.

* * *

W. F. ASH and **J. A. YATES** of Lakeview, Ore., have purchased the Grand, the only theatre in Carson City.

* * *

FRED W. SCHROEDER will be the new manager of the Fox State Theatre in Hoboken, N. J.

* * *

WALTER W. MURPHY is the new manager at the Roky Theatre in Perth Amboy, N. J.

* * *

E. L. HICKEY, former manager of the Capitol Theatre in York, Pa., has resigned to accept a position with another company. He was associated for seven years with the Appel Amusement Company, at the Capitol.

* * *

ALEXANDER BOYD will re-open the Globe Theatre in Bethlehem, Pa.

* * *

RAY A. GROMBACHER will re-open the Granada Theatre in Spokane.

* * *

MANAGER SHAW is handling the new State Theatre in Groton, S. D.

* * *

A. F. MINOR announces that improvements will be made at the Loma Theatre in Burbank, Cal.

* * *

WILLIAM SETTOS will manage the Liberty Theatre in Springfield. House has just been taken over by **SETTOS, EVERETT J. THACHER** and **EUGENE NESS.**

* * *

CLAYTON PRAY, former Publix booker for the Cleveland, Ohio, houses has been transferred to the Denver, Colo., office. Publix is moving its Cleveland offices to Buffalo from which the Cleveland houses will be supervised.

* * *

DEAN METZGER, former manager of the Grand Theatre in Tiffin, Ohio, has resigned to accept a position as manager of a house in Napoleon, Ohio. His former position will be filled by **NOBLE WERBA.**

* * *

WILLIAM WOOLFALL announces that the Fox Theatre in Idaho Falls, Idaho, is almost ready to open. He will manage the house.

* * *

HENRY COHEN, former Assistant Manager of the Capitol Theatre in Ansonia, Conn., has been appointed manager of the Strand Theatre at Palmer, Mass.

* * *

A. W. WILKINSON has leased the Isis Theatre in Broadwater, Neb. He will manage and operate the house.

* * *

L. O. LUKAN has purchased the Mission Theatre in Seattle, Washington.

* * *

DAVID J. WILLIG has closed the Manatee Theatre in Manatee, Fla. He will go north to supervise his other interests.

* * *

J. R. MUIR, Vancouver, B. C., district manager, **B. GELDSALER**, Toronto division manager, and **MAYNARD JOINER**, Vancouver city manager, spent a few days in conference with **ROBERT BLAIR**, Pacific Northwest manager for Publix, and **A. W. BAKER**, manager of the local Paramount, Seattle. **H. M. THOMAS**, Western supervisor for Canadian Famous Players, was also present.

* * *

LEON CHRIST, former manager of the Columbus Community Club and local Fox Theatre, has left Green Bay, Wis., to accept a position as manager of the Rialto Theatre in Elyria, Ohio.

* * *

GEORGE APPLEBY has been appointed manager of the Follies Theatre in Seattle, Wash. He has long been active in Seattle theatrical circles, having been general manager of the Sterling Chain Theatres and manager of the Tiffany exchange.

* * *

ELLSWORTH and **PAUL STAUP** have taken over the Princess Theatre in Wauseon, Ohio. Paul Staup will manage.

* * *

L. O. KIRKEBERG will take over the managership of the Grand Theatre in Mankato, Minn., relieving **PAUL BUCHOLTZ** who has been promoted to the local Publix house at Willmar.

* * *

WILLIAM JENNER will be resident manager of the Majestic Theatre in Los Angeles, Calif.

* * *

HARRY LAWRENCE announces that the remodeling of the Majestic Theatre in Madill, Okla., is rapidly nearing completion.

* * *

HARRY HOLDSBERG has been appointed manager of the Strand, Waterloo, Ia., succeeding **W. P. CUFF**, resigned.

* * *

CITY MANAGER G. T. GALLAGHER, in Sioux City is actively managing both the Capitol and Princess Theatres, replacing **F. C. CROSON.**

* * *

IRVING WATERSTREET, formerly publicity director of the Omaha Paramount, has succeeded **GEORGE McKENNA** as manager of the World, Omaha. **McKENNA'S** next assignment is forthcoming.

* * *

DISTRICT MANAGER LEA RICHMOND will supervise the Publix houses formerly comprising the territory under **VOGEL GETTIER'S** district managership.

* * *

VOGEL GETTIER is the new Publix City Manager for Grand Island, Nebraska, replacing **IRVING COHEN** of the Capitol whose next assignment is forthcoming.

* * *

R. MURPHY, former manager of the Granada in Minneapolis, has replaced **R. L. NIPPERT** at the Rialto. **NIPPERT** has assumed management of the Fargo Theatre in Fargo, N. D., succeeding **E. A. PHILLIPS** whose next assignment is forthcoming.

* * *

HAL CUFFEL has been appointed manager of the Orpheum and Strand Theatres in Grand Forks, N. D.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

Thank you.

MANAGERS' ROUND TABLE CLUB

Morris Kaufman Is Clicking With His Mickey Mouse Club

Another Brooklyn, N. Y. showman clicked on his Mickey Mouse club opening. Morris Kaufman, manager of the Stratford Theatre, turned out an excellent campaign recently, that was of such merit that the neighborhood is still talking about it.

By selling the neighborhood merchants on the advertising value of the stunt, sufficient funds were raised for the printing of programs, membership cards, buttons, etc. A week before the opening ceremonies of the Mickey Mouse Club, a cut-out, constructed to represent a miniature boxing ring, complete with all its fistic paraphenalia even down to the water buckets, was placed in the lobby. Mickey Mouse himself, arrayed in pugilistis togs, commandeered the situation from his post in the center of the ring. A three-sheet frame announced the event, and that gay tone of the marquee served to attract attention also.

A tie-up with a local dancing and singing school enabled Kaufman to secure talent to insure a stage show of unsurpassable entertainment; one that would delight any child. An invitation was then dispatched to the Borough President, who promptly replied that he would be on hand. A local band was recruited by Kaufman and the musicians were pressed into service as a welcoming party.

The morning of the inauguration, and at two hours before the scheduled time, 5,000 children milled about the doors of the theatre, jamming the sidewalks and obstructing traffic. Reserve policemen were on hand to keep order and they managed to do it—though not without some difficulty. The arrival of the Borough President was greeted with a tumultous ovation; and as soon as he had recovered from his surprise at the spontaneous outburst, he was inducted into membership. He then proceeded to take charge of things, viewed the stage presentation, which had been produced by Kaufman, and after its conclusion expressed his keen appreciation and left.

Nearly all of the city papers, and a number of the dailies broke next day with stories about the show at the Stratford; and it is interesting to note that over 2,000 kids had to be turned away. The membership in the Club, which has been running but two weeks, has already reached 3,000 and the arrival of applications daily portend a still larger enrollment. This is Mr. Kauman's first contribution to our pages, and we are sure that now he has been represented, and in view of the fact that he turns out work like this, we will hear lots more about his showmanship. We want to thank his assistant, Maury L. Ashmann, for passing this along to us and we hope to hear more about him, too, because working with a showman like Mr. Kaufman ought to mean plenty of experience for him.

Paul Short Turned Out Complete Campaign On This One

One of the most complete and effective exploitation campaigns to take place in Tampa, Florida, was made by Manager Paul Short of the Tampa Theatre, on "Paramount on Parade."

Aside from the usual means of advertising and exploiting, Short arranged for the Tampa Motor Car Co. of DeSoto Automobiles, to parade a line of DeSoto cars up the main street two days before the opening. The autos flew banners with the wording on it "DeSoto On Parade" & "Paramount On Parade," with the theatre and playdates on it.

A tie-up with the Red Mill Ice Cream Company resulted in their purchasing and distributing 3,000 heralds and 500 autographed photographs of Nancy Carroll, and on opening night they erected an ice cream stand in the lobby, from which they served ice cream cones to anyone who wanted one.

Each package that left the Piggly Wiggly stores in Tampa contained a herald with the name of one star on it appearing in "Paramount On Parade." A pair of tickets was given, as guests of the Piggly Wiggly stores, to each person getting twelve heralds with the names of the stars in the picture. It is estimated that more than ten thousand heralds were distributed in that manner.



Mother's Day cards distributed by the local florist contained the copy, "Send Her Flowers—Then Take Her To See 'Paramount On Parade'."

For three days before the opening and during the run of the picture, waitresses and soda dispensers in the town drug stores wore "Paramount On Parade" ribbons on their shoulders, and a prize of five dollars was awarded to the one who served most sundaes during the three days the picture ran. The five dollar awards were made by the owners of the drug store.

The entire campaign was arranged with little or no expense

CLUB EMBLEM PIN!!!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

WINNING AND HOLDING NEW FRIENDS EVERY DAY!

And Here's Some of Them!

MAUREY L. ASHMAN is the Assistant Manager of the Stratford Theatre in Brooklyn, N. Y., and as he comes well recommended by Mr. Kaufman, the manager of the house, we feel that it is a sufficient introduction. We would like to hear more of this young showman's work in the near future; especially since he is just breaking into the game. So keep us posted Maury so we can be kept posted on how well you are learning the showmanship that Mr. Kaufman is well qualified to teach you.

———*Wear Your Club Pin ! ! !*———

V. L. WADKINS manages the Paramount Theatre in Atlanta, Ga. In order to know this showman's capabilities you need only to learn about the corking campaign he turned out for "The Dawn Patrol," when he tied up every available medium that Atlanta offered and turned in one of the biggest stunts and biggest weeks in the history of the theatre. We hope to present this account in a future issue, and though we haven't Wadkins photo now, we feel that he will send us one with his next contribution. Are we right "V. L."?

———*Wear Your Club Pin! ! !*———

RALPH E. MORRIS manages the Strand Theatre in Malden, Mass. In view of the fact that he has furnished us with some dope on his recent "Swing High" campaign we are going to let this showman's work speak for itself in a future issue. Welcome into the Club, Ralph; and remember we expect you to continue your activity, because when you turn out such good showmanship, we want to pass it along.

———*Wear Your Club Pin! ! !*———

A. J. LAWTER is the manager of the Jefferson Theatre in Huntington, Ind. Mr. Lawter is very active around his territory; and in view of this fact we hope that he is going to transfer some of that activity to the Club so that we can let his brother showmen in on what he is doing to keep the box office receipts way above par. Give us some "info" on it "A. J.," will you?

———*Wear Your Club Pin ! ! !*———

JOE M. ESTES is the Publicity Director of the Saenger Theatre in New Orleans, La. Mr. Estes has supplied us with some information as to the various angles he uses to plug his attractions at the theatre; and we know that when they make their appearance they will prove helpful to the rest of the Club also. Listen, Joe, the only thing we lack is a photo and some dope on yourself. How about furnishing us with it?

———*Wear Your Club Pin ! ! !*———

WALTER GUTH manages the Lyric Theatre in Blue Island, Ill. While we have never been around Mr. Guth's section, we must admit that the name certainly sounds intriguing. How about giving us some dope on conditions out your way Walter, and at the same time include your photo and a little dope about yourself.

———*Wear Your Club Pin ! ! !*———

DAVID G. SHADE manages the Empire Theatre in Kansas City, Mo. Located in a city that has quite a reputation for showmanship, Mr. Shade has to do some tall stepping to keep up with the leaders. In order that we may see what you are doing to bring them up to the box-office David, how about dropping us a note or two setting forth your methods. And you might also include your photo.

———*Wear Your Club Pin! ! !*———

H. C. FISHER is the Assistant Manager of the Paradise Theatre in Milwaukee. The Paradise being under the able management of "Smiling" Bob Lewis, you may be sure that Mr. Fisher is going to learn some showmanship while he is there. And we know that he wants to, because Bob tells us that he is one of the best assistants he has ever worked with. Keep up the good work "H. C." and let's hear from you so that we can keep tabs on you.

———*Wear Your Club Pin! ! !*———

MORRIS KAUFMAN is the manager of the Stratford Theatre in Brooklyn, N. Y. As we have already become acquainted with Mr. Kaufman's work, we know that he is going to prove a very active member. His Mickey Mouse Club has made his theatre's name familiar with everyone around the neighborhood. Welcome into the Club Morris.

———*Wear Your Club Pin! ! !*———

MILTON LEIBER is the Assistant Manager of the Century Theatre in Brooklyn, N. Y. Milton is working under the tutelage of the only woman manager on the Loew circuit—Miss Chelle Janis. As Miss Janis' work has appeared before on our pages, we are sure that you will agree that Milton is going to pick up a lot of valuable tips. Keep us posted Milton on what you are doing so that we can see how you are getting along.

———*Wear Your Club Pin! ! !*———

WILLIAM SLATER manages the Strand Theatre in Plainfield, N. J. Having had rather a colorful background in show business, as publicity man, etc., Slater is well qualified to handle a house. We hope to hear more of him in the near future so that we can pass his work along to his fellow Club members.

S. E. SHIPLEY is the manager of the Paramount Theatre in Youngstown, Ohio. There has been, in the past, a good deal of showmanship displayed in this city and we have an idea that the record is going to be kept up. All of which means that we expect Mr. Shipley to be a very active member and furnish us with accounts of the various stunts that he pulls.

———*Wear Your Club Pin! ! !*———

R. E. NORMAN manages the Paramount Theatre in Clarksdale, Miss. Mr. Norman enjoys the distinction of being one of those showmen whose untiring work is the subject o feditorial comment. And when a showman can get that kind of publicity we'd like to hear more about him. Let's have some dope on yourself and your work "R. E.," and also your photo so that we can give you an introduction on the regular pages.

———*Wear Your Club Pin! ! !*———

DAVID PERKINS manages the Strand Theatre in Lowell, Mass. He has been in the show game for a number of years, and his experience has fitted him for the show work he finds it necessary to turn out in order to keep his house up among the leaders of the division. We would like some more dope on his work and we hope that David will favor us with it in the near future.

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	72	02	76	June 14
Children of the New Day	F. Gillilazova-Litkin	June	28	55	16		
China Express	Special Cast	Mar.	8	56	31	65	Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	68	00	75	
Fragment of an Empire	Nikitin-N. Semenova	Jan.	25	70	00	78	Feb. 1
Law of Sib-Taiga	Kevebul Kima						
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4	60	00	67	Jan. 18
Old and New	Martha Lapkina	May	2	69	21	76	May 10
Pamir, Record of Expedition		July	12	60	00		
Storm Over Asia	V. Inkizhinov	Sept.	5	71	52		
Turksib	Educational	May	24	49	00	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Burhma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Seil	S. Svashenko
Spring	Educational
Transport of Fire	G. Kuznetsov

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Bar L Ranch (A.T.) DF	Buffalo Bill, Jr.	July	29	5400	60	Aug 23
*†§Beyond the Rio Grande (A.T.) DF	Jack Perrin	Apr.	15	5400	60	June 7
*†§Canyon Hawks (A. T.) DF	Yakima Canutt	Aug.	26	5400	60	
*†§Firebrand Jordan (A.T.) DF	Lane Chandler	June	23	5400	60	July 26
*†§Ridin' Law (A.T.) DF	Jack Perrin	May	12	5600	62	July 7
*†§Trails of Danger (A.T.) DF	Wally Wales	Sept.	23	5400	60	
*†§Take the Heir (A.T.) D	Edw. E. Horton	Jan.	15	5700	63	Jan. 25
*†§Would You Believe It? (A.T.)	Walter Forde	Mar.	15	6 reels	60	

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Vaill	Mar.	3	6371	71	Apr. 12
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves	July	16	7462	67	July 26
*†§Ladies in Leather (A. T.)	Stanwyck-G. Nash-Sherman	Apr.	5	6277	103	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	8	6432	69	July 12
*†§Ladies Must Play (A.T.)	N. Hamilton-D. Sebastian	Aug.	1	5978	65	Aug. 16
*†§Last of the Lone Wolf (A.T.)	Lytell-Patsy Miller	Aug.	26			
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	6386	71	Feb. 15
*†§Murder on the Reef (A. T.)	Revier-Livingston	Jan.	19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith Prinole	Mar.	26	6383	71	May 17
*†§Rain or Shine (A. T.)	Joe Cook-Joan Peers	Aug.	15	8273	92	July 26
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63	May 31
*†§Sisters (A. T.)	O Day-O Neil	June	15	6284	70	June 28
*†§Squealer, The (A. T.)	Holt-Revier-Davy Lee	Aug.	20	6393	72	
*†§Soldiers and Women (A. T.)	Prinole-Withers	Apr.	30	6671	70	May 17
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	6	6279	70	June 28
*†§Vengeance (A. T.)	Holt-Revier-Streeae	Feb.	22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Alrlea Speaks (A. T.)					
*†§Arizona (A.T.)					
*†§Brothers (A.T.)	Bert Lytell-Patsy Ruth Miller				
*†§Charley's Aunt (A.T.)	Charles Ruggles				
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)	Holt-Graves				
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)	Mulhall Starr-Elliot Nugent				
*†§Good Bad Girl (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets A. T.)	Evelyn Brent				
*†§Meet the Wife (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Park Nights (A. T.)	Barbara Stanwyck				
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)	Alice White-Lloyd Hughes			Sept.	6
*†§Telltale David (A.T.)	Richard Cromwell-Joan Peters				
*†§Virtue's Bed (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Kolohts	Krazy Kat Cartoon	May	22	1 reel	July 12
*†§Arctic Antics (A.T.)	Disney Cartoon	June	5	1 reel	
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*†§Barnyard Battle (A.T.)	Mickey Mouse	Apr.	25	1 reel	July 5
*†§Barnyard Concert (A.T.)	Mickey Mouse	Mar.	3	1 reel	
*†§Barn Dance (A.T.)	Mickey Mouse	Mar.	14	1 reel	
*†§Cactus Kid (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Chain Gang (A.T.)	Mickey Mouse	Aug.	6	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Desert Bunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Berman	Jan.	29	1 reel	
*†§Fiddling Around (A.T.)	Mickey Mouse	Mar.	14	1 reel	
*†§Firefighters (A.T.)	Mickey Mouse	June	11	1 reel	
†§Frolicking Fish (A.T.)	Disney Cartoon	May	8		
*†§Galloping Gaucho (A.T.)	Mickey Mouse	Feb.	14		
*†§Ham Berger & His Horse Radish (A.T.)	Color Sensation	July	16	1 reel	
*†§Haunted House (A.T.)	Mickey Mouse	Aug.	1		
*†§Hawaiians	Columbia-Victor Gem	Apr.	9	1 reel	
*†§Honolulu Wiles (A.T.)	Krazy Kat Cartoons	July	17		
*†§Jailhouse Blues (A.T.)					Aug. 16
*†§Jazz Fool (A.T.)	Mickey Mouse	July	5		
*†§Jazz Rhythm	Krazy Kat			1 reel	July 26
*†§Jungle Rhythm (A.T.)	Mickey Mouse	July	19		
*†§Karnival Kid (A.T.)	Mickey Mouse	May	23		
†§Marionettes	Disney Cartoon	Mar.	12	1 reel	
*†§Mickey's Follies (A.T.)	Mickey Mouse	June	26		
*†§Mickey's Choo Choo (A.T.)	Mickey Mouse	June	20		
*§†Midnight in a Toy Shop	Disney Cartoon	July	3		
*†§Night (A.T.)	Disney Cartoon	July	31		
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Op'ry House (A.T.)	Mickey Mouse	Mar.	28		
*†§Plane Crazy (A.T.)	Mickey Mouse	Feb.	28		
*†§Plow Boy (A.T.)	Mickey Mouse	May	9		
*†§Princess Lady Bug (A.T.)	Color Sensation	Mar.	17	1 reel	
*†§Radio-tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†§Shindig (A.T.)	Mickey Mouse	July	9	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	28	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Steamboat Willie (A.T.)	Mickey Mouse	Jan.	31		
*†§South Sea Interlude (A.T.)	Color Sensation	Jan.	17	1 reel	
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†Talking Screen Snapshots	Released twice a month			1 reel	
*†§When the Cat's Away (A.T.)	Mickey Mouse	Apr.	11		
*†§Wild Waves (A.T.)	Mickey Mouse	Aug.	15		
*†§Ye Heartte Shop (A.T.)	Color Sensation	Apr.	12	1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§A Flying Trip	Hodge Podge	Sept.	7	895	10	
Average Husband (A. T.)	Clyde-Moorhead	Sept.	7	1646	18	Aug. 23
*†§Bitter Fitches (A. T.)	Lambert-Birdsall	Apr.	27	1009	16	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bills and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July	13	1 reel		July 12
*†§Camera Shy (A.T.)	Hamilton-Hiett	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
*†Caviar	Terry-Toons	Feb.	23	659	7	Feb. 22
Chop Suey	Terry-Toon	Aug.	24	529	6	
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21	July 12
*†§Codfish Balls	Terrytoon	June	15	578	6	
*†§Dad Knows Best (A.T.)	Helmes-Bolton	Mar.	30	1840	20	Apr. 12
*†Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 28
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1886	19	Apr. 26
*†§French Kisses (A.T.)	Collier-Boyd	June	15	1684	19	Aug. 9
French Fried	Terry-Toon	Sept.	7	547	6	
Freshman's Goat, The (A.T.)	Cooke-Sheckley	Sept.	7	1789	6	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	May	18	602	7	May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Hello Television	Clyde-Christy	Aug.	17	1844	20	Aug. 23
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	1710	19	June 28
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	604	7	
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	1867	19	
*†§Hungarian Goulash	Terry-Toons	June	29	515	6	
*†Indian Pudding	Terry Toon	Apr.	6	576	6	Apr. 26
Johnny's Week End (A.T.)	Johnny Hines	Sept.	14	1653	18	
*†§Kangaroo Steak	Terry-Toon	July	27	1 reel		
*†Much Ploy (A.T.)	Hagen-Diegel	Mar.	18	2002	22	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug.	10	518	6	Aug. 23
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	16	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1612	18	Mar. 29
*†Pretzels	Terry Toons	Mar.	9	623	6	Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug.	3	1724	19	
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
*†§Roman Punch	Terry-Toon	Apr.	20	560	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Boyce McPhail	Jan.	10	1961	22	Jan. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21	1755	20	
*†Spanish Onions	Terry-Toon	Mar.	23	637	7	
*†§Sugar Plum Pops (A.T.)	Clyde Gribbens	Feb.	16	1942	21	Feb. 1
*†§Swiss Cheese	Terry-Toon	June	1	547	6	
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
Varation Loves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21	
*†§Western Knights (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Regal-Pidgeon	June	22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec.	1	Not Set		Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6661	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6738	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	8190	88	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§Naughty Flirt (A.T.)	Alice White	Oct.	12			
*†§No No, Nanette (A. T.)	Claire-Gray	Feb.	16	9198	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69	May 3

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Numbered Men (A.T.)	Nagel-Claire	Aug.	3	72	June	7
*†§Other Tomorrow (A.T.)	Billie Dove	[illegible]	9	5800	Jan.	4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	Apr.	5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	July	5
*†§Sally (A.T.)	Merilyn Miller	Jan.	12	9277	Dec.	28
*†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	May	3
*†§Son of the Gods (A.T.)	Rich, Barthelmess	Mar	9	8614	Feb	8
*†§Song of the Flame (A.T.)	Gray-Claire	May	25	6501	May	3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6300	Apr.	26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5642	May	10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	June	7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	July	19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	24	7205	June	21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	July	26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier	Sept. 14	7007	Aug. 30
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept. 14	6416	July 5
*†§Captain Blood (A.T.)	James Rennie			
*†§College Lovers (A.T.)	Whiting-Nixon	Oct.	5	5533 Sept. 6
*†§Father's Son (A.T.)	Janney-Stone-Rich			
*†§Girl of Golden West (A.T.)	Harding-Bronte		6750	75 June 21
*†§Going Wild (A.T.)	Joe E. Brown		6486	72 Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov.	16	
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)	Lyon-Munson			
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Belle Bennett	Nov.	2	
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Man in the Sky (A.T.)	Irene Delroy-Jack Whiting			
*†§Mothers Cry (A.T.)	Peterson-Manners			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Sept.	28	5769
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			Sept. 6
*†§Right of Way, The (A.T.)	Nagel-Young	Oct.	19	6142
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept.	21	5906 65 Aug. 9
*†§Sunny (A.T.)	Marilyn Miller			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon	Nov.	9	
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Women Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Are You There? (A.T.)	Lillie-Garrick	Dec.	14		
*†§Arizona Kid, The (A.T.)	Baxter-Morris	Apr.	27	7450	83 May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23	8482	72 Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May	11	7400	82 May 19
§*Cameo Kirby (A.T.)	Farrell Macdonald	Jan.	12	6120	68 Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baclanova	June	22	5600	62 Aug. 2
*†§City Girl (P.T.)	Farrell Macdonald	Aug.	16	6171	69 Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug.	17	7961	88 June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5828	64 Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64 Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	64 May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70 June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73 Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84 Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6395	70 Dec. 14
**High Society Blues (A.T.)	Geynor-Ferrell	Mar.	23	6750	75 Mar. 1
*†§Last of the Duanes (A.T.)	O'Brien-Loy-Browne	Aug.	31	5500	July 12
*†§Let's Go Places (A.T.)	Wegstoff-Lane	Feb.	2	6745	72 Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	3	5440	60 Jan. 25
*†§Men Trouble	Sills-Mackaill	Aug.	24	7800	83 Aug. 30
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7216	81 Jan. 4
**§Not Demoged (A.T.)	Moran-Byron-Ames	May	25	6500	72 June 14
*†§One Mad Kiss (A.T.)	San Jose Mottos	July	13	5568	64 July 14
*†§On the Level (A.T.)	Victor McLaglen	May	18	5800	82 July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14	6600	70 July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60 June 21
*†§Sky Hawk (A.T.)	Gerrish-Chandler	Jan.	26	6925	76 Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92 May 31
*†§Song O' My Heart (A.T.)	John McCormack	Sept.	7	8243	92 Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9	7586	82 Feb. 1
(Reviewed under title of "Night of Love" in Feb 1, 1930, issue)					
*†§Temple Tower (A.T.)	MacKenna-Day	Apr.	13	5200	58 May 17
*†§3 Sisters (A.T.)	Dressel-Petricole	Apr.	8	8142	71 Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	8	7200	80 July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellerd	June	1	7500	83 June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Maris	Jan.	4	
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Barcelona (A.T.)	Geynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall	Nov.	16	
*†§Bloodie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lowe-Paxton			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§East Lynne	Ann Harding-Brook-Nagel			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Dec.	7	
*†§ First Love (A.T.)				
*†§F. D. B. Detroit				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Native (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corroran-Byron Collier, Sr.			
*†§Last Imagine (A.T.)	Brendel-O'Sullivan	Nov.	2	
*†§Lightnin'	Will Rogers	Nov.	23	
*†§Lilliom	Farrell-Taylor	Oct.	5	
*†§Luxury (A.T.)	Warner-Luce	Dec.	28	
*†§Man Who Came Back, The (A.T.)				
*†§Men on Call (A.T.)	Edmund Lowe-Clarke	Dec.	21	
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	McLaglen-Francis			
*†§Oh, For a Man! (A.T.)	Geynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Lita (A.T.)	Moran-Holmes-Walter Byron.	Nov.	30	
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan-H. B. Warner	Nov.	9	
*†§Renegades	Baxter-Beery-Loy	Jan.	11, 1931	
*†§Scotland Yard (A.T.)	Edmund Lowe-Bennett	Oct.	19	
*†§Sea Wolf (A. T.)	Milton Sills	Sept.	21	8000 87 Aug. 30
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§Shopper Newfounder (A.T.)	T. Clifford-H. Lowe	Oct.	28	
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Snow to Nuts (A.T.)	Healy-Winninger-Smith	Sept.	28	
*†§Soldier, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	MacDonald	Oct.	26	
*†§This Modern World (A.T.)	Baxter-Alegnly			
*†§Tonight and You (A.T.)	J. Harold Murray-Moran	Nov.	9	
*†§Up the River (A.T.)	Luce-Bogart-Tracy	Oct.	12	
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Howard-Cochran			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins.	Reviewed
*†Alter the Verdict	Olga Tschechowe	Jan.	1	7	70
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79 Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
*†Alice-Oo	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys In Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Frenks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21	6700	74 Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June	14	7901	88 June 28
*†§Cell of the Flesh	Novarro	Aug.	24	9179	100 July 12
Reviewed under title of "Singer of Seville" in July 12th, 1930, issue					
*†§Caught Short (A.T.)	Dressler-Moran	Jan.	3	7961	88 Nov. 16
*†§Bishop Murder Case (A.T.)	Basil Rathbone	May	10	6873	75 May 10
*†§Chasing Rainbows (A.T.)	Love-King	Jan.	10	8100	80 Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	28	6400	72 Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98 Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	19	7533	84 Apr. 19
*†§Doughboys	Buster Keaton	Aug.	30		75 July 28
Reviewed under title "Big Shot" in July 28 issue.					
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93 Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31	7260	81 June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93 Feb. 1
*†§Good News (A.T.)	Special Cast	Aug.	23	8100	80 Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85 June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68 May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90 Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Rague	Aug.	9		70 May 9
*†§Lord Byron of B'way (A.T.)	Terry-Keley-Edwards	Feb.	28	7200	80 Jan. 25
*†§Love in the Rough (A.T.)	R. Montgomery-D. Jordan	Sept.	8		Aug. 18
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88 Feb. 8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan.	17	7650	85 Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929, issue					
**§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July	19	9138	102 July 19
*†§One Embarrassing Night		June	21	7000	Aug. 16
*†§Redemption (A.T.)	Gilbert-Negri-Adoree	Apr.	5	6019	67 May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10	9372	104 Feb. 1
*†§Romance	Greta Garbo	July	26		76 Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73 May 8
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31	8225	69 Jan. 18
*†§Sins of the Children (A.T.)	Mann-Nagent	June	27	7775	88 July 5
Reviewed under the title of "Richest Man" in the World in July 5 issue					
*†§Strictly Unconventional (A.T.)	Siene-Cavanagh-Owen	May	3	4970	55 Feb. 22
Reviewed under the title of "The Circle" in Feb 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	12	6100	68 Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97 Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2		70 May 24
*†§Way Out West (A.T.)	Haines-Hyams	Aug.	2	6407	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
**Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct.	4	
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five D'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Like Kelly Can (A.T.)	Montanmery-Jardon			
*†§Madam Satan (A.T.)	K. Johnson Reginald Denny.	Sept.	20	Aug. 30
**§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roland	Sept.	27	
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
§Never the Twain Shall Meet	R. Torres			
**§New Moon, The (A.T.)	Tibbett-Moore			
*†§Passion Flower (A.T.)	K. Francis-Johnson-Bickford			
*†Prisoner of Zenda	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)	Haines-Doran			
**§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rnsalie (A.T.)	Marion Davies			
*†§Song of Indie (A.T.)				
*†§Squaw Man (A.T.)				
*†§Tamplco (A.T.)				
The Southerner	Lawrence Tibbett			
*†§Those Three French Girls (A.T.)	R. Denny			
*†Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery			
*†Way for a Sailor (A.T.)	John Gilbert	Sept.	20	
*†§Woman Racket (A.T.)	Moore-Sweet	Jan.	24	8387 71 Dec. 14
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19	1895 Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr.	12	
**Bear Shooters	Our Gang	May	17	1891 Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	26	1889
*†§Big Kick, The	Harry Langdon	Mar.	29	1827 Jan. 25
*†§Biltmore Trio		Jan.	25	853
*†§Blotto	Laurel-Hardy	Feb.	8	2654 Feb. 15
**§Brats	Laurel-Hardy	Apr.	27	1928 Apr. 5
*†§Clock Shop, The	Revue	May	10	2 reels

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§College Hounds	Dogs			2 reels	Mar. 29		
*†§College Romeos	Biltmore Trio	Jan.	25	853			
*†§Deerr. Clyde		Jan.	18	572			
*†§Dollar Dizzy (A.T.)	Charley Chase				Aug. 16		
*†§East Work (A. T.)	Charlie Chase	June	28	1868	May 24		
*†§Fiddlesticks (A.T.)					Aug. 18		
*†§Fifty Million Husbands	Charlie Chase	May	24	1846	Mar. 29		
*†§Fighting Parson	Langdon	Feb.	22	1877	Dec. 14		
*†§First Seven Years, The	Dur Gang	Mar.	1	1843	Apr. 5		
*Flower Garden	Revue	Jan.	18				
*†§Gems of M-G-M (A.T.)							
Girl Shock	Charley Chase			20	Aug. 23		
*†§Haywire (A.T.)	Laurel-Hardy	May	29	1775	June 7		
Head Guy, The	Harry Langdon	Jan.	11	1878			
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31	1775			
*†§Hot Dog	Dogs			2 reels	Feb. 15		
*†§Kiddies Revue (A. T.)		Mar.	15				
*†§King, The	Harry Langdon	June	14	1787			
*†§Laurel & Hardy Murder Case	Laurel-Hardy			2 reels	Aug. 2		
*§Manhattan Serenade (A. T.)	Hackett-Duran						
*†§Night Owls (A. T.)	Laurel-Hardy	Jan.	4	1895	Dec. 14		
*†§Old Man Trouble (A. T.)	Davidson-Nichols			2 reels			
*†§Piratas (A.T.)					Aug. 16		
*†§Real McCoy (A. T.)	Chase	Feb.	1	1899	Dec. 14		
School's Out	Dur Gang			21	Aug. 30		
*†§Shivering Shekespeare	Our Gang	Jan.	25	1870			
*†§Shrimp, The	Harry Langdon	May	3	1738	Feb. 15		
*†§Song Writer's Revue, The (A.T.)							
*†§Teacher's Pet (A.T.)	Dur Gang			2 reels	Aug. 16		
*†§Tough Winter, A	Dur Gang	June	21	1880	Mar. 29		
*†§Van & Schenck		Jan.	11	799			
*†§Vedeville (A. T.)	Laurel-Hardy			2 reels			
*†§What Price Georgia (A.T.)	Georgia Price				Aug. 16		
*†§When the Wind Blows	Dur Gang	Apr.	5	1795			
*†§Whispering Whoopee		Mar.	8	1907	Mar. 29		

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feat	Mins.	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6750	75	Apr. 5
*†§Anybody's Woman	Chattarton-Brook	Aug.	30	7243		Aug. 16
*†§Applause (A.T.)	Helen Morgan	Jan.	4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skally-Wray-Powell	Jan.	11	8364	71	Oct. 26
*†§Bensen Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6088	68	July 5
*†§Burning Up (A.T.)	Arlan-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kana	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Fetlew Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§Fer the Defense (A.T.)	William Powell	July	28	5870	63	July 12
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	66	July 12
*†§Heney (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	28	7177	70	Apr. 19
*†§Laughing Lady	Chattertan-Brook	Dec.	28			
L'Enimatiqua Mr. Parkes (Slightly Scarlet)	A. Menjeu-C. Colbert				Sept.	6
*†§Let's Go Native (A.T.)	MacDonald-Dakle	Aug.	16	6560	65	May 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Ameng the Millionaires (A.T.)	Bow-Smith	July	10	8190	71	July 12
*†§Love Parade (A.T) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct. 19
†§Men From Wyoming (A.T.)	Coeper-Collier	July	12	6120	68	July 12
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9			July 26
*†§Men Are Like That (A.T.)	Hal Skally	Mar.	22	5500	61	Nov. 23
*†§Monte Carlo		Nof Set		7850	85	Aug. 9
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Spacial Cast	Apr.	28	9125	90	Apr. 5
*†§Queee High (A. T.)	Ruggles-Rogars-Morgan	Aug.	23			July 26
*†§Return of Fu Manchu (A.T.)	Dland-Arthur	May	17	8586	73	May 10
*†§Readhouse Nights (A.T.) Reviewed as "River Inn" In Dec. 28, 1929 Issue	Morgan-Ruggles	Feb.	15	8700	74	Dec. 28
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Dakle	July	26	6018	68	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar. 22
*†§Seven Days' Leave (A.T.) Reviewed under the title of "Medal" In Nov. 23, 1929 Issue	Gary Cooper	Jan.	25	6100	68	Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June 7
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May 17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Dakle-Brian	June	7	5403	60	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	8396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Dland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Along Came Youth (A.T.)	Charles Rogers			
*†§Animal Crackers (A .T.)	Marx Brothers	Sept. 10	8897	Aug. 30
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Huston-Francis			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Her Wedding Night	Clara Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Durkin			
*†§Kid Boots (A. T.)	Jack Dakle			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Manhattan Mary	Ed Wynn			
*†§Marion of the Talkies (A.T.)	Jack Dakle			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A.T.)	MacDonald-Buchanan		7650	90 Aug. 9
*†§New Morals (A. T.)	Wm. Powell			
*†§Playboy of Paris (A.T.)	Maurice Chevalier			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Reden Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Ranche (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murdar Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlan-Wray	Sept. 13	8054	Aug. 30
*†§Skippy (A. T.)				
*†§Spoilers, The (A. T.)	Cooper-K. Johnston-B. Comp-son	Sept. 28	Not set	Aug. 30
*†§The Virtuous Sin				
*†§Tom Sawyer (A. T.)	Junkin Cannon			
*†§Typhoon Bill	George Bancroft			

*†§Af Home (A.T.)	Lulu McConnell			1 reel			
*†§At the Gata (A.T.)	Smith & Dale			1 reel			
*†§Ballat Class (A.T.)	Dancing Act			1 reel			
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon			1 reel	Aug. 2		
*†§Bearded Lady (A. T.)	Christie Comedy	Mar.	1	19			
*†§Bedelia	Screen Song	Jan.	4	604			
*†§Bella of the Night	Christie Comedy	Feb.	15	2 reels			
*†§Bishop's Candlesticks (A.T.)	Walter Hus on			2 reels			
*†§Blue Songs (A.T.)	Ruth Etting & Orchestra			1 reel			
*†§Book Lovers (A.T.)	Joe Santlay-Ivy Sawyer			1 reel			
*†§Boyhood Days (A.T.)	Musical Novelty			2 reels			
*†§Brown Gravy (A.T.)	Christie Talking Play			2 reels			
*†§Carnival Man (A.T.)	Walter Huston			2 reels			
*†§Chinese Fantasy (A.T.)	Nevalty Act			1 reel			
*†§Chinatown Fantasy, A	Miller-Dova	July	5	1 reel	May 24		
*†§Chords of Memory (A.T.)	R. Bruce Scenic			1 reel			
*†§Cleaning Up (A.T.)	C. Conklin-M. Swain			2 reels			
*†§Cockeyed Naws (A. T.)	Eddie Cantor						
*†§Come Take a Trip in My Airship	Screen Song	May	24	1 reel			
*†§Confounded Interest (A.T.)	Raymond & Caverly			1 reel			
*†§Cow Camp Ballads (A.T.)	R. Bruce Scenic			1 reel			
*†§Crooning Melodies (A.T.)	Singin, Orchestra			1 reel			
*†§Dance, You Singers (A.T.)	Puck & White						
*†§Daisy Ball (A.T.)	Scraen Song			1 reel			
*†§Dangerous Females (A.T.)	Dressler-Moran			2 reels			
*†§Dancing Gob (A.T.)	Christia Comedy			2 reels			
*†§Dear Taachar (A.T.)	Talking, Singing			2 reels			
*†§Daar Vivian (A.T.)	Christia Comedy			2 reels			
*†§Daap "C" Melodies (A.T.)	Frances Williams, Yacht Club Boys			1 reel			
*†§Desparata Sam	Bart Green	Mar.	29	1832			
*†§Dizzy Dishas (A.T.)	Talkartoon	Aug.	9	1 reel			
*†§Don't Believa It (A. T.)	Christie Comedy	Feb.	8	1872	Mar. 22		
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660	Mar. 22		
*†§Dresden Dolls (A.T.)	Maria Gamberelli, Dancing			1 reel			
*†§Dritting Along (A.T.)	Robert Bruca Scenic			1 reel			
*†§Duke of Duplin (A. T.)	Christie Talking Comady	Feb.	1	1850			
*†§False Alarm Fire Co. (A.T.)	Smith & Dale			1 reel			
*†§Family Next Door, The	Charlas Ruggles	Jan.	11	1381	Feb. 15		
*†§Faro Nell (A.T.)	Louise Fazanda			2 reels			
*†§Fatal Card, The (A.T.)	W. & E. Heward						
*†§Fatal Forceps (A.T.)	Christia Comedy			2 reels			
*†§Favorita Melodies (A.T.)	Ruth Etting & Orchestra			1 reel			
*†§Faalin' Blue (A.T.)	Ash-Washington			1 reel			
*†§Firebugs	Talkartoon	May	10	704	Apr. 19		
*†§Fit to Be Tied (A.T.)	Burns & Allan	Aug.	2	1 reel			
*†§Fer Love or Money (A.T.)	Christie Talking Play	Jan.	4	1870			
*†§Food for Thought (A.T.)	Allen & Canfield			1 reel			
*†§Framing of the Shrew (A.T.)	Christia Talking Play			2 reels			
*†§Getting a Break (A.T.)	Blo.k & Sully			1 reel			
*†§Getting a Ticket (A.T.)	Eddie Cantor			1 reel			
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564	July 19		
*†§Go Ahead and Sing (A.T.)	Tom Howard			1 reel			
*†§Grand Uproar (A.T.)	Talkartoon			1 reel			
*†§He Did His Best (A.T.)	Christie Comedy			2 reels			
*†§He Loved the Ladies (A.T.)	Christie Comedy			2 reels			
*†§He Was Her Man (A.T.)	Gilda Gray			2 reels			
*†§Helping Hand, The (A.T.)	Solly Ward			1 reel			
*†§Her Husband's Women (A.T.)	Lois Wilson & Co			2 reels			
*†§Her Piano Boys (A.T.)	Lillian Roth & Orchestra			1 reel			
*†§High Hat (A.T.)	Alica Boulden & Band			1 reel			
*†§Highlowbrew (A.T.)	Talking Novalty			2 reels			
*†§His College Chums (A.T.)	Eddie Peabody & Band			2 reels			
*†§His Honor, the Mayor	Charlie Murray			2 reels			
*†§His Wife's Birthday (A.T.)	Solly Ward			2 reels			
*†§Hold-Up (A.T.)	Tom Howard			2 reels			
*†§Hot Air Marchant (A.T.)	Charlie Rugglas			2 reels			
*†§Hot Dog	Talkartoon	Mar.	29	1 reel			
*†§Hot Lemonade (A.T.)	Louise Fazanda			2 reels			
*†§Hot Time in the Old Town Tenight, A (A.T.)	Screen Song	Aug.	2	1 reel	July 5		
*†§Humorous Flights (A.T.)	Donald Dgden Stewart			1 reel			
*†§I Cama First (A.T.)	Harman Timberg			1 reel			
*†§If Men Played Cards Like Women Do (A.T.)	Hugh Cameron & Co			1 reel			
*†§I'm a Wild Weman (A.T.)	Boydell-Ash			1 reel			
*†§I'm Atraid to Come Home In the Dark	Screen Song	Feb.	1	651	Jan. 25		
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel			
*†§In the Good Old Summertime (A.T.)	Screen Song	June	7	1 reel			
*†§In the Shade of the Old Apple							
*†§Installment Collector (A.T.)	Fred Allen			1 reel			
*†§I've Got Rings on My Fingers (A.T.	Screen Song						
Tree	Screen Song	Jan.	18	752			
*†§Insurance	Eddie Cantor			1 reel	June 28		
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell						
*†§It Happaned to Him (A.T.)	Jas. Barton & Co			1 reel			
*†§Jazz Preterrad (A.T.)	Zelaya			1 reel	July 5		
*†§Jed's Vacation (A.T.)	Grapawin-Chance (Christie)			2 reels			
*†§Just Dna Word (A.T.)	Broadway Cast, Skelch			1 reel			
*†§Kandy Kabaref (A.T.)	Children's Ballet			1 reel	June 28		
*†§Kisses (A.T.)	Talking Comady (Dverman)			2 reels			
*†§Knights in Venice (A.T.)	Smith & Dale			1 reel			
*†§La Paloma	Screen Song	Apr.	12	574			
*†§La Schnapps, Ne. (A.T.)	Smith & Dale						
*†§Ladies' Choice (A.T.)	Grapawin-Chance			2 reels			
*†§Lady, You Slay Ma (A.T.)	Perkins-Hilipot			1 reel			
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870			
*†§Levers' Lane (A.T.)	Arthur & Morton Havel						
*†§Mnine Stein Song (A.T.)	Screen Song-Vallee						
*†§Makers of Malody (A.T.)	Talking, Musical			2 reels			
*†§Many Meons (A.T.)	Brure Novalty	Aug.	9	1 reel			
*†§Marching to Georgia (A.T.)	Christie Comedy			2 reels			
*†§Marriage Wows (A.T.)	Talkartoon						
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry			1 reel			
*†§Meet the Boy Friend (A.T.)	Lillinn Roth			1 reel			
*†§Meet the Missus (A.T.)	Christie Comedy			2 reels			
*†§Melancholy Dame (A.T.)	Christie Talking Play			2 reels			
*†§Melodias (A.T.)	Smith Bros., Singing			1 reel			
*†§Melting Pot (A.T.)	Pelite Revue			2 reels			
*†§Million Mo's, A	Lee Morse	Apr.	26	964	Jan. 25		
*†§Moon Bride's Wadding (A.T.)	Indian Musical Novelty			1 reel			
*†§Moonshine (A.T.)	Jas. Barton & Co			2 reels			
*†§Mother Pin e Rose en Ma (A.T.)	Screen Song						
*†§Mountain Melodias (A.T.)	R. Bruce Scenic			1 reel			
*†§Music Hath Charms (A.T.)	Christie Talking Play			2 reels			
*†§My Gal Sal (A.T.)	Screen Song			1 reel			
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug.	16	2 reels			
*†§New Rhythm	Azplazar & Band				July 26		
*†§Nenh's Lnrk (A.T.)	Talkartoon						
*†§Now and Then (A.T.)	Musical Nnvelty			2 reels			
*†§Oit in the Silly Night (A.T.)	Christie Talking Play			2 reels			
*†§Old Black Joe (A.T.)	Scraen Song						
*†§Ole Mnn Whoopee (A.T.)	Art Frank			1 reel	July 26		
*†§On the High C's (A.T.)	Frances Williams & Yacht Boys			1 reel			
*†§One Mnn Reunion (A.T.)	George Fawcett			1 reel			
*†§Operatic Selections (A.T.)	Tito Schipa			1 reel			
*†§Pals fs Pals (A.T.)	Jas. Barton & Co			2 reels			
*†§Paramount Aets				1 reel			
*†§Paramount Comedies				2 reels			
*†§Paramount Pictorials							
*†§Paramount Screen Songs				1 reel			
*†§Paramount Sound News				1 reel			
*†§Paramount Talkartoons				1 reel			
*†§Piano Tunars (A.T.)	D'Donnell & Blair, Sketch			1 reel			
*†§Pining Pioneers (A.T.)	R. Bruce Scenic			1 reel			
*†§Pinstarers (A.T.)	D'Donnell & Blair, Sketch			1 reel			
*†§Pest Mortams (A.T.)	Christie Comedy			2 reels			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§A Bird in the Head (A.T.)	Lois Wilson & Co		2 reels	
*†§A Hint to Brides (A.T.)	Christia Comedy		2 reels	
*†§A Million Mo's (A.T.)	Lee Morse		1 reel	
*†§A Sailor's Luck (A. T.)	Geo. Beatty		1 reel	
*†§A Yankee Doodle Boy (A.T.)	Screan Song			
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug. 2	2 reels	
*†§Actions Speak Leder Than Words (A.T.)	Wm. & Joa Mandel		1 reel	
*†§Adam's Eve (A.T.)	Christie Comedy		2 reels	
*†§After Seven (A.T.)	Jas. Barton Co		2 reels	
*†§After the Ball (A.T.)	Screen Song			
*†§Apartment Hunting (A.T.)	Florence Moore		2 reels	
*†§Artist's Reverie, The (A.T.)	Gamberelli & Co		1 reel	June 14

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Prisoner's Song, The	Screen Song	Mar.	1	738		
*†§Put on Your Old Gray Bonnet (A.T.)	Screen Song					
*†§Radio Rhythm (A.T.)	Talkartoon	Feb.	15	737		Feb. 15
*†§Radio Rhythm (A.T.)	Rudy Vallee & Band			1 reel		
*†§Raising the Roof (A.T.)	Lillian Roth & Band			1 reel		
*†§Red, Green & Yellow (A.T.)	Lulu McConnell			1 reel		
*†§Resolutions (A.T.)	Billy House	Aug.	30	2 reels		
*†§Rube, The	Jimmy Barry	June	21	1 reel		
*†§Salt Water Ballads (A.T.)	R. Bruce Scenic			1 reel		
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634		Jan. 18
*†§Schipa, Tito		May	24	1 reel		
*†§Shubert's Inspiration (A.T.)	Famous Composer Series			1 reel		
*†§Shubert's Masterpiece (A.T.)	Famous Composer Series			1 reel		
*†§Shubert's Songs (A.T.)	Famous Composer Series			1 reel		
*†§Shubert's Unfinished Symphony (A.T.)	Famous Composer Series			1 reel		
*†§Sidewalks of New York (A.T.)	Screen Song					
*†§Sing, You Dancers (A.T.)	Eva Puck & Sam White			1 reel		
*†§Sleeping Porch (A.T.)	Christie Comedy			2 reels		
*†§So This Is Paris Green	Fazenda	Jan.	18	1747		Jan. 25
*†§Song Service (A.T.)	Lee Morse & Co.			1 reel		
*†§Story Book Parade, The (A.T.)	Children's Ballet			1 reel		Aug. 23
*†§Strike Up the Band (A.T.)	Screen Song					
*†§Stronger Sex, The (A.T.)	Christie Talking Play	Mar.	15	1760		
*†§Sunset Hunter (A.T.)	R. Bruce Scenic			1 reel		
*†§Swing, You Sinner (A.T.)	Talkartoon					
*†That Party in Person (A.T.)	Eddie Cantor			1 reel		
*†§That Red-Headed Hussy (A.T.)	Grapewin-Chance			2 reels		
*†§The Home Edition (A.T.)	Christie Comedy			2 reels		
*†§The Lady Fare (A.T.)	Christie Talking Play			2 reels		
*†§The Spy (A.T.)	Tom Howard			2 reels		
*†§The Rube (A.T.)	Jimmy Barry, Sketch			1 reel		
*†§The Tide Rises (A.T.)	R. Bruce Scenic			1 reel		
*†§The Wanderlust (A.T.)	R. Bruce Scenic			1 reel		
*†§Toys (A.T.)	Three Ormonde Sisters			1 reel		
*†§Traffic Regulations (A.T.)	Donald Ogden Stewart			1 reel		
*†§Travellin' Alone (A.T.)	R. Bruce Scenic			1 reel		
*†§Twentieth Amendment, The (A.T.)				2 reels		
*†§Two Americans (A.T.)	Walter Huston			2 reels		
*†§Two Little Chinese Maids (A.T.)	Anna Chang & Co., Songs			1 reel		
*†§Voices of Lonely Men		Apr.	19	1 reel		
*†§What Do I Care? (A.T.)	Moss & Frye			1 reel		
*†§What Is It? (A.T.)	Elinor Glyn			1 reel		
*†§Wee Bit o' Scotch (A.T.)	R. Bruce Scenic			1 reel		
*†§When Caesar Ran a Newspeper (A.T.)	Christie Comedy			2 reels		
*†§Weak But Willing (A.T.)	Christie Comedy			2 reels		
*†§Wise Files (A.T.)	Talkarton	July	19	1 reel		
*†§Ye Olde Melodies (A.T.)	Screen Song					
*†Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel		May 24
*†§Ziegfeld Midnite Frolic (A.T.)	Talking, singing, Instrumental			2 reels		

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FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott				
*†§Crashing Through (A.T.) (F.)	William Boyd				
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Rambeau-Cortez-Holmes-Gleason				
*†§His First Command (A.T.)(F.)	Boyd-Sebastian	Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Herding-Astor-Horton-Ames-Hopper		8870	97	June 14
*†§Night Work (A.T.) (F.)	Eddie Quillan	Aug. 3	8394	95	Aug. 23
*†§Officer O'Brien (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess				
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5854	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan. 5	7074	78	Feb. 8
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	June 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A T.)	Constance Bennett			
Looking for Trouble	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rewhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Rebound	Ann Harding			
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

	Rel. Date	Run. Time
2 reel comedies		26 min.
Pathe Sound News		10 min.
Pathe Silent News		10 min.
Pathe Audio Review		11 min.
Pathe Review		11 min.
Aesop's Fables		8 min.
Grantland Rice Sportlights		10 min.
Talking Topics of the Day		7 min.
Knute Rockne Notre Dame		
Football Series of 6		
1. The Last Yard	Oct. 15	10 min.
2. The Hidden Goal	Oct. 15	10 min.
3. Flying Feet	Oct. 15	10 min.
4. Touchdown	Oct. 15	10 min.
5. Two Minutes to Go	Oct. 15	10 min.
6. Backfield Aces	Oct. 15	10 min.

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Title	Star	Rel. Date	Length	Reviewed
All for Mabel			2 reels	Aug. 23
*†§America or Bust	Daphne Pollard	July 27	2 reels	June 21
*†§Beauties, The	Hiatt-Kaley	June 29	2 reels	
*†§Big Hearted	Harry Gribbon	June 22	2 reels	
*†§Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels	
*†§Bugville Romance, A	Aesop Fable	June 8	1 reel	June 21
*†§Campus Favorites	Sportlight	June 29	1 reel	
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels	
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel	
*†§Champion Makers	Sportlight	June 15	1 reel	June 21
*†§Clark's First Car	All Star	Oct. 5	2 reels	
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel	
*†§Dad Ranching (A.T.)	Sportlight	Aug. 24	1 reel	Aug. 16
*†§Give Me Action	Manning-Holman	Sept. 28	2 reels	Aug. 9
*†§Glacier's Secret The	Vagabond Adventure Series	June 1	1 reel	
*†§Hearts and Hoofs	Rico-Keefe	Sept. 7	2 reels	
Hold ...	Leon y Tunes No. 3		1 reel	Aug. 30
*†§Hold the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels	
*†§Hot Tamale	Aesop Fables	Aug. 3	1 reel	Aug. 9
*†§Hooked	Sportlight	May 18	1 reel	
*†§Jungla Jezz	Aesop Fable	July 6	1 reel	
*†§Laundry Blues (A.T.)	Aesop Sound Fable	Aug. 17	1 reel	Aug. 23
*†§Let 'Er Buck	Sportlight	July 27	1 reel	Aug. 9
*†§Live and Learn	McPhail-Deering	June 15	2 reels	
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§Love That Kills	Vagabond Adventure Series	Aug. 10	1 reel	
*†§Mandalay	Song Sketch	Jan. 5	1 reel	
*†§New Waiter, The	All Star	June 8	2 reels	
*†§Night Clerk, The	All Star	Sept. 14	2 reels	
*†§Night In a Dormitory, A	Ginger Rogers	Jan. 5	2 reels	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	Apr. 13	2 reels	Aug. 16
*†§Romeo Robin, A	Aesop Fable	June 22	1 reel	
*†§Royal Flush, A (A.T.)			2 reels	Aug. 30
*†§Rubeville Night Club (A.T.)	H B Wetsne	Jan. 26	2 reels	Nov. 18
*†§Sacred Fires	Vagabond Adventure Series	July 27	1 reel	
*†§Satan's Fury (A.T.)	Vagabond Adventure	Sept. 7	1 reel	Aug. 23
*†§Some Babies	Carle-Hiatt-Little Billy	Sept. 21	2 reels	Aug. 16
*†§Somewhere Out	Sportlight	July 13	1 reel	
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Venetian Nights	Vagabond Adventure	Aug. 24	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Beer! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6416	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar. 2	6128	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	9155	90	Apr. 5
*†§Dancehall (A.T.)	Olive Borden-Arthur Lake		6184	67	
*†§Dixiana	Bebe Daniels	Aug. 30	Not set		July 26
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framad (A.T.)	Brent-Thomey	Mar. 16	6111	68	Feb. 15
*†§Girl at Part (A.T.)	O'Neil-Sharland	Feb. 2	6174	69	Jan. 4
*†§Half Marriage (A.T.)	Olive Borden-Farley		6481	71	
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6819	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie Walker	Feb. 2	9219	70	Apr. 26
*†§Inside the Lines (A.T.)	Compson-Forbes	July 20	6652		July 12
*†§Jazz Heaven (A.T.)	Sally O'Neill-Brown		6383	69	
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6309	69	July 19
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June 1	6469	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May 24	6194	72	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb. 9	6088	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan. 12	6759	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug. 24	6727		June 28
*†§Shooting Straight (A.T.)	Dix-Lawlor	July 20	6720	55	July 12
*†§Side Street (A.T.)	Three Moore Brothers		6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde		6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy		6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver		6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee		6220	68	
*†§The Vary Idea (A.T.)	Sally Blaine-Hugh Trevor		6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Check and Double Check (A.T.)	Amos 'n' Andy			
*†§Cimarron (A.T.)	Richard Dix			
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks		6480	
*†§Danger Lights	Wolheim-Armstrong-Arthur			Sept. 6
*†§Escape (A. T.)	All Star Cast	Sept. 8	6033	
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey			
*†§Ladies of the Past	Betty Comason			
*†§Leatherneeking (A. T.)	Fov. Jr-Rubin	Dec.	7150	Sept. 6
*†§Losing Game	Lowell Sherman			
*†§Perfect Alibi, The (A. T.)				
*†§Sensation (A.T.)				
*†§Silver Horde (A. T.)	Brent-Wolheim			
*†§Upperworld (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Aga of Innocence, The(A.T.(F).	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept. 1		June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Good Time Kenneth	Marc Connelly		1 reel	Aug. 9
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Magnate The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	Aug. 16
*†§Mickey's Musketeers (A.T.)				
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch		1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Peep on the Deep, A	Clark & McCullough	Sept. 1	2 reels	July 5
*†§Pure and Simple	Louise Fazenda		2 reels	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleepine Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§Toby the Fiddler (A.T.)		Sept. 1		
*†§While Auto Waits (A.T.)(F)		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug. 3	2 reels	May 24

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†Big Fight, The (A.T.)	Williams-Lunn	Sept.	5850	65	Apr. 19
*†§Blaze O'Glory	Eddie Dowling-B. Compson	Jan.	8800	90	
*†§Dawn O'er the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†Drums of Jeopardy (A.T.)	Druces Bannuelle	June	6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Comson	Jan.	9950	100	
*†§Hello Sister! (A. T.)	E. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentlemen (A.T.)	Horton-Wilson	Sept.			June 12
*†§Rene (A.T.)	Roland-Thomson-Love	Oct.			
*†§Rogue of the Rio Grande	Hatton-Lov-Rohr	Oct.	15	7000	70
*†§Talk of Hollywood	Nat Carr-Fay Marbé	Mar.	6588	72	
*†§Up The Congo	Travel Lecture	Feb.	5800	62	
*†§What a Man (A.T.)	Denny-Seyal	June	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Nat set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Alma de Gaucho	Special Cast	Edw. L. Klein				Sept. 6
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mary Christians	Amer. Gen. Film	Jan. 21	9000	100	Feb. 8
*†§Bottom of the World	Talk. Pic Epics	Sept.	4	3800	42	
*†Brink 66 (A.T.)	Veidt-Brink	Amer. Angle	Apr. 6		100	Apr. 19
*†§Bright Eyes	Balfaur-Trevor	New Era	July	10	6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May	10	8372	88	May 24
*†§Call of Circus (A.T.) (D F)	Bushman Clayton	Burr	Jan.	15	5466	61	Jan. 18
*Canyon of Missing Man	Tom Tyler	Syndicate	June	1	4742	50	Aug. 2
Caught in Berlin Underworld	Fritz Kortner						Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Pict.					
*†Civilization	Hickman-Markey	Amer. Trad. Assn.					
*†§Crashing in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar.	15	7127		Mar. 1
*†§Code of the West	Bob Custer	Syndicate				57	
*†§Dark Odyssey	Special cast	New Era	Feb.	8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Casmos	May	20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5	4000	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa					
*†§Drifters		Harold Auten				40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Eternal Fools		Judea Films	Sept. 23	6120	68	Sept. 6
Former's Wife	Thomas-Holl-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figre		Franco-American	Not Set	6500	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan.	10	7609	85	Jan. 18
Huntad Men	Bob Steele	Syndicate			Apr.	4853	
*†§Immortal Vagebond (A.T.)	Haid-Fraelich	Ufa Film					
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538			May 31
*†Ingagi	African Hunt	Conga Pict. Ltd.	Apr. 13	7776	86	Apr. 26
Jean Casket, The	French Cast	Cosmos		5800	64	
*†§Juno and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May	17	6095	69	May 3
*†§Last Dance The (A.T.)	Reynolds Robards	Audible	Mar	8	5815	65	Mar 29
*Lone Horsemen	Tam Tyler	Syndicate	Nov. 1, '29		4739	53	Aug. 2
*†§Lost Gods (A.T.)		Talk Pic. Epics	Sept. 1		4800	53	July 12
Lost Valley		Pro Patria	Not Set		5100	57	Dec. 21
*†§Love at First Sight (A.T.)	Keeper-Foster	Chesterfield	Feb 15		6039	68	Feb 1
Melody at the Heart		Ufa Film	Aug. 29	Eng.	8061	90	Sept. 6
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	Germ.	8543	100 mins.	
*†§Mysteries of Nature		Ufa				71	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15		5040	58	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1		4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent			5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield			5100	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7		5200	58	May 17
Port	Special Cast	Ufa Films					
*†§Rampant Age (A.T.) (D F)	Murray-Kennedy	Continental	Jan. 15		5743	64	Jan. 18
*†§Rasputin, the Holy Devil	Special Cast	Martin Berger					Aug. 30
*†§Romance of West	Jack Perrin	Jack Trop	June 15		5494	81	Aug. 2
Sea Fury	Mildred Harris	Tem White	Not Set		5200	58	Dec. 7
*†§Slums of Tokie	Japanese Cast	Moviegraphs					
Smoke Bellew	Conway Tearle	First Division			6605	73	
South of Panama	Carmelite Geraghty	Chesterfield			6300	70	
Stampede	Native Cast	Harold Auten	Apr. 28		7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.		6800		Mar. 22
Three Outcasts, The	Yakima Canutt	Waca	Mar.	7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent			5917	66	
Western Honor	Bob Steele	Syndicate	Mar.		4849	50	May 17
*†§West of Reckies (A.T.) (D)	Art Mix	World Art	Jan.	18	5100	68	Aug. 9
*†§White Cargo (A.T.)	Special Cast	Harold Auten					Mar. 1
*†§White Devil (P.T.) (F & D)	Masjukin-Dagover	UFA Films					
Why Cry at Parting	Haim-Gralle	International			7000	78	Feb. 22
*†§Women Who Was Forgotten (A.D.)	Belle Bennett	State Cineme	Jan.	1	7560	85	Jan. 25
Wonderful Lies of Nine Petrowna	Holm-Ward	Allied Films	May 30		8 reels	80	June 14
Worldly Goods	Kirkwood-Kennedy	Cantinental	Aug.	1	8065	65	Aug. 2
*†§Yiddish Mame, The (A.T.)	Mae Simon	Judea Films			4000		

Coming Feature Attractions

Title	Star	Producer	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.			
*†§Body, Soul and Dress					
*†§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff European		7 reels	
*†§Clown, The (F)		Continental			
*†§Comeback, The (A.T.)		Majestic			
*†§Dancing Fathers (A.T.)					
*†§Dangerous Trails		Big 4	Sept.	15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.			
*†§Divorce Question, The (A.T.)		Majestic			
Duty to be Silent	Maria Albana	Aff European		8 reels	
*†§East Lynne (A.T.)		Liberty Prod.			
*†§East of Asia (A.T.)		Liberty Prod.			
*†§Everybody's Girl (A.T.)		Liberty Prod.			
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff European		7 reels	
German Underworld	Special Cast	Aff European		7 reels	
Great Unknown, The	John Loder	Aff European		8 reels	
*§Hail the Woman (A.T.)		Majestic			
Her Viennese Lover	Asther-Nolen	Aff. European		6 reels	
*†§In Oklahoma (A.T.)					
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick			
*†§Life For Sale, A (F)		Continental			
Milak of the Snowlands	Special Cast	Allied			
*§Midnight Alarm, The (A.T.)		Liberty Prod.			
*†§Mother's Millions (A.T.)		Liberty Prod.			
*†§Night Hawk, The		Big 4	Aug.	15	
Our Daily Bread	Mary Nolan	Aff European		7 reels	
*†Price Merk, The (A.T.)		Majestic			
*†§Red Kisses (A.T.)					
*†§Romantic Scoundrel, The (A.T.)					
*†§Second Honeymoon, The (F)		Continental			
*†§Sentimental Satan (A.T.)		Majestic			
*†§Smart Women (A.T.)		Majestic			
*†§They Shall Not Squeal (A.T.)					
*†Today (A.T.)	Nagel-Dwan	Majestic			
*†§Trap, The (A.T.)		Majestic			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrovitch	Aff European			
When Duty Calls	Snerini Cast	Allied		8714 feet	
Wild Men of Kaiihari	Denver African Exp	Talk. Pict. Epics			
*†§Worst Woman in Paris (A.T.)		Liberty Prod.			

SOUND SHORTS

Title	Star	Distributer	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visugraph	3 reels	May 17
*†§At the Photographers (A.T.) (F)	Harry Dell	Elbee	2 reels	
*†Beetheven	Mickey Mouse Cartoon	Fitzpatrick	1 reel	Apr. 19
*Bare Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chein Geng, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Aar. 15
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids	Travel Talk	FitzPatrick	1 reel	June 21
*†§Fourth of July	Travel Talk	Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galleging Gouche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzpatrick		
Imperial City	Travel Talk	Fitzpatrick	1 reel	Aug. 23
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capitol Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Dell	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr	1 reel	
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Filme	2000	
*†§Summer Harmonies	Song Cartaon	Bloohona	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Temple of Love	Travel Talk	Fitzpatrick	2 reels	Sept. 6
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5071	65	May 31
*†§High Treason (A.T.)	Hume-Thomas	Mar.	25	6210	69	June 7
*†§Hat Curvas (A.T.)	Rubin-Lease-Day	June	14	7893	88	July 12
*†Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July	4			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June	20	5169	58	Aug. 2
*†§Mambe (A.T.)	Herbert-Boardman-Forbes	Mar	10	6183	69	Mar. 15
*†§Medicine Men, The (A.T.)	Benny-Bronsan	June	15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	10	5916	58	July 5
*†§Perky Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1	6750	75	Dec. 21

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*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	87	Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	8094	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr. 26
Thoroughbred	Garon-Barry	Aug.	10	5425	50	Aug. 23
*†Troopers Three (A.T.)	Lease Gulliver	Feb	15	7220	80	Feb. 22
*†§Wings of Adventure	Rea Lease	June	30	5050	70	Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Aloha Oe				
Arctic Patrol				
Beloved Enemy				
Blazing Guns	Rex Leasn			
Body and Soul	June Collyer			
*†§Borrowed Wives	Rex Lease	Sept.	10	5580		Aug. 10
Branded Men	Rex Lease			
Caught Cheating	George Sidney-Charlie Murray			
Circus Parade				
Danger Signal				
Drums of Jeopardy				
*†Enchanting Melody (A.T.)				
Fighting Grin	Rex Lease			
Ghost Ship				
Girl of the Limberlost				
*†§Headin' North (A.T.)	Bob Steele			
Hi-Jack				
Keeper of the Bees				
*†§Land of Missing Men (A.T.)	Bob Steele			
Lasca				
Lawless Valley	Rex Lease			
Leftover Ladies				
Lure of the Yukon				
Moran of the Lady Letty				
*†§Oklahoma Cyclone (A.T.)	Bob Steele	Sept.	10	5850	65	Aug. 30
*†§Paradise Island (A.T.)	Hartan-Day	not set				July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele					
Roaring Barrier						
She Got What She Wanted						
Single Sin						
Steel						
†*§Sunrise Trail, The (A.T.)	Bob Steele					
The Barbarian						
The Ojibway						
Third Alarm	James Hall-Horsholt-Louise					
Thundering Herds	Rex Lease					
*†§Under Montana Skies	Harlan-Gulliver					
Unpardonable Sin						
Utah Kid	Rex Lease					
Wild Youth						

SHORT SUBJECTS

Title	Star	Rel. Data	Length	Reviewed
Classics in Slang Series	6 H. C. Witwer's		2 reels	
Color Symphonies Series	6 in Technicolor		1 reel	
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
Kentucky Jubilee Singers	Series of 3		2 reels	
*†§Kentucky Jubilee Singers	Series of 3		1 reel	
Little Covered Wagon	Animals		2 reels	Aug. 30
*†Melodie	Color Symphony		1 reel	
Musical Fantasies	Series of 6		1 reel	
*†On the Plantation	Forbes Randolph Singers		2 reels	May 10
Rolling Stone Series	6 Color Travels		1 reel	
*†§Station S T A R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
Voice of Hollywood	26 Station S-T-A-R Series		1 reel	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug. 30	7272	66	Aug. 23
*†§Hell Harbor (A.T.)	Velez-Mersnelt	Mar. 22	8334	94	Mar. 8
*†§Lummox (A.T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-Le Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6309	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Nov. 29	6704	Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Morris			
*†§ In Lights Fl	Charlie Chaplin			
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Oct. 11		
*§†Lilli (A.T.)	Evelyn Laye	Jan. 10		
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29		
*†Hell's Angels (F)	Lyen-Hall-Harlow			June 7
*†§Lottery Bride, The (A.T.)	Ma Donald-Garrick	Sept. 13	8028	
*†§Reaching for the Moon (A.T.)	Douglas Fairbanks			
*†§Smilin' Through (A.T.)	Joan Bennett			
*†§Sons O' Guns (A.T.)	Al Jolson			
*†§What a Widow (A.T.)	Glorie Swanson	Oct. 25		
†§Whoopee (A. T.)	Eddie Cantor	Sept. 27	6550	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24	895	July 19
*†§The Americans Come (A.T.)	Otto Matieson	Aug. 2	9781	
*†Wizard's Apprentice		Apr. 20	840	
*†§Zampa (A.T.)		Sept. 6		

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	Aug. 24	12423	136	Apr. 26
Big Timber (Re-Issue)	William Desmond	Mar. 30	4350		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershelt	Jan. 26	7055	85	Mar 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryan	Feb. 9	5773	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarressing Moments (A.T)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Lagian, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 5	6148	70	Dec. 21
*†§Hide Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†§King of Jazz, The (A.T.)	Whitemen's Band & Special Cast	Aug. 17	9163	102	Apr. 5
*†§Little Accident (A.T.)	Fairbanks, Jr., Pege	Sept. 1	7897	67	July 12
*†Lucky Larkin	Ken Maynerd	Mar. 2	5865	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5809	62	Dec. 28
*†§Parade at the West	Ken Maynerd	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6004	67	May 24
*†§Song of the Caballero	Ken Maynard	June 29	8524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3			Aug. 9
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24	5703	58	Sept. 6
*†§Storm, The (A. T.)	Special Cast	June 22	7203	80	Aug. 23
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb 23	5025	58	Jan. 4
*†§What Men Want	All Star	July 31	6041	67	Sept. 6
*†White Hell of Pitz Pale	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	1511		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Blind Husbands (A.T.)					
*†§Boudoir Diplomat (A.T.)					
*†§Cat Creeps (A.T.)	Hershelt-Haekett-Twelvetrees				
*†§Cohens & Kellys Hunting Big Game in Africe (A.T.)	Sidney-Murray				
*†§Dracula (A.T.)					
*†§East is West (A.T.)	Lupe Velez-Lew Ayres	Oct. 6			
*§†Hunchback at Notre Dame (A.T.)					
*†§Lady Surrenders, The (A.T.)	Conrad Nagle	Oct. 6			
*§†Merry-Go-Round (A.T.)	Lon Boles				
*†§Ourang					
*§†Outside the Law (A.T.)	Nolan-Robinson	Sept. 16	7116	76	Aug. 23
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
*†§See America Thirst (A.T.)	Langdon-Love-Summerville				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin at Stamboul (A.T.)					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 28	1 reel	
Badge of Bravery	Fed Carson	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	1 reel	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Indians Are Coming	Serial 15 Episodes		2 reels	Aug. 23
Kounty Fair	Oswald Cartoon	Jan. 8	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorreine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb 12	2 reels	Jan 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Polics	Edwards	Jan 18	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omer Khayam (Reissue)		July 14	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekabee	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bodbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 11	1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carsen	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Rompin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bebbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Sayler	May 7	2 reels	Apr. 19
Son of Courage	Bebbie Nelson	July 12	2 reels	June 21
Storm King (Re-issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
White Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Cerson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabien Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Carteon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother, for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carnea	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug. 16	1 reel	
*†§Collow Students	Sid Saylor	Apr. 9	2 reels	Mar. 6
*†§Finger Prints (A.T.)	Kenneth Harlan	Mar. 23	10 episodes	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hommer & Tongs (A.T.)	Kane Richmond Leather Pusher Series	Oct. 6	2 reels	
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†Hungerked	Oswald Cartoon	Aug. 11	1 reel	
*†§Hero of the Flames (A.T.)		June 2	12 episodes	
*†§His Bacheior Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 26	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy	Oct. 18	12 Episodes	
*†§Jade Boy, The	Lorraine Perrin	Mar. 24	10 episodes	Feb. 22
*†§Kid Roberts (A.T.)	Kane Richmond Leather Pusher Series	Sept. 3	2 reels	Aug. 23
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorreine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Much Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 16	1 reel	June 28
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July 7	1 reel	July 26
*†§One Day to Live (A.T.)	All Star	Sept. 24	2 reels	
*†Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Perlez-Vous	Summerville	Sept. 10	2 reels	
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†Snappy Salesmen	Oswald Cartoon	Aug. 16	1 reel	
*†§Spell of the Circus (A.T.)	F. Bushman, Jr.-N. Vaughn	Jan. 12	10 episodes	
*†§Spooks	Oswald Cartoon	July 21	1 reel	
*†§Steeplechase (A. T.)	Sporting Youth	Jan 9	2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July 18	2 reels	June 14
*†§Strange As It Seems Novelties		Sept. 1	reel	
*†§Talking Newsreel			1 reel	
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Aug. 11	10 episodes	June 21
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Trampling Tramps	Oswald Carteon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernan's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
A Soldier's Plaything	Loder-Lyon-Langdon	Sept. 6			
Big Boy	Al Jolson	Aug. 30			July 26
*†§Courage (A.T.)	Bennett-Nixen	June 7	6830	74	May 31
*†§Dancing Sweeties	Ali Star	July 19			June 14
*†§Dumbells in Ermine (A. T.)	Armstreng-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jen. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Wooll-Segal	June 14	7447	63	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A.T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	81	Mar. 29
*†§Manfrom Blankley's, The (A.T.)	John Barrymore	May 24	6167	66	Apr. 12
*†Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
Matrimanial Bed	All Star	Aug. 2	6030		Aug. 9
Office Wife	Makaill-Stone	Aug. 23			
*†§Oh! Sailor, Behave (A.T.)	Olsen & Johnson	Aug. 16	5850	65	July 12
*†On the Border	Rin-Tin-Tin	Mar. 15	5410	70	Feb. 8
*†§Recaptured Love	Bennett-Helliday	July 8	6120	68	June 7
*†§Rough Waters (A. T.)	Rin Tin Tin	June 7	4280	68	July 26
*†§Royal Box (A.T.) (Garman)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jen. 4	6150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Seoal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Aor. 19	6876	76	July 12
*†§Three Faces East	Bennett-von Strohelm	July 26	6120	68	June 21
*†§Under a Texes Moon (A. T.)	Fay Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A.T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Adam and Evening				
Bad Women §	Dell-Boley-Gordon			
Barber John's Boy	Holmes-Mitchell			
Bath Week Young				
Captain Applejack	John Halliday		5940	Aug. 23
Captain Thunder	Fay Wray-V. Varconi			
Children of Dreams				
Divorce Among Friends	All Star			
Fifty Million Frenchmen	Olsen & Johnson			
Gay Caballero				
God's Gift to Women	Withers-Nixon			
Doorway to Hell	Ayres			
Ex-Mistress	Nolan-Hamilton			
Life of the Party	Winnie Lightner			
Maybe It's Love	Brown-Bennett	Sept. 20		

*Means synchronized score. †Means sound effects. §Means voice (including dialoaue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Maytime					
Moby Dick	John Barrymore	Sept. 27	7220	Aug. 16	
Old English	George Arliss	Sept. 27	7926	Aug. 30	
Outward Bound	Howard-Mercer				
Penny Arcade	Withers-Knapp				
Red Hot Sinners	Winnie Lightner				
River's End	Bickford-Knapp				
Sit Tight	Lightner-Brown				
Steel Highway	Withers-Aster				
Sweet Kitty Bellairs	Claudia Oeli				
Viennese Nights	Gray-Segal-Hersholt	Sept. 20	9007	Aug. 30	

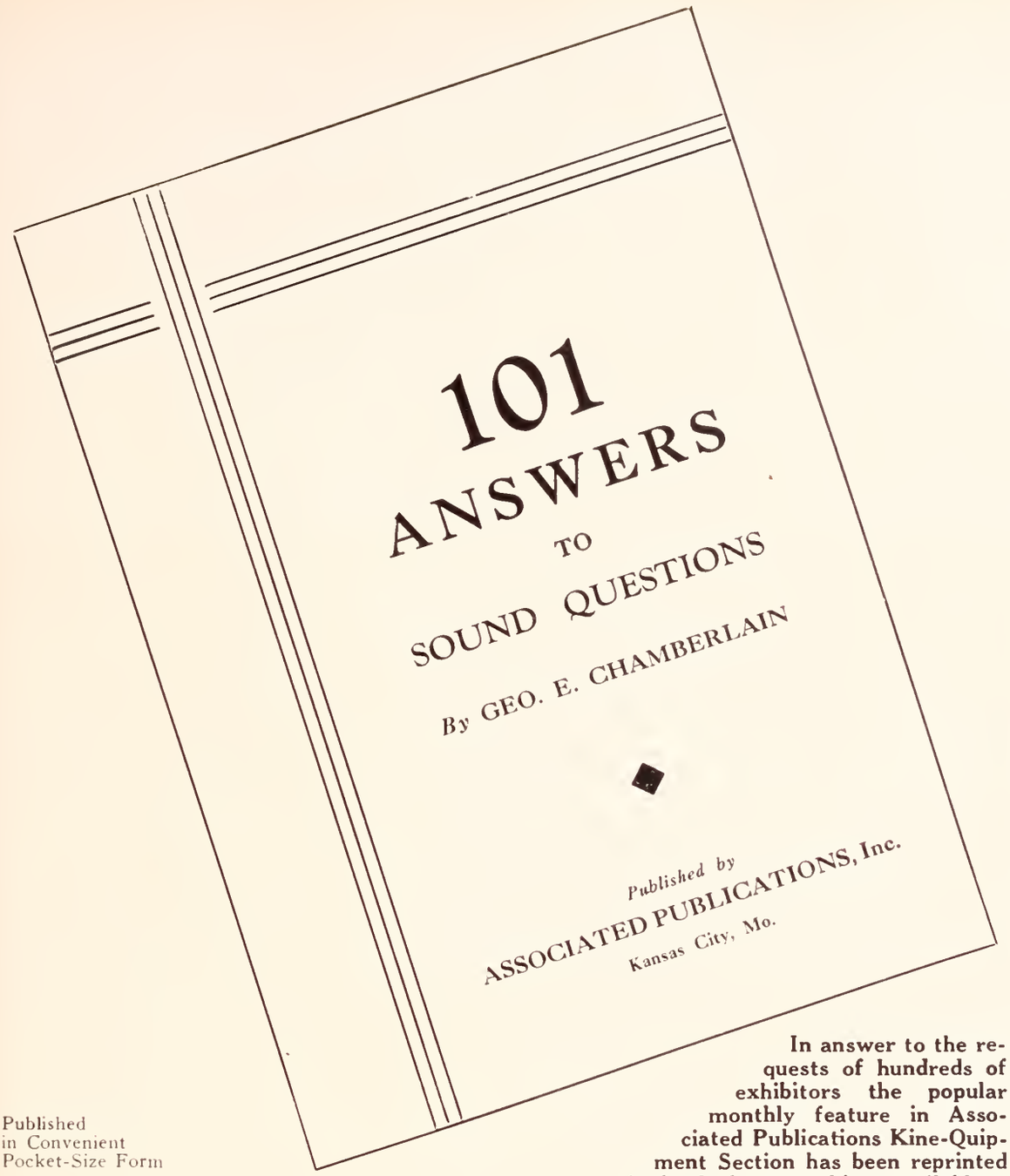
VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10..Apr. 12
Aida, Frances	Songs	523	6..Feb. 8
And Wife	Elliott-Davis	971	11..Apr. 12
At Home, Potter Series	Littlefield-Heward	1435	16..Mar. 15
At the Round Table	Hellinger-Hopper-Runyen-Corbett		
At Your Service	Landis-Halligan-Blackwood	633	7
Barefoot Days	Cast of Children	719	8..May 10
Battery of Songs, A	Hovt-Coots-Quinteile	2 reels	May 24
Believe It or Not, No. 1	Robert L. Ripley		
Believe It or Not, No. 2	Robert L. Ripley		
Believe It or Not, No. 3	Robert L. Ripley		
Benefit, The	Joe Frisco	928	10..Feb. 8
Bernie, Ben	Orchestra	771	9..Apr. 19
Big Money, Potter Series	Littlefield-Heward	1141	12..May 24
Bigger and Better	Watsons		8..Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10..Mar. 8
Bubble Party, The	Gee, Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		9..June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
College Capers			
Collegiate Model, The	Ona Munson	2 reels	May 10
Congo Jazz	Looney Tunes No. 2	1 reel	Aug. 30
Contrary Mary	Bobby Watson	839	9..June 7
Cry Baby	Vernon-Treen		
Danger	Lliel-Campeau-Merriam	744	8..May 24
Desert Thrills	Edwin Bartlett	725	8 July 26
Devil's Parade, The	Sidney Toler	888	10..June 14
Dining Out	Kent-Lake		
Doctor's Wife	Pannborn-Olmsted-Mitchell		
Done in Oil, Potter Series	Littlefield-Heward	1539	17..June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Emergency Case	Hugh Cameron		
Eternal Triangle, The	Rich-Standino-Kaliz		
Evolution	Progress of Motion Pictures		10..June 21
Evolution of the Dance	Lupino Lane	1071	12..Feb. 22
Family Ford			
Fashion's Mirror	Newberry-Thompsen		
Faust, Duet-1st Act	Chas. Hackett	872	16..Nov. 20
Feminine Types	Jean Barrios		
Fight The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Gregan	519	6..Apr. 19
For Sale	Gregory Rateff	523	6..June 14
Fore	Ford-Lane		
Fowl Triangle			
Frame, The	Bowd-Middleton	934	10
Getting a Raise, Potter Series	Littlefield-Howard	1138	13..May 10
Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Girls We Remember			
Glee Quartette, The	Jark Buchanan	552	6..Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702	8..May 31
Grounds for Murder	Fester-Glendenning		
Gym Jams	Lew Mayer	635	7..Apr. 19
Head Man, The	O'Connell-Kelly	798	9..Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	Aug. 30
His Public	Merris & Campbell		
Holland		733	8..June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Hold Anything	Looney Tunes No. 3		
Horse Sense	Bob Roebuck		
Idle Chatter	Lou Holtz	908	10..Apr. 19
Ill Wind, An	Hibbard-Loreh-Graham	2 reels	June 14
Japanese Bowl, The		694	8..June 14
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19..May 10
Legacy, The	Betty Compton	2 reels	Aug. 30
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9..June 14
Let's Merge	Deree Leslie		
Lobo Dog of Dogs	Lobo	990	7..Mar. 8
Lonely Gigio	Lotti Loder	922	9
Lost and Found	Oemarest-Bond	(This act not yet released)	
Love Boat, The	Herman Timberg	754	8. Mar. 1
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	Aug. 30
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10..Mar. 8
Matinee Idle	Henry Hull	685	8..June 14
McLallen, Jack		1 reel	June 7
Military Pest, The	Roberto Guzman	570	6..Mar. 15
Modern Business			
Money, Money, Money	Masen-Keeler	876	10
Mr. Intruder	Otto Kruger		
Naggers, The	Mr. & Mrs. Jack Nerwerth		
Naggers at Breakfast, The	Mr. & Mrs. Jack Nerwerth	845	9..June 14
Nay, Nay, Nere	Cameron-Watson		
Nile Green	Broderick-Crawford	740	8..June 7
No-Account, The	Hardie-Hutchinsen	777	9
Office Steps	McNaughton-Thompson	874	10..May 31
On the Ranche	Will & Gladys Ahern	600	7..Mar. 15
Only the Girl	Wattles-Marsh	580	8
Operation, The	Edgar Bergen	835	9...Aug. 9
Out for Game, Potter Series	Littlefield-Heward	2 reels	Aug. 2
Pagliacci	Giovanni Martinelli		
Pa Gets a Vacation, Potter Series	Littlefield-Heward	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paolo, Paquita & Chiquita		832	9
Pay Off, The	H. B. Walthall	1076	12..Mar. 8
People Versus, The	Campeau-O'Malley	548	6...Apr. 12
Perfect Understanding, A	May-Oaks	537	6
Play Boy, The	Fox-Curtis	2 reels	
Peer Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Putting It On	Jarvis-Bend		
Railroad Follies	Varieties No. 4209	1 reel	Aug. 23
Reno or Bust	Pangburn-Elliott	1150	13..June 7
Road Knights			9..Aug. 9
Rhythms	Reisman Band		15..Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1556	17..June 14
Rural Hospitality	Roger Imhoff		
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Salesman, The	Orth-Vernon		
School Daze	Musical-song-dance skit	2 reels	Aug. 30
Scotch Taffy	Scott Sanders		
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slapped	Tom Ougan		June 7
Ship Ahey	All Star		
Sinkin' in the Bathtub	Looney Tunes No. 1	1 reel	May 10
Skin Game, The	Irving-Lambert-Ouffy		
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390	16..June 7
Sound Effects	Buddy Traps	653	7..May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8..June 14
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The	Harrington-O'Neil		
Substitute, The	Chas. Lowrence		
Surprise	Ougan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Cadee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15..June 14
Temple Belles	Green-Blackman	1346	15..June 14
Tenement Tangle, A	Ryan & Lee	756	9..June 14
Thank You, Doctor	Varieties No. 1026	1 reel	Aug. 23
Tintypes	Yerke & King		
23 Skidde	Lew Fields	854	10..June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Olxen		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819	9...Feb. 8
Victim, The	Orth-Heward		
Wanderer, The	Douglas Stanbury		
Who's the Boss?	Pangborn-Heward		
Websterian Students	Ryan-Lee	801	9..Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8..June 7
Wedding Belles	Heward-Newton	485	5
What a Life		955	11..June 14
Who Pays?	Murray-Oakland	942	10..Mar. 15
Window Cleaners	Brice-Edwards	637	7..Apr. 19
Woman Tamer, The	Glihert-Howard-Oavis		
Won te Lose	Irvign-Lambert		
Work, Milton C.			
Yamekraw		857	9..Aer. 26

Motion Picture News

Leads

The Field



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In answer to the requests of hundreds of exhibitors the popular monthly feature in Associated Publications Kine-Quipment Section has been reprinted in book form, making available a handy aid to exhibitors encountering various sound equipment problems. "101 Answers to Sound Questions" has been especially prepared by George E. Chamberlain, recognized authority on sound equipment. This is not a treatise; not a book of theories; the questions asked are actual inquiries made by exhibitors on problems they have encountered and Mr. Chamberlain has answered them in brief practical form.

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WEEKLY FILM REVIEW
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National in Scope
Local in Service

ASSOCIATED PUBLICATIONS, INC.,
Glover Bldg., Kansas City, Mo.

Date....., 1930.

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Name..... Position.....

Theatre..... City and State.....

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Watch 'em step! How those boys and girls can make whoopee! A Freshman-Sophomore battle isn't in it for action by comparison with these comedies of youth. With Ray Cooke and Marian Shockley supported by a big cast you'll find plenty to bring the laughs in the first one—

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Johnny Hines' return to the Educational banner finds him in a story ideally suited to the talents that have made him famous. Smooth in story and action, well dressed, full of laughs, this first Gayety is a featurette that would make a week-end party look like a prayer meeting—

"JOHNNY'S WEEK END"

Hot tamale! What a send-off for this new talking comedy group. Mexican senoritas, and don juans, and serenades, and pursuing sheriffs, and cactus, and Tom Patricola, and Joe Phillips, and laughs. The director, William Goodrich, rates a whole "yes" chorus for this one—

"SI, SI, SENOR"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

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SEPTEMBER 13, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

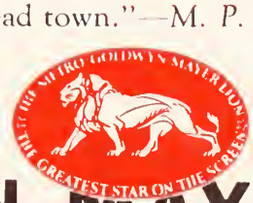
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PORTLAND—"House needed more seats," *says Variety.*
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SEATTLE—"Best business in weeks at 5th Avenue."
CLEVELAND—"Exceptional business at State."
COLUMBUS—"Crowds jam into Ohio Theatre."
DAYTON—"Standing room constantly."
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NEW ORLEANS—"Sensational business at State."
LOS ANGELES—"Women are for it."—*Variety.*
MEMPHIS—"A knockout at State Theatre."



METRO-GOLDWYN-MAYER

VOL. XLII. NO. 11

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**Was syndicated serially to over
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Marks the triumphant return to the screen of

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With KENNETH THOMSON, SAM HARDY,
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The Scion of one of America's great families has combined the might of a great message with the lilt of love, the swan song of mismating and the excitement of tense drama. A "natural" for all audiences.

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HAROLD LLOYD IN "FEET FIRST,"* ROGERS-CARROLL ALL-TECHNICOLOR "FOLLOW THRU," "FIGHTING CARAVANS," CHEVALIER "PLAYBOY OF PARIS," BANCROFT "TY-PHOON BILL," 60 MORE, ON THE HIT WAY!

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Clara's the star in the first gala issue of the industry's sensational new short, PARAMOUNT PICTORIAL. Your audience swims and romps with Clara in an intimate way. And gets an eyefull and earfull of other breezy entertainment besides. A fresh type of single-reel short, as swift and snappy as the "It" girl herself.

PARAMOUNT PICTORIAL comes to you 12 times a year—one a month. The latest addition to the greatest quality program of shorts on earth!

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2-Reel DE LUXE COMEDIES

1-Reel SCREEN SONGS

1-Reel TALK-ARTOONS

Book

PARAMOUNT ALL-STAR SHORTS

TIFFANY PRODUCTIONS, INC.

1930 - 1931

BIG 10

16 SPECIAL FEATURE PICTURES

SUPER PRODUCTIONS

62 SHORT SUBJECTS

18 SMASHING ACTION WESTERNS *and* OUTDOOR MELODRAMAS



TIFFANY'S 10 BIG SUPER

BY THE BEST

"The THIRD ALARM"



Directed by EMORY JOHNSON, and featuring JAMES HALL, ANITA LOUISE, JEAN HERSHOLT, PAUL HURST, YOLA D'AVRIL, HOBART BOSWORTH and BLANCHE FREDERICI. Roaring engines, leaping flames—deeds of heroism, smashing climaxes—the most thrilling fire story ever written.

"CIRCUS PARADE"

A JAMES CRUZE SUPER-PRODUCTION from the story by JIM TULLY. A book read by millions — a story of two-fisted circus life. Poignant drama—a mad battle of circus men and towns people — aerial thrills—sawdust tragedy — screened by the master hand of Cruze—realist of the talking screen.



"ALOHA OE"

Directed by AL ROGELL. The passionate love of a fiery exotic beauty — tempestuous drama—the tragic death of the Hawaiian Bird of Paradise who flings herself into the lava vortex of a blazing volcano.



A JAMES WHALE PRODUCTION



To be a great picture by a great director—selected as one of the ten best directors of the world in the FILM DAILY poll—a master in the art of the spoken screen drama as exemplified in the greatest picture ever made—"JOURNEY'S END" conceded by all a picture achievement. The story and cast of MR. WHALE'S super-production to be announced shortly.

"MORAN of the LADY LETTY"

A thrilling, gripping, glamorous tale of the sea by FRANK NORRIS. A girl who sailed the seas like a man—who taught a pampered son of fortune to fight for love and life—who faced a slant-eyed pirate crew and conquered! Savage smugglers raving the Pacific—a dare-devil man-girl who knew no fear—a flabby society sheik shanghaied and made a man—a murderous mutiny—a burning schooner and its race with death!



PRODUCTIONS

DIRECTORS-WITH THE FOREMOST STARS

"A GIRL of the LIMBERLOST"

By GENE STRATTON-PORTER, a great book brought to life—a girl's battle to find her rightful place in society—murder in a swamp—the sombre woods brooding over the mystery of a man's death—a girl's heroic struggle against terrific odds.



"LEFTOVER LADIES"

Adapted from the original by URSULA PARROTT, author of "EX-WIFE" and "STRANGERS MAY KISS." A woman—beautiful, desired freedom no matter what the cost—she laughed at the bonds of matrimony—she defied convention—she loved—she paid. A drama of a woman who loved not wisely but too well.



"The BARBARIAN"



Story by A. P. YOUNGER. Screen play by HARVEY H. GATES. Directed by BERT GLENNON. North China and its savage bandits—an American Robin Hood who leads them—a crafty Mandarin who steals silver shipments and is "hi-jacked" by the white man. Strange, picturesque characters drawn with bold strokes across a background of Oriental mystery and intrigue. Battles in the mountain fastnesses—raids by savage hordes. Thrills. Action!

A JAMES CRUZE PRODUCTION

Some of the greatest successes of this master director have been history-making epic productions of a spectacular nature. His handling of big themes, huge crowds of people, his deft touch in the transition from "mob" scenes to close-ups of individuals, never once losing the massive sweep of his theme, will be exemplified at its best in this production.



"The UNPARDONABLE SIN"

By RUPERT HUGHES. Outraged by soldiers, two women heroically fight for life and honor—a man's mad marriage to save his mother and sister from a fate worse than death—a hair-raising dash across the border—thrills and suspense that are gripping.



Tiffany's

16 SPECIAL

"The KEEPER of the BEES"

By GENE STRATTON-PORTER. A novel read by millions. The classic of the war-torn veteran, doomed to death from wounds, he sets forth on a journey to regain his health. His first adventure is to marry a woman he does not even see. A love story that grips the heart.

"CAUGHT CHEATING"

CHARLIE MURRAY and GEORGE SIDNEY in the most uproarious comedy they ever made—and that's saying something. Two names that are world-beaters at the box-office. The most famous comedy team on the screen in a hilarious story of speculation and frazzled finance.

"SHE GOT WHAT SHE WANTED"

A JAMES CRUZE PRODUCTION. Taken from the Broadway stage success of the same name by Edward Rosner. Her husband has ceased to be her lover! Love was her heart's desire! In the arms of another man she sought the happiness she could not find at home!

"The DRUMS of JEOPARDY"

By HAROLD MACGRATH. A mystery story by the master of mystery story writers. Murder—stolen gems of fabulous value—a beautiful girl ensnared in the web of the underworld—a masterful detective who faces death to solve the puzzle. A notable addition to the list of mystery plays.

AL ROGELL PRODUCTION

AL ROGELL is the man who directed "MAMBA," the all-Technicolor feature that was one of Tiffany's outstanding successes last season. In that picture he made a big name for himself as an action director, one who can deftly weave into the romance of his picture, all the thrill and suspense the most ardent fan could desire. This will be personally directed by Rogell.

FEATURE PICTURES

"EXTRAVAGANCE"

With JUNE COLLYER, LLOYD HUGHES, OWEN MOORE, DOROTHY CHRISTY, JAMESON THOMAS and GWEN LEE. Directed by Phil Rosen. She sells her soul for a sable coat, and a thing of beauty becomes the destroyer of a family! The husband fighting to keep his business alive! The other man with millions to spend for women's favors. Drama, stark and soul-gripping!

"The SINGLE SIN"

If a woman errs but once and duly repents, should she be condemned forever in the eyes of the world? If she casts convention to the winds for the sake of love, is her sin the more easily condoned, or must she suffer the slights that are heaped upon women who love not wisely? A woman's soul laid bare in a poignant drama of the love tangle.

"The BELOVED ENEMY"

A thrilling, romantic story showing the eternal triangle against a new background—the conquered Rhineland and the American Army of Occupation. An American officer, a Countess whom he loves and a peasant girl who loves him. Romance, adventure and flashing action. Directed by AL ROGELL.

"WILD YOUTH"

Youth! Jazz! Pep! Whoopee! The wilder generation at its wildest! Wild parties! Wild love affairs! Never a thought for tomorrow, except "What shall we do next?" A sophisticated, bright, witty, snappy and spicy story of today with a splendid cast.

4 JAMES CRUZE PRODUCTIONS

FOUR REASONS WHY JAMES CRUZE IS A MAGNET AT THE BOX-OFFICE

1—Because he is one of the outstanding figures in the picture business.

2—Because he achieved world-wide fame from "The Covered Wagon," "Old Ironsides," "The Red Mark" and "The Great Gabbo."

3—Because his handling of epic themes ranks him second to no director in the industry.

4—Because his pictures strike a responsive chord in the hearts of the fans.

"HI-JACK"

Dark, tossing waves—pitching ships that skulk outside the twelve-mile limit—whizzing speed boats of the runners of contraband—the sputter of machine gun bullets from the Coast Guard cutter — the vicious coughing of the automatics of the outlaws! Thrills! Action! Suspense!

"STEEL"

Roaring blast-furnaces! Glaring, blinding flames from the white-hot metal! Blistering heat! An epic picture of an industry that is the backbone of a great nation. Out of this inferno emerges a man who has started at the bottom and fought his way to the top. A smashing story!

"LASCA"

From the famous poem by FRANK DESPREZ. A fiery, passionate girl of the frontier! A cowboy whose love she fought for with a knife! Saddle to saddle they rode across the plains of the Great Southwest, telling of a love that should last till death. Then, a rumble of hoofs—a stampede of cattle—and the wave of death sweeps over them. A Western of a type never before attempted.

TIFFANY CHIMPS

Something new under the sun in comedies —monkeys that dress, act and TALK like human beings in a series of hilariously, uproariously, funny burlesques of current big picture hits.

Rib-splitting, seat-rocking, house-shaking two-reelers that will prove sure-fire at your box-office and make audiences demand more and more TIFFANY CHIMPS. Your program will not be complete without them.

6 TWO REEL

ALL-TALKING MONKEY COMEDIES

6 TWO REEL

H. C. WITWER'S CLASSICS IN SLANG

With

PAUL HURST

And

PERT KELTON



The dumb prize fighter and his girl friend—He took it on the chin in the ring and on the dome at home—Flashing gloves, clanks on the jaw, a flop to the canvas!

18 SMASHING ACTION WESTERNS and OUTDOOR MELODRAMAS



6 REX LEASE & 6 BOB STEELE WESTERNS



LAWLESS VALLEY
THUNDERING HOOFS
THE FIGHTING GRIN
THE UTAH KID
BRANDED MEN
BLAZING GUNS

NEAR THE RAINBOW'S END
THE RIDIN' FOOL
OKLAHOMA CYCLONE
THE SUNRISE TRAIL
HEADIN' NORTH
THE LAND OF MISSING MEN



6 OUTDOOR MELODRAMAS

THE LURE OF THE YUKON
ROARING BARRIER
THE DANGER SIGNAL
THE ARCTIC PATROL
THE OJIBWAY
THE GHOST SHIP


STAR
26 ONE REEL
VOICE of HOLLYWOOD
6 ONE REEL MUSICAL FANTASIES
6 FORBES RANDOLPH'S KENTUCKY JUBILEE SINGERS
3 ONE REEL
3 TWO REEL
6 ONE REEL COLOR SYMPHONIES
6 ONE REEL MULTICOLOR SUBJECTS
ROLLING STONE SERIES
TIFFANY SHORT SUBJECTS
ARE BOX OFFICE INSURANCE
TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

If you're in picture business BE A SHOW-MAN!

. . . and you can lick any opposition on earth!



BUY WITH BRAINS

Pictures count these days! NOTHING BUT PICTURES! Yesterday's receipts won't pay tomorrow's bills—wailing and waiting won't keep the opposition from throttling you!

BUY WITH BRAINS

Don't envy the opposition—BE THE OPPOSITION! You've got to have a product better than your competitors best—otherwise you're licked!

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You're back in the picture business! Pick your product! Loud barking never filled a theatre—but pictures!—"HONEST TO GOD" attractions kept you alive!

FIRST NATIONAL HAS TWENTY READY-TO-SHOW HITS (OUT OF 35) TO BACK ITS CLAIM TO LEADERSHIP! WE'VE GOT THE EDGE ON THE INDUSTRY AND OUR EDGE IS YOUR EDGE—IF YOU BUY WITH THE BRAINS GOD GAVE YOU.



First National Pictures

VITAPHONE
REG. TRADE MARK

REMEMBER:

First National is responsible for most of our successful showmen—FIRST NATIONAL IS GOING TO KEEP THEM SUCCESSFUL!

CONFIDENTIAL:

Your First National salesman can show you an opportunity of a lifetime! Tomorrow may be too late.

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

THE DAWN PATROL

—11th week N. Y. Winter Garden; 4th week Orpheum, Los Angeles. Sensation Everywhere.

TOP SPEED

—Two weeks Hollywood, Hollywood. Big at the Stanley, Pittsburgh; big N. Y. Strand. A mop up.

GIRL OF THE GOLDEN WEST

—Ann Harding and great cast. Will set the industry talking and records falling.

WAY OF ALL MEN

—Opens N. Y. Strand next week; bettered Los Angeles business by many thousands. A Natural.

SCARLET PAGES

—Marks Elsie Ferguson's return to the screen. A sensational theme that's sure to get the women coming.

THE BAD MAN

—Walter Huston doing his stuff in great fashion. Big at the Midwest, Oklahoma City; big everywhere.

You buy with BRAINS you'll buy -

FIRST NATIONAL

Ten million wives have

WHAT GOES ON in the



with

DOROTHY MACKAILL

and

LEWIS STONE

★

Based on the novel by Faith Baldwin.
Screen play by Charles Kenyon
Directed by Lloyd Bacon.

★

A WARNER BROS. & VITAPHONE TALKING PICTURE

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

Ten million office wives will want to see "The Office Wife."

Ten million housewives will want to study this new menace.

And when the housewife sees "The Office Wife" tongues will start wagging! Word-of-mouth advertising and nothing else but!

Bound to cause more talk than any talkie yet made!

"The Office Wife" has a thousand exploitation angles!

Cosmopolitan Magazine serial. Published serially in hundreds of newspapers from coast to coast. One of the best sellers of the year as a book. Special new photoplay edition now ready!

Commercial tie-ups galore!

coming
'VIENNESE NIGHTS'
The Greatest Love Story Ever Told

asked this question — office after hours ?



Delighted Exhibitors Call it "THE BOX-OFFICE WIFE"

Quote

"Permit me to say to you that I think Motion Picture News has become the newsiest and most interesting of the trade papers."

Abram F. Myers,
President and General Counsel

Allied States Association of
Motion Picture Exhibitors

Unquote

Motion Picture News

Vol. XLII NEW YORK CITY, SEPTEMBER 13, 1930 No. 11

WHEN FAIR FELLOWS GET TOGETHER

SPEEDY ratification of the new standard exhibition contract may be expected as soon as the proposed rules of arbitration, which are to be made a part of that agreement, are completed.

This was emphasized at the Wisconsin exhibitor convention this week when Abram F. Myers, President of Allied, urged exhibitors everywhere to endorse the new draft.

He points out, as others familiar with the contract and its woes have done that the new agreement is not perfect. He comments, and again properly so, that it represents a sizeable improvement over the old types in use, despite the fact that, even in its revamped form, squawks and squawkers will not be silenced.

Bitter Sweet

FOR instance, there are some features which won't make distributors cheer and others which conceivably will turn exhibitors sour. But it is undeniably correct to state that the contract, as it emerges from back-breaking conferences, represents much that is the best in the minds of some of the industry's clearest and squarest thinkers.

The problem was to develop an instrument which came nearest to satisfying and protecting both the buyer and seller. Far from an easy task. The distributors, in some instances, were loath to relinquish any power. On the other hand, exhibitors often demanded more than they properly rated.

Scoring Score Charges

AT one point in the deliberations in which the Hays organization, the M. P. T. O. A. and Allied shared jointly, the exhibitor delegates united in a demand that score charges be eliminated. Most distributors proved sympathetic, but it developed that an attempt to make such elimination part of the standard contract would be an encroachment upon the rights of the individual distributor and perhaps savor of price dictation.

Exhibitors, at another turn, protested against a warranty to the effect that the contracting theatre was a licensee of the American Society of Composers, Authors and Publishers. Such a clause, the argument ran, would make mandatory payment of the so-called "music tax."

AGAIN distributors were sympathetic. They pointed out that theatre owners had grounds for complaint, but demonstrated their inability to act, in view of contracts with the electrics under terms of which the disputed warranty was made a condition of the license for sound-recorded films.

Then distributors insisted that zoning should be divorced from the contract, contending that the subject of clearance properly is part of the agreement on playing time—something to be worked out as the buyer and seller worked out their deals. Independent exhibitors fought this, but the zoning tangle was omitted from the contract.

Chaos Vanishes

DISTRIBUTORS felt that exhibitors should play or pay for all contracted pictures. Theatre men protested against inflexible block booking and the upshot was a cancellation clause inserted in favor of the smaller exhibitor.

So it went, a spirit of give and take permeating the sessions. Not in the sense of trading were concessions made, but rather in the same spirit of friendly and helpful cooperation which led to the original conference call.

It appears to this observer that, with its faults and inadequacies, the contract is a forward step which should clear the chaos that followed in the wake of the Thacher decree declaring compulsory arbitration illegal.

Give It a Fair Deal

THE arbitration system set up under its terms is "moral arbitration," but is expected to prove effective in curbing contract violations. It seems reasonable to conjecture that chronic offenders will be weeded out of the picture, since each company has the undeniable right to choose its customers. So also is the right to demand security for performance of contract conceded by the exhibitor.

This much is certain and the observation brooks no refutation:

The contract is entitled to a fair shake from the entire industry, regardless of political allegiance. Only through application can flaws be unearthed and remedial measures adopted.

KANN

VOLUME XLII
NUMBER 11

Motion Picture News

NEW YORK CITY
SEPTEMBER 13, 1930

Bankers Put Screws on Producers to Determine Patent Tangle Liabilities

"True to the Whole Navy"

One big electric executive who is interested plenty in that $500,000 contract for sound machines for Uncle Sam's Navy is worrying over the existence of that much touted law of retribution.

If the gobs remember some of the "navy" pictures turned out in recent years by our producers, he believes the tars will insist upon a written guarantee from the industry divorcing movie flappers from sailor pictures. This truce with producers over garbled stories of gobs would automatically force Clara Bow ("the navy's girl friend") to surrender all claims on sailor boys—at least in pictures, he contends.

Enee Menee Minee Moe Who Will Get The Navy's Dough?

The nervous systems of at least three big electrics are known to be suffering from terrible strain. The disorder is diagnosed in high business circles as low-biditis, contraction of which usually is followed by a long and painful period during which the patient labors under nerve-racking tension. A rare and juicy plum, of large size, is the only known cure.

The patients in this pitiful case were suddenly stricken this week when Uncle Sam warmly invited all sound manufacturers to submit low bids for machines which he will install in 200 of his fighting boats. Films always have played an important part in the entertainment of sailors while away from port. The U. S. Navy buys prints outright and conducts one of the biggest exhibition units in the world.

With the supply of silent films fast terminating, navy moguls decided that

(*Continued on page* 42)

Clay Films to Start New Cycle in Common Rush

Big grosses being rolled up by "Common Clay" in its runs throughout the country have started another merry-go-round and probably will lead to revisions in schedules

(*Continued on page* 42)

Millions Involved in Snarl; Report Schlesinger Makes Free Offer

Fearful over the possibility that damages running into millions may have to be paid to General Talking Pictures, the bankers, drawing tighter their hold on the picture industry, are responsible for decision of "Erpi's" licensed producers to ascertain from the A. T. & T. subsidiary where they stand in the patent snarl, MOTION PICTURE NEWS learns.

Considerable worry apparently exists over the final outcome of the legal squabble revolving around the Ries patent on sound-on-film recording which the Schlesinger interests have always maintained is basic. The bankers, with millions invested in the business, have been checking through confidential channels, it is understood, and are anxious to discover for their peace of mind as well as their investments how the producing companies licensed by Western Electric will be affected if high Federal courts sustain the initial victory scored by General Talking Pictures in Delaware.

To Quiz Otterson

It is their insistence which is prompting scanning of producer contracts with Electrical Research and their influence in the background which stalks through decision of major companies to quiz John E. Otterson on matters pertaining to indemnities if the final decision involving patents goes against "Erpi."

Precipitating this move, reported to have long been in the minds of some of the "Erpi" licensees at least, is the visit to

(*Continued on page* 42)

Coast Reports Replacing Offer By Schlesinger

Hollywood—Reported but unconfirmed is the yarn that before M. A. Schlesinger left for New York, he offered several studios, now functioning under Western Electric licenses, a De Forest recording system of which the Ries sound-on-film patent is regarded as the base.

It is further reported that Schlesinger is preparing to offer to replace W. E. equipment with De Forest reproducers as a step in further bringing to a climax the war now impending over patent domination.

Ha-Ha-Ha!

Los Angeles—Harrison Carroll relates the story now rounding studio corners concerning the head of a committee of safety who decided upon a sudden fire drill.

Going into the studio grounds, he blew shrilly upon a whistle, which was supposed to summon the entire volunteer department.

To the official's amazement, no one came. Hot under the collar, he blew another blast, and followed it with a third.

When no one answered this time, he stormed into the administration building to report the outrage.

There he was told that all the members of the department had been let out the day before.

$250,000 Paid to Nathanson for Canadian Houses

N. L. Nathanson received a profit of $250,000 on sale of the downtown Toronto and central Montreal sites he sold to Fox Film, it is understood, and as part of the deal agreed to keep out of the picture business for five years. The executive, who resigned as general manager when Adolph Zukor and I. W. Killam, voting trustees of Famous Players Canadian, blocked his efforts to sell the chain to Gaumont British, is said to have had a tie-up with William Fox to build a rival circuit in Canada.

Fox, it will be recalled, at the time had completed his deal for a "substantial interest" in Gaumont and the Zukor-Killam stand was to keep Fox from getting control in Canada. However, with Fox in financial difficulties, Nathanson had to mark time on the proposed Canadian chain. When the smoke cleared, Harley L. Clarke was in as president of Fox Film and, acting for the company, he is reported to have purchased the Toronto and Montreal sites Nathanson had assembled.

Amos 'n' Andy May Get More Double Checks

William LeBaron will attempt to sign Amos 'n' Andy for one or more additional films for Radio Pictures, MOTION PICTURE NEWS learns. The radio team is at the

(*Continued on page* 42)

Remember when
Chaplin and Lloyd
made short comedies





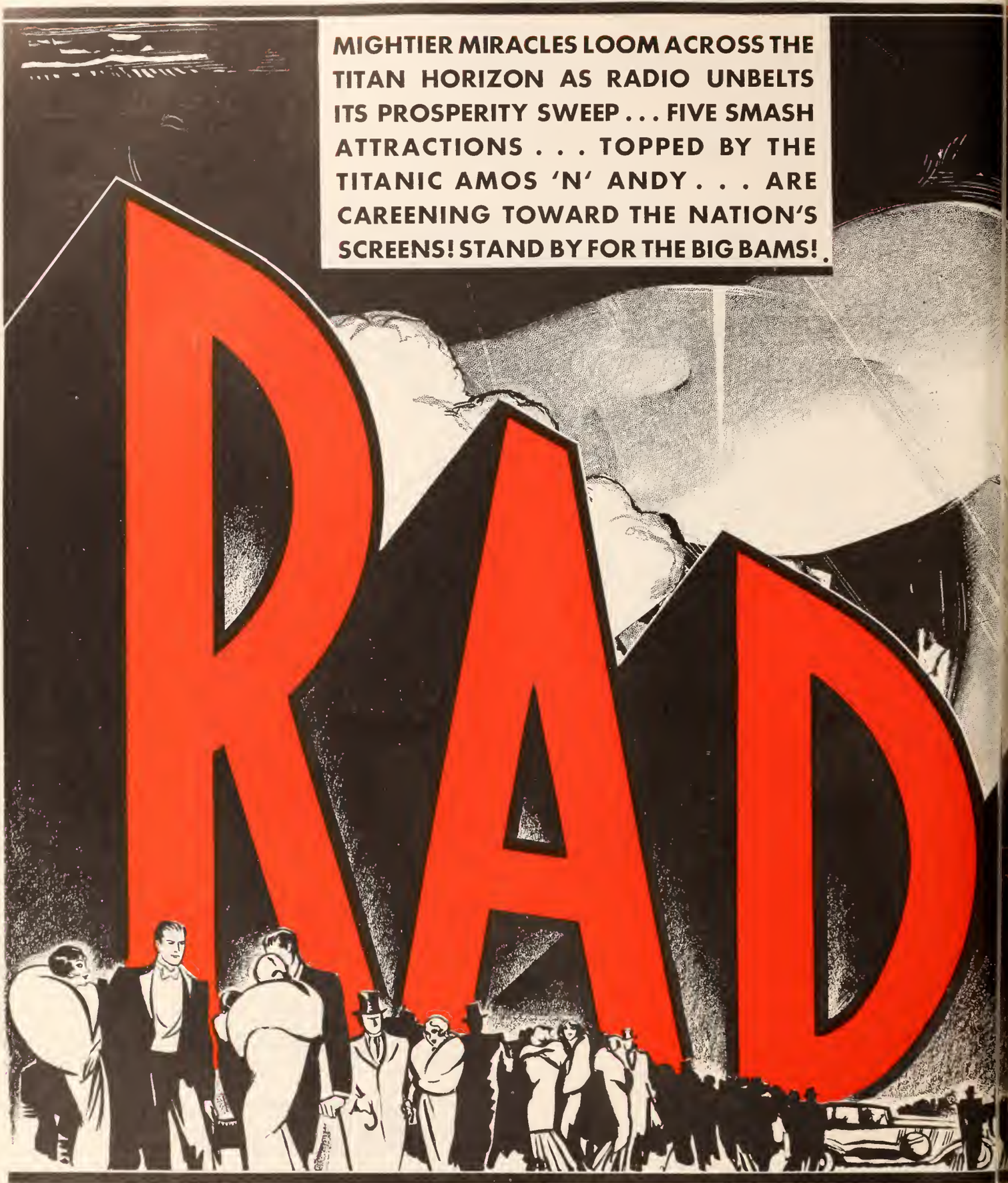
NOW IT'S LAUREL *and* HARDY—

Kings of Comedy Shorts

HAL ROACH
produces 'em

M-G-M
releases 'em

NEW TITAN SMASHES HU



AMOS 'N' ANDY

IN

CHECK AND DOUBLE CHECK

WHEELER AND WOOLSEY

IN

HALF SHOT AT SUNRISE

RLED INTO SHOW ARENA



HOT TIP FROM COAST!

The Amos 'n' Andy Show is in the Bag! Now Watch for the Most Sensational Developments in the Span of All Show Ages!

LEATHER-NECKING

ALL-STAR COMEDY BOMBSHELL

KEN MURRAY... NED SPARKS... BENNY RUBIN... LILYAN TASHMAN... OTHERS

SILVER HORDE

REX BEACH'S TERRIFIC MELODRAMA

EVELYN BRENT . . . LOUIS WOLHEIM

DANGER LIGHTS

FIRST RAILROAD DRAMA OF THE TALKIES

LOUIS WOLHEIM, JEAN ARTHUR, ROBT. ARMSTRONG

Ask these

15 QUES?

before you buy

1 ***Will I get regular service*** by thoroughly trained engineers to maintain high quality and prevent costly break-downs?

. . .

2 ***Has the company enough installations*** to support an efficient nation-wide service organization for the 10 year life of the contract?

. . .

3 ***Has the equipment a proved performance record*** of less than one interruption per thousand shows in several thousand theatres?

. . .

4 ***Will a real stock of spare parts be available*** nearby and a service engineer on call for immediate emergency service during all theatre hours?

5 ***Will the patrons of my theatre be satisfied that the quality*** of reproduction is the best and equal to that in deluxe theatres?

. . .

6 ***Will I get engineering supervision*** of my installation equal to that in deluxe theatres?

. . .

7 ***Has equipment been designed*** to reproduce the high quality recording of the best pictures?

. . .

8 ***Has the company the resources*** to carry on a large program of research and development to assure constant improvement in recording and reproducing and provide mechanical and electrical devices for future developments in the amusement field?

? ?

TIONS

your new sound equipment!

9 ***Will my contract protect me*** by immediate free replacements in case of fire?

. . .

10 ***Has the company the stability*** to adequately protect me on all patents?

. . .

11 ***Has the company a uniform policy*** and contract for every exhibitor?

. . .

12 ***Will I have acoustical engineering assistance*** to correct structural and other acoustical defects?

13 ***Will I get advertising accessories*** to cash in on a manufacturer's name popularized by national advertising?

. . .

14 ***Will I be able to arrange easy terms*** so I can pay out of box-office receipts stimulated by quality performance?

. . .

15 ***Will my equipment be an investment*** paying dividends over a period of 10 years—or will I—like 2,000 other exhibitors—soon have to replace it to meet the competition of better quality?

Western Electric

SOUND THE VOICE OF ACTION **SYSTEM**

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 W. 57th Street, New York

It's here
and
It's GREAT

that's all we
need say of

"HER MAN"

with
HELEN TWELVETREES
MARJORIE RAMBEAU
RICARDO CORTEZ
PHILLIPS HOLMES
JAMES GLEASON

Directed by TAY GARNETT
Produced by E. B. DERR



Chain Slashing of Neighborhood First Run Prices Threatens Producer Revenue

Cutting

"How come?" the *Motion Picture News* reporter wanted to know, "that you managers have time to run around town afternoons?"

"Well," yelled the city chief, "we just received a letter from the home office telling us to cut down on everything, so I've cut down on the boys' working hours."

Publix Overhead Pared; Now at 'Fighting Weight'

Publix is at "fighting weight," with excess costs and duplication of efforts practically removed and emergency costs which were necessary during five years expansion about eliminated, according to Sam Dembow, Jr.



Sam Katz

The work was begun several weeks ago, when Sam Katz called for the paring of overhead. Final steps are being taken this week, when the work will be completed. A "gigantic" saving has been effected, it is stated.

During the paring process a number of persons were let out in various company departments. The trimming was accomplished without any wholesale salary slashes, Publix says, pointing out that morale has not been impaired to any degree.

Expansion to Be Slower

While additional circuit expansion will not be as rapid as in the past, it will be "more than large enough to take care of all promotions and give incentive to everyone who wishes to strive for progress," according to David J. Chatkin.

The decks now are cleared and the organization at fighting weight, he says, pointing out that promotion possibilities are at a new peak.

Fox West Coast Hit By Economy

Los Angeles—That economy wave which engulfed many theatre man in the East has washed up a number of employes of Fox West Coast Theatres. A shaving of personnel has been completed in many spots over the circuit. When the Publix paring was started, there was some pooh-poohing out here, but the reduction fad has caught on.

Fox Theatres in New York Cut Admissions to 10 And 15 Cents

The tendency on the part of circuits to slash admission prices to 10 and 15 cents for neighborhood first runs threatens to affect producer revenue to a point where quality product may be jeopardized, in the opinion of those who make a study of shifting industry trends.

The theory of the price slash is that the new scale will bring the same patrons back to the theatre more often, the increase in volume business picking up the slack caused by the drop in scale. But actual experience has demonstrated that, in the case of many theatres, that theory is not working out.

In the Bronx, two Fox houses, the Blenheim, 169th St. and Park Ave., and the Parkway, 172nd St. and 3rd Ave., have trimmed prices to 15 cents for all shows, matinee and evening, and to 10 cents for children. The theatres are first run. The opposition, composed of theatres not affiliated with any producing company, is getting 15 cents in the afternoon and 25 cents at night for second and third runs, but operators figure they can't maintain their prices in view of the Fox move.

A new policy instituted by Loew has resulted in a price tumble at many of the circuit's houses throughout the city. In most instances, the houses are first run in their neighborhoods and the situation confronting the independents is identical with the situation created by Fox in the Bronx.

Observers feel that the circuits which have gone in for the cut may have to return to their old prices. If they don't, they say, prices for film will have to undergo revisions with the producer holding the short end to a point where conceivably the loss in revenue will have a definite bearing on the amount of money invested in negatives.

Bulk of Chaney $550,000 Estate Left to His Widow

Los Angeles—Lon Chaney, late M-G-M star, left an estate of $550,000, the bulk of which, including $275,000 in life insurance, $150,000 in real estate and $125,000 in personal property, being bequeathed to his widow, Mrs. Hazel G. Chaney. A bequest of $1 was left to his divorced wife, Cleva C. Bush of Pasadena, the will stating: "I am under no obligation to her whatever, but I am doing this so there may be no contest of my will." Chaney's chauffeur received $5,000.

Paramount Realignment Forces Bachman Out

Hollywood—Jack Bachmann, associate producer at Paramount, friend of Ben Schulberg and at one time the latter's partner in Preferred Pictures, is off that company's lot due, it is reported, to the realignment of executive control at the studio.

Caesar Would

Hollywood—Harrison Carroll tells this one on Arthur Caesar, one of Hollywood's prime wags. Caesar attended the anniversary party of James and Lucille Gleason.

"I don't think much of your guest list," he reproached Gleason. "You haven't got anybody here who could even take up an option."

Loew-Zukor Split Leading to Reno Divorce Courts

With his wife, the former Mildred Zukor, now in Reno establishing a residence in preparation for a divorce, Broadway is buzzing over the crash of the romance which had united two of the most powerful families in filmdom. The Loew's have been separated for several years.



Arthur Loew

At the time of the Loew-Zukor marriage some years ago, much was written about the proposed union of the Loew and Zukor interests. Close co-operation between the two firms was maintained, and, for a time, it was expected that a merger would be consummated. The couple has two children.

The forthcoming action at Reno, it is understood, will not be contested by Loew.

$200,000 Trust Fund Makes Jean Harlowe Happy

Los Angeles—Things are coming Jean Harlowe's way. The blonde actress, who skyrocketed to fame in "Hell's Angels," has won a legal fight to prevent her husband from altering in any way a trust fund of $200,000 she says he made for her in 1927. The default divorce decree she won in July was set aside on the ground that ten days had not elapsed after he was served with papers in the action.

"Peck" Gomersall With "U" as Taylor Aide

E. T. (Peck) Gomersall, who for three years was assistant to James R. Grainger at Fox, has joined Universal as supervisor of the central western division, with headquarters in Chicago. He will be directly under Harry Taylor, western sales manager.

Giannini Returning

San Francisco—Dr. A. H. Giannini is en route to New York. He hurried West following the death of his step-father.

The Insiders' Outlook

THE sole topic of discussion in the office of a certain New York executive this week was the complicated patent tangle and the reported—and religiously denied—purchase of the Schlesinger interests in De Forest Phonofilm and General Talking Pictures by the electric twins, Western Electric and RCA Photophone.

As usual, the kibitzers were on hand and Western Electric's alleged plight came in for its share of kidding. This went on until a w. k. figure in the business was asked what he thought.

He compared "Erpi" with the youngster who found himself considerably troubled by a busy bee which had been lodged in his trousers by a "playmate." The chap was in a sorry way what with the villain in the piece waiting on the sidelines to direct a kick toward the seat of his pants if an attempt was made to get rid of the bee and the bee itself turning the discomfort market 100 per cent bullish.

The Outcome Speculative

Forecasts on how the patent knot will unravel are largely empty chatter because the situation is too involved and too much is at stake to conjecture idly who is going to win and why.

The facts in the case, however, rather clearly demonstrate that some, at least, of Western Electric's licensed companies are worried over the Schlesinger victory in the Ries case. Of course, that victory has yet to be sustained by the higher courts before Western Electric, in any wise whatsoever, may be construed as having gone down to defeat.

It may be that John E. Otterson will try, and successfully at that, to assure questioning producers that the issue is still exactly an issue and that there is no need to wax concerned over an eventuality which has yet to take final form.

On the other hand, you have the bankers underwriting the picture business, who are declared to be more insistent daily for some sort of understanding on liabilities and the measure of protection afforded by "Erpi" to its licensees under existing contracts. Kuhn, Loeb & Company, the Paramount bankers, are understood to be active in this direction.

The banking groups, checking through investigation waged independently of the picture business, have millions at stake. Their interest needs no further explanation.

Those Contracts

It is more or less open conversation throughout the trade that the W. E. licensees, envious of the edge obtained by Warners in the early days, fell for talkers with more speed than wisdom and that the contracts they signed were not subjected to that rigorous scrutiny which goes hand in hand with careful business operation. In the first flush of success accorded talkers and the huge task involved in wiring theatres as rapidly as facilities permitted, nobody worried much.

Then came the private conferences between bankers and the Schlesinger group and, it is understood, the secret probe of the latter's claims on behalf of the Ries sound-on-film patent. The story, so it is said, resulted in the conviction in several quarters that something had better be done about it. Therefore, the decision by producers to discuss the tangle with Otterson, precipitated by M. A. Schlesinger's trip to the coast and his offer to set up competitive production via free De Forest recording licenses to independents.

Past and Futures

Privately, some trepidation has always existed in the minds of the companies allied with Western Electric that the organization would some day see fit to tighten its already strong hold on the business. Coupled with this thought is the suspicion, never confirmed, that at least one extremely important organization, ostensibly operating under its own management, is in reality dominated by American Telephone and Telegraph through banking channels.

Those who countenance the hunch regard it as the beginning of a "peaceful penetration" campaign which will spread, although it may never break out into the open.

These rumblings, coupled with the edge on patents which many believe Schlesinger to hold, are reported to be the background facts leading up to the quiz which Otterson is about to face.

Valedictory?

The appearance of Roxy and his gang on the stage of the Roxy this week may be the farewell appearance of the troupe at the big Broadway first run.

For Roxy, so the story goes, in a few weeks is to leave the post as managing director of the theatre named for him, with Sid Grauman most persistently named as his probable successor. Roxy is joining the RCA interests and will have charge of the theatre to be housed in the amusement center project RCA and its allies will operate in midtown New York. Meanwhile, Roxy will devote his time to radio work for National Broadcasting Co.

THE INSIDERS

Weekly Catechism

WHAT company recently invested how much money in another producing outfit because its own studio wasn't turning out the kind of pictures required to keep its theatres in the black?

When is that certain public official slated to pull out of political life and join the Class A outfit to which he has pledged his services?

And when it happens, will the politicians of the opposite party down Washington way figure the time is ripe to start new monkey business with the film industry?

If Howard Hughes isn't successful in buying control of Art Cinema, what company does he hope to take over and has he any chance of doing that little thing?

What executive is trying to sell his company with no bidders reported in the market?

What's holding up ratification of the new standard contract and what year is it supposed to become operative anyway?

He once held an imposing title, had a swell job with a big company and a lot of enemies. Now he's out of the job, the title is gone, but the enemies linger on. Who is he?

Who is the chap—big fella—who visited Washington in the last sixty days, what did he learn about the future of the business and was he disturbed?

What company floated a big stock issue not so long ago but still has close to ninety per cent of the original certificates gathering dust in the vaults of its Wall Street underwriter?

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager. Los Angeles Office; Hotel Roosevelt, Hollywood; William Crouch, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign.* *Entered as second class matter at the Post Office, New York, April 22, 1916, under Act of March 3, 1879.*

Myers Advises Wisconsin Showmen to Endorse Contract; Zoning Debate Hot

"Kismet" Previewed

Hollywood — First National previewed "Kismet" in Santa Barbara, figuring that a different audience reaction could be obtained there, as few previews are held in that city. The audience was unaware of the advance showing and failed to account for the added attraction, thinking it was some sort of a series of short subjects. The reason for this, apparently, was that the talker was in very rough shape and the breaks between scenes were very noticeable.

The talker, which is in Technicolor, has plenty of production value and the work of Otis Skinner is outstanding. Aside from that, the picture seems to be erratic. Further editing will perhaps remedy this considerably.

CROUCH

New Production Unit System Is Tiffany Policy

Big Cedar Lake, Wis.—Tiffany has completed reorganization of its production forces, and the new system adopted will be reflected in a different class of product during the 1930-31 season, Oscar Hanson, company sales manager, told the Wisconsin exhibitor unit at its convention here.



Oscar Hanson

The unit system of production has been instituted by the company, splitting production responsibilities among several executives, he declared. This, he said, assures individual concentration upon all pictures in the new line-up.

"We realize that improvement of our product is needed, and feel that the new season will bring this about," he declared. A number of problems must be worked out mutually by Tiffany and Allied, he declared, characterizing the franchise arrangement as a cold-blooded business proposition between the parties, which "needed each other badly" when the deal was made. Hanson declared that a new franchise drive would be made co-incident with Allied's expansion into new territories.

Texas Meeting in October

Dallas—Zoning and the proposed new standard contract will be principal topics at the convention here Oct. 27 and 28 of the Allied Theatre Owners of Texas. Abram F. Myers, president of Allied States Association, will be invited to attend

Pact "Measurably Superior," Says Allied President at Annual Meeting

Cedar Lake, Wis.—Endorsement of the proposed standard form of license agreement was urged by Abram F. Myers, president of Allied States Association, at the annual convention here of the Wisconsin exhibitor unit.

The proposed contract, he said, "is "measurably, but not strikingly, superior to previously-used contracts." Myers asked that Wisconsin exhibitors read carefully their copy of the proposed agreement, when received.

Myers talked during the noon hour Wednesday and the way he held delegates, at a time when they ordinarily would have been having lunch, indicated the interest in his remarks.

About 70 exhibitors were present at the session, the seventeenth annual gathering of Wisconsin exhibitors, which began Tuesday afternoon with routine business, breaking up long enough to hear a talk by Phil LaFollette, gubernatorial candidate.

Frank and sometimes brutal discussion of the proposed zoning plan characterized Wednesday's meeting. During a hectic two-hour discussion of the proposed schedules for Milwaukee and the balance of the state, the plan was both riddled and defended. Most of the discussion centered about Racine exhibitors' contention that their situation was not cared for satisfactorily and arguments about apparent conflict between time protection and price protection.

Not a single change was made in the printed draft of the zoning plan, however, and the answer to all objections was, "Take up the matter with the permanent board of arbitration." The convention did not record itself officially upon the zoning plan in any way, and those anticipating either endorsement or rejection were disappointed.

Myers' View on Protection

"The rule on protection is simple and is expressed by saying protection must be reasonable," Myers told the convention. He seemed doubtful about the plan, which he had heard discussed, but did not commit himself definitely on it. Most zoning plans, he intimated, tend to become quite involved. Allied, he asserted, went to the December 5-5-5 conference with a zoning plan worked out by H. M. Richey of Detroit and would have offered it more widely except that a member of the group cut in with a plan of his own to meet a particularly bad situation in his territory. He mentioned no names, but said this caused suspension of Allied protection activity at the time.

By-laws were changed so that dues hereafter will be levied on the basis of seats and directors elect the officers. Reincorporation of the association is planned immediately. A resolution authorized keeping of all minutes of the permanent zoning committee meetings in the association offices, and another thanked the members of the clearance committee for their work. State and local legislation also came in for discussion.

Fred S. Meyer, new president of the association, was toastmaster at the banquet, where Steve Bauer, retiring president, was presented with a remembrance, with F. J. McWilliams of Madison making the presentation. Oscar Hanson, Tiffany sales manager, also spoke.

Meyer Wisconsin Chief

Cedar Lake, Wis.—Fred S. Meyer, veteran manager of Universal's Alhambra, Milwaukee, is new president of the Wisconsin exhibitor association, a unit of Allied States. Andy Gutenberg is vice-president; Jim Boden, recording secretary, and Ernie Langemack, treasurer. The appointive position of executive secretary, now held by H. A. Staab, is to be filled at a meeting of directors next week. Whether Staab will be reappointed is a subject of speculation.

The new officers were elected by the following directors: Steve Bauer, August Berkholtz, Bert Fisher, Al Kvool, Henry Goldenberg, Jim Boden, Andy Gutenberg, Fred S. Meyer, Ed Maertz, George Fisher, Jack Kiegan and Etta Wiesner, all of Milwaukee; William Ainsworth, Fond du Lac; George Huebner, Oconomowoc; Fred J. McWilliams, Madison.

Try to Tinker With the Clock In Milwaukee

Milwaukee—Some Milwaukee busybodies just can't be satisfied with God's time, for having succeeded in forcing daylight saving time upon the city this summer, they now are trying to put over year-round eastern standard time for the city.

At present, the eastern time belt ends just west of Detroit, which is about 250 airline miles from Milwaukee. Daylight saving here ended Sept. 1 and theatre business was helped considerably as a result.

With the advent of cooler weather, business conditions here and throughout the state are on the upgrade. Manufacturing plants are taking on more men. After following a policy of maintained personnel on shorter working hours, they now are increasing the hours for their help.

No Action Taken Yet on Iowa Zoning Schedules

Des Moines—Nothing definite has been determined upon by the zoning committee working here. Publix is demanding 30 days protection. The independent exhibitors, who recently formed Allied Theatre Owners of Iowa and declared against any protection, have named a committee to confer with distributors on proposed schedules.

Asks $2,000,000 From Paramount In Boston Suit

Boston—Paramount Publix has monopolized and is attempting to monopolize the film industry, it is charged in suit for $2,000,000 damages brought in Federal Court here by the Strand Amusement Co., Portland, Me., under the Sherman anti-trust law.

Attorneys for the theatre firm are Arthur and Bernard Berenson, who early this year, sought to throw Fox into receivership in an action brought for minority stockholders.

The Strand firm was earning a "substantial profit" from its Portland theatre up to the time of alleged interference by the defendant, it is alleged.

Paramount is conspiring to violate the trust laws, it is asserted, the complaint setting forth that independent exhibitors are "wholly dependent upon the defendant's product to enable them to maintain the theatres owned and operated by them." The Strand firm, it is charged, was forced to submit to the terms dictated for its pictures by the company.

Paramount by various means acquired studios with a view to monopolizing manufacture of films and has thus eliminated competition in production, the complaint asserts. "To further extend its monopoly," the company went into the exhibition branch and acquired theatres, to coerce exhibitors to submit to terms for its pictures, the complaint sets forth.

"Among other respects in which the defendants monopolized or attempted to monopolize, directly or indirectly, the exhibition of motion pictures and the conduct of theatrical enterprises or the production of motion pictures," says the bill, "was by threats and intimidations to the plaintiff and to other independent exhibitors of motion pictures that unless the plaintiff conformed or agreed to the terms fixed by the defendant for the use or leasing or licensing of its motion pictures at an exorbitant price and upon the conditions named by it, the defendant would either acquire theatres operated in and around the place where the plaintiff operated its theatre, would refuse to furnish its pictures to the plaintiff or would build, operate and run theatres in opposition to and in competition with the plaintiff.

Paramount Publix, the complaint alleges, forced the Portland company to lease its theatres to the defendant at an annual rental of $65,000, after causing Netoco, a New England circuit, to withdraw from a proposed contract to lease the theatre from the Strand company at $65,000 per year, and in addition to pay the Strand company 40 per cent of the earnings.

Calls Charge Absurd

Charge of the Strand Amusement Co. of Portland that Paramount Publix has monopolized or attempted to monopolize the industry or any part of it is "utterly ridiculous and absurd," and a blanket denial of the charges contained in the Portland firm's suit will be entered, Austin Keough, company attorney, told MOTION PICTURE NEWS. He can see no cause for any damage action in the company's activities as a theatre operator at Portland, Keough declared. The case will be handled by the company's Boston attorneys, the firm of Friedman, Atherton, Ting & Turner.

On "U" Board

Phil Reisman, who recently became general sales manager of Universal after several years in a similar post at Pathe, has been elected a member of the company's board of directors.



Phil Reisman

Since joining Universal Reisman has set a number of important deals, with several more soon to be announced. Last year, as head of Pathe's sales force, Reisman rolled up a gross of $18,000,000.

The directorate declared a quarterly dividend of two per cent per share on outstanding first preferred, payable Oct. 1 to stockholders on record Sept. 20.

U. S. Films Again Send French Off Their Nut

Paris—American films again are on the spot here with demonstrations against them renewed Wednesday night and Thursday. The outbreaks were climaxed by hooting and whistling at the Theatre Madeleine, where an American film was being shown. Two hundred fifty patrons, ejected by police, demanded their money back.

Roxy Bids for Kid Trade Showing Indian Serial

Something new is being introduced to Broadway Saturday morning, when the Roxy begins showing of "The Indians Are Coming," Universal serial and the first chapterplay to get a first run on the Main Stem. This is a bid for kid patronage with an episode to be run each Saturday morning.

Schenck, Lefcourt Get Together on U.A. Removal

Joseph M. Schenck, it is understood, is negotiating with the Lefcourt Realty Company, operating several New York skyscrapers, for space in the latter's new structure at 49th St. and Broadway, where United Artists' entire home office would be housed. Schenck and Lefcourt have long been close friends.

Mean Dish Thrown by Jocelyn Lee, Charge

Hollywood—Jocelyn Lee's talent extends beyond her screen work, for she is quite adept at dish throwing, according to charges made by her husband, Luther Reed, in a divorce bill filed after three months of married life. Frequent outbursts of temper on the part of his wife are alleged by Reed.

2 Year Contract Binds Franklin to Fox West Coast

Los Angeles—While reports of policy differences between Harold B. Franklin and Harley L. Clarke over the long-pending deal for operation of Paramount's western theatres by Fox West Coast are responsible for rumors that Franklin may walk out, there is a little matter of contracts that may have a bearing on the situation.

Franklin has two years to go with the frequently discussed matter of renewal still in the limbo of the indefinite.

Clarke is reported opposed to the Paramount deal in view of the fact that the Publix theatres on the coast are losing about $20,000 a week. Franklin is declared for it. At any rate, the latter is now en route to Kansas City on a two weeks' inspection tour. There the matter stands.

Simmons Slate Elected Unanimously by AMPA's

New administration of the AMPA was inaugurated Thursday with Michael L. Simmons heading the slate unanimously elected. Charles W. Barrell is new vice-president; George Bilson, treasurer, and Edward Finney, secretary. The board of directors consists of the officers and Hank Linet, Ralph Lund, Paul Benjamin, Edward L. Klein and Vincent Trotta.

Selections for the other posts are: Trustee, Tom Wiley, replacing C. L. Yearsley; auditing committee, Fred Baer, Myles Laska, Joe Fine; national chancellor of the U. S. Chamber of Commerce, P. L. Thompson; staff of the AMPA Bulletin: business manager, Clarence Shottenfels; editor, Walter F. Eberhardt.

Brandts Already Jailed In Brief Legit Career

Harry and Louis Brandt, who with their brother, William, have entered the legitimate business, face trial with 11 members of the cast of "Frankie and Johnny" following a police raid on Brandt's Carlton, Jamaica. "Billy" Brandt is operating the Windsor in the Bronx and two other legitimate theatres in New York.

Schenck in N. Y.

Joseph M. Schenck is in New York from Hollywood. He is expected to sail for the Continent soon to map United Artists' plans for foreign-language talkers.

60% Wired in Canada

Toronto—There are 600 wired houses, out of a total of 1,000, in Canada, a census by the Motion Picture Distributors and Exhibitors of Canada shows. The results were made public this week by Col. J. A. Cooper, president. This ratio is much higher than in other British countries, Australia having only 300 wired houses out of a total of 1,250.

Al Boyd to Lead Paramount Offensive Into "Philly" Zone After Warner Split

All Business

Los Angeles—Business is business with James Cruze, with sentiment not entering into casting for his pictures. Just to prove it, he has cast his divorced wife, Betty Compson, for the feminine lead in "She Got What She Wanted," which will be the first picture under his new Tiffany contract.

Fox Hoyts Buy Spurs Paramount

Sydney, Australia—Acquisition by Fox of a substantial interest in 100 Hoyt theatres is expected to speed negotiations in a proposed purchase by Paramount of an interest in the Union Theatres chain. Some time ago, when it was reported Paramount was dickering for an interest in the circuit, Stuart F. Doyle, managing director, denied any deal was under way.

"Pete" Woodhull Proved Great DeForest Ballyhoo

R. F. Woodhull resigned from General Talking Pictures because he had accomplished "his mission," which was to place the story of DeForest Phonofilm before exhibitors of the nation, M. A. Schlesinger, head of General Talking Pictures, told Motion Picture News. The effectiveness with which this was done has been reflected in the reception accorded the company's machines, he said. Woodhull declined comment on his resignation, other than to say he plans an extended rest.

Lasky Arriving Saturday

Jesse L. Lasky, vice-president in charge of production for Paramount, arrives in New York Saturday from the Coast. While in the East, Lasky, with other producers, is to ascertain the company status in the patent fight between General Talking Pictures and Electrical Research Products.

Klein Handling Film

Edward L. Klein is distributor of "Alma De Gaucho," Spanish talker. Through a typographical error, Klein's name was accidentally dropped from the review which appeared in last week's issue of Motion Picture News.

Griffith in New York

Edward H. Griffith, Pathe director, who made "Holiday," and Horace Jackson, adaptor, are in New York for story conferences with Donald Ogden Stewart, author of "Rebound," the next Ann Harding vehicle.

Cohen's Mother Dead

Funeral services were held in Atlanta during the week for the mother of Louis Cohen, veteran theatre operator.

Chestnut Street Theatre to Be Chief Outlet; May Add Stage Shows

Philadelphia—Paramount's excursion into this territory will be in association with Al Boyd, close friend of Adolph Zukor and Sidney R. Kent, who resigned from the Stanley Co. to form Boyd Enterprises.

Boyd heads a new firm, the Moon Amusement Co., which is to operate Keith's Chestnut St. as the Paramount first run outlet here. The move follows the Paramount-Warner split over booking of the Paramount product in Warner-Stanley houses. Some of the product has been sold to the Fox here, and it is being sold away from Warners in the subsequent runs.

Officers of the new Moon company are the same as those of Boyd Enterprises and include: Frank Buhler, vice-president, and Louis N. Goldsmith, secretary.

Opening date originally was set as Sept. 19, but this has been set back and the new date is not yet determined upon. "Animal Crackers" will be the opening attraction. Edgar Wolf, former manager of both the Fox and Stanley here, will be manager of the theatre, to be known as Paramount-Keith's.

May Add Stage Shows

Keith's is favorably located on Chestnut St. between 12th and 13th Sts., has a seating capacity of about 1,900 and has lobby space enough to take care of all the displays incidental to picture presentation. The report includes the story that Paramount Publix stage shows will be used in connection with the films although at first films only will be shown.

The reported Fox block of 15 Paramount films for the season is headed by "Let's Go Native," scheduled in two or three weeks. The Arcadia, a former member of the old Stanley chain but now an independent and also located conveniently on Chestnut St., started its Paramount affiliation with "Grumpy." After some pictures under old contracts are played, "The Silent Enemy," "Manslaughter," "Queen High" and "Follow Thru" are consecutive bookings at this theatre.

Pinch Golf Operator

Glassboro, N. J.—Arrested on a warrant obtained by a Methodist minister because he allowed Sunday play, Harry Elliott, operator of a miniature golf course, is going to force the arrest of everybody engaging in work next Sunday, he said.

Success

Hollywood—What a whale of a difference a few years make. Three years ago Buddy Rogers was tickled to earn $60 weekly. His new Paramount contract is said to call for fifteen hundred smackers weekly, and a kick each six months.

N. Y. Television Station

Theatre television broadcasts are to be instituted by RCA from a station atop the Amsterdam, New York, as soon as the apparatus is installed. The apparatus is that developed by Dr. E. F. W. Alexanderson, General Electric engineer, who recently gave a successful demonstration of a broadcast to a Schenectady theatre.

Recall Green for 'SeaLegs' Retakes

Hollywood—Retakes on "Sea Legs," the Jack Oakie vehicle, are being made by Richard Wallace. Victor Heerman directed the major portion of the picture and will receive full credit for the direction. Harry Green was rushed by plane from New York to be here for the retakes. He was appearing at the Paramount theatre in Brooklyn at the time of the call.

Companies Co-operate On Publishers' Show

RCA Photophone and four distributors are co-operating in furnishing entertainment to the annual convention of the National Publishers' Association, to be held Monday and Tuesday at Sky Top Lodge, Pa. Magazine publishers throughout the United States are represented in the association's membership.

Pictures which will be shown are "Caught Short" (M-G-M) and "So This Is London" (Fox) and the following shorts: "The Little Covered Wagon" and "In the Mountains" (Tiffany), "Match Play" (Educational), one of the Knute Rockne subjects (Pathe), and a special golf reel assembled by Ray Hall of Pathe News showing the play in the recent national open. Photophone is supplying a portable sound reproducer and an operator to project the convention program.

Plan Popularity Tests

Sixty-two girls in Brooklyn, Queens and Long Island will be given round trips to Miami in the popularity contest to be staged by Fox theatres in these sections, coincident with the Fox Greater Show Season starting Monday.

Arrive from Europe

David Sarnoff, with Mrs. Sarnoff and family, Vilma Banky, Maria Corda, Mrs. Marcus Loew and Joseph Bavetta, manager in France for Fox, have arrived in New York from Europe.

Lewin Sailing Next Week

Albert Lewin, M-G-M associate producer, arrived in New York Thursday and sails next week for Europe on a three-month vacation.

Steffes Leading Offensive on Warner Franchise Due to Score Charge Peeve

Help!

Attention of Hollywood's tough hombres who insist upon starving while awaiting work in Westerns is called to the following advertisement which appeared in a Santa Fe newspaper:

WANTED—A REAL TOUGH GUY!

I want a cow hand who knows cows. Not under 35 years of age nor over 50. One who smokes, swears, tells the truth and hates sheepherders. Apply to W. F. H., Three B Ranch, Large Canyon, Aztec, N. M.

Canadians Seek Relief from Taxes, Fireproof Laws

Toronto—Exemption from the ticket tax of admissions up to 50 cents, modification of the order that all theatre buildings must be fireproof by May or licenses will be refused, and dropping of the regulation providing for grading of operators in four classes will be asked of the Ontario government by independent exhibitors. Sixty unaffiliated theatre owners recently met here to draft the requests.

P. J. Nolan, who operates the Avalon, Roxy and Columbia, is chairman of arrangements. A deputation to present the requests to the government is to meet here in about two weeks.

The commitee to arrange for the deputation is as follows: P. J. Nolan, chairman; A. Bugg, Model, Midland; R. W. Weller, Weller, Trenton; Fred Guest, Delta, Hamilton; W. C. Ball, Revue, Toronto; T. Walton, National, Toronto; James Sullivan, King George, St. Catharines; T. H. Moorhead, Capitol, Brampton; T. Ross, Royal, Bowmanville.

The exhibitors argued that the cancelling of the amusement tax on tickets up to 25 cents was excellent in its day but admissions had been raised to 35 cents and more since the installation of talking equipment and new scales were not covered by the previous tax relief. It will be impossible for fireproof theatres to be built before next spring to take the place of those now doomed to close because of the government order, it was asserted, and relief is sought particularly because no menace is evident under present conditions. Wired theatres have made many changes, such as concrete booths and floors and other improvements required by the government.

Dissolves Indiana Company

Indianapolis—Officials of the Elkhart Orpheum Company of Elkhart, Ind., have filed a decree in Superior Court at South Bend, evidencing the dissolution of the corporation.

Declares He Has Discovered Cancellation Method; Polls Showmen

Minneapolis—They're sounding the tom-toms among independent exhibitors of Minnesota and the Dakotas, preparing to go on the warpath against Warners. Northwest showmen have been pretty peeved over the Warner stand on score charges and their offensive is to be directed against what they believe to be a vulnerable point, the Warner franchise.



W. A. Steffes

W. A. Steffes, general manager of the Northwest exhibitor association, now is polling exhibitors as to their experience with the Warner franchise. The association, he writes in a letter to members, believes that for members who desire to cancel, it has found a way "whereby you can be relieved from playing any more pictures under the Warner Brothers franchise."

Exhibitors are asked to state whether the franchise contains a clause stipulating that all roadshows shall play New York, Chicago and one other city, and to supply a list of pictures played and paid for as roadshows.

At the 5-5-5 conferences on the proposed new contract exhibitors unsuccessfully tried to secure elimination of score charges. The policy of Warners and First National, it was indicated, precluded a general move by distributors to abandon score charges or else to consolidate them with film rentals.

The Warner franchise is expected to be a chief topic of discussion at a special meeting of the Northwest exhibitor unit, to be held here Sept. 22 and 23. All independents of the territory, regardless of whether they are members, are being asked to attend the sessions.

British Nettleford Studio Is Photophone Equipped

London—With start of "Caste" under the direction of Campbell Gullan, the new Nettleford sound studios at Walton-on-Thames have begun active operations. The studios have been entirely rebuilt and RCA Photophone equipment installed. The main studio occupies a building 100 x 50 feet in dimension.

"Hell's Angels" Switched

Philadelphia—"Hell's Angels," originally announced for the Erlanger Theatre, is "out," as this house has announced a legitimate attraction to open Sept. 29, the approximate date for the film. The Fox-Locust is now considered as the probable house for the Howard Hughes film.

Says the Press Agent:

Hollywood—The most difficult camera subject has been found. He is "Mr. Satan," a canary used in Cecil B. De Mille's new M-G-M picture, "Madam Satan."

After five months of effort, starting even before the picture began, a scene of "Mr. Satan" taking a bath in a canary-size De Mille bath-tub has at last been secured.

De Mille claims that this short bit of footage is the most difficult of his career.

Daylight Saving Hit By Unions As Exploitation

Los Angeles—Branding daylight saving as a labor-exploiting device, the combined union forces of this city unanimously passed resolutions today "condemning and disapproving" the measure, which comes to a vote Nov. 4.

The resolution charges that the measure, if passed, would "create unfair competition with employers because of the longer working day," and this in an age when "the trend of the times is for higher wages, shorter work days and shorter weeks."

"It is the claim of the proponents of this measure," says the labor indictment, "that it will save the people of California one hour of daylight each day, but in reality will only start the day an hour earlier."

This, the unions assert, would tempt unscrupulous employers to add one or two hours to the day's work.

Turning Clocks Back

Toronto—Municipalities in eastern Canada are dropping daylight saving like a hot cake, although a return to standard time is normally scheduled for the last Sunday in September. Many cities have already turned back the clock, including Toronto, Hamilton, Niagara Falls, Welland, St. Catharines, Lindsay and Gananoque. Ottawa, the Canadian capital, will retain summer time until September 27.

"U" in Tie-Up with Radio Fair for Screen Talent

New Yorkers attending the Radio World's Fair at Madison Square Garden, Sept. 22-27, will make screen and voice tests via Tone-O-Graph, in a stunt to be plugged by Universal. Successful applicants passing a preliminary test will then make a full screen test which is to be shipped to the Coast for inspection. Jules Brulatour will donate the film and Consolidated has been tied in to handle developing gratis.

Zoning Going to Bat Again in Court As Houston Showman Takes to Warpath

Flag-Waving?

Dallas—Is the Horwitz suit against Publix and distributors, charging a plot to force him to raise admissions, a publicity stunt on the part of the Houston exhibitor? That is a question being asked here, with some inclined to the view that Horwitz is seeking to capitalize the zoning situation, rather than expecting to beat protection in court. His newspaper assault is said to be bringing crowds to the theatre, for the low-price flag-waving strikes a sympathetic note in the public's ear.

Horwitz withdrew from the zoning meetings here with a statement that he did not need the help of those present but could fight his battles alone. In support of the publicity stunt view, it is pointed out that the clearance schedules have not been approved finally, so that the Horwitz houses have not been denied films on account of admission price, and that existing contracts are not affected anyway.

First Runs Thirty Day Demand Halts Cincinnati Zoning

Cincinnati—Neither side got to first base at the meeting here of southern Ohio exhibitors and distributors seeking to work out a zoning plan for the territory. There was much discussion and airing of views, but the meeting did not progress beyond the stage of appointment of committees, composed of four representatives for the exhibitors and two for the producers. The second major meeting is scheduled for Dayton, O., next week, with another meeting to follow the week after, provided the Dayton assembly is devoid of final results.

42 Days Locally

The nub of the situation as it now exists is that first-run houses here, in Dayton and Columbus are contending for at least 30-day protection over houses in contiguous territories embracing a radius of approximately 25 to 30 miles, as against 21-day protection which now obtains.

The situation locally, which, however, was not an issue at the state meeting this week, but the subject of separate discussions, provides for 42 days protection over the second run suburbans, after the date of second runs in the downtown houses, which, however, practically always follow the first runs within a week. First-run exhibitors do not want to deviate from this arrangement, which has been in effect for some time, although the suburban exhibitors are seeking concessions on the best basis they can get.

Horwitz Charges Plot to Force Him to Raise Admission Price

Houston, Tex.—Legality of protection, upheld in the consent decree entered in the Fox West Coast conspiracy action, is to be subjected to another test in Federal Court here in suit brought by Will Horwitz against Publix and nine distributors to restrain enforcement of zoning proposals which he says constitute an attempt to force the Iris and Ritz to raise admissions.

Distributors were successful in having the case transferred to Federal Court, when it came up for trial in District Court.

The next hearing is expected to be held early in the week. This move is regarded as a piece of strategy in view of the precedent established in the Coast case.

Horwitz is carrying his fight to the public and is enlisting the aid of other tradesmen. The Horwitz houses are charging five to 15 cents admission and, he insists, effort will be made to hold up films 120 days unless his prices are increased.

"War Is Declared" is the flaming headline he used in newspaper advertising to enlist public sympathy for his side of the matter.

Horwitz-Texan Theatres, operating the Texan, Iris and Ritz, is plaintiff in the suit which names Publix, Paramount-Publix, RKO, M-G-M, Fox, First National, Vitagraph (Warners), Universal, Columbia and United Artists as defendants.

Although maximum protection in Houston between first and second runs heretofore has been 60 days, effort now is being made to withhold pictures from the Ritz and Iris for 120 days, unless admissions are raised, Horwitz charges. Fourth and subsequent runs are being offered films in less time than the second and third runs are permitted to show them at present admission prices, the complaint alleges.

Clearance Stand Halts N. W. Buying

Minneapolis—While buying is suffering a severe setback in the territory, exhibitors and distributors are at loggerheads here over the Publix protection demands, and future meetings of the joint committee to fix schedules have been abandoned.

Now the exhibitors' association intends to demand the elimination of all protection throughout the territory, and a drawn out fight on the issue is in prospect. In addition, independents are threatening to boycott Paramount in retaliation for the Publix demands.

Exhibitors are refusing to buy product until they know just where they stand in the matter of clearance, and those who already have bought are declining to give dates until they get the lowdown.

I Am With You, Will Horwitz!

In Your Fight for the Right of Giving Better Shows for the Least Money. Your Policy Is My Policy. Every Good Citizen and Every Court in the Land Should Uphold and Support You in Your Position. I Admire Your Stand and the Nerve It Takes to Hold It.

Whenever an individual, a corporation, or a set of individuals or corporations, or both, seek to force a merchant to sell his wares at a higher price than the price at which he can afford to sell them and make a legitimate profit, that is coercion in its worst form and should not be tolerated; and, in my opinion, will not be tolerated. The public interest demands that every article of commerce, whether it be pictures, clothing, food or whatnot, go into the hands of the consumer at the lowest possible price. It is only in this way that the American dollar can be of greatest service, not only to its present owner, but to every inhabitant in this wide land. The cheaper we buy, the more things will our wage buy, and the more our wage buys, the more enjoyment do we get in this life, and the more jobs are made for others in supplying these additional things we buy.

The Purchasing Power of Your Dollar Must Never Be Artificially or Wilfully Restricted

Fair Prices Are a Circle of Prosperity

High Prices Mean Depression and Business Stagnation

We Must Never Allow Private Greed to Throttle Public Welfare

The great Moving Picture Trust, itself, would be among those hardest hit if a policy of greed and high prices dominated business. If the buying power of the dollar were generally restricted, theirs being a luxury business, would suffer the greatest. If the food merchant, the clothing merchant and merchandisers of other necessities charged more than the minimum price consistent with their ability to make a reasonable profit, nothing would be left for the average man to go and enjoy a movie, buy a radio or own an automobile.

Mr. Horwitz, You Are Right in Fighting to the Limit of Your Power to Prevent Anyone from Forcing You to Raise Your Prices One Cent Above a Legitimate Profit to Your Business

I Am With You. All Houston Is With You. You Must Now Keep Your Price Down to 15c and 5c

The poor man and his family should be able to enjoy a good picture as well as the rich.

Joe Weingarten

Newspaper advertising copy used by a Houston grocer to assure Horwitz of his sympathetic co-operation.

Contract Under Scrutiny at St. Louis Monday

St. Louis—Naming of a grievance committee to thrash out various controversies, reports on proposed zoning of the territory and consideration of the proposed standard form of licensing agreement will feature the annual convention of the eastern Missouri and southern Illinois exhibitor unit to be held here Sept 15 and 16.



Fred Wehrenberg

Whether the proposed invasion of all territories by Allied States Association will be injected into the meetings is problematical. None of the Allied leaders is scheduled to attend, although Oscar Hanson, Tiffany sales manager, will be on hand to outline the five-year franchise proposition.

Real Battle Last Year

Last year, it is recalled, C. C. Pettijohn's reference to "soap box orators" provoked an attack by W. A. Steffes, Allied leader, after an agreement previously had been made not to indulge in personalities. The eastern Missouri and southern Illinois unit has declined to join Allied and is affiliated with the M. P. T. O. A. It is expected that President Fred J. Wehrenberg will urge that this affiliation be continued.

Speakers scheduled to be on hand for the sessions, starting Monday are: M. A. Lightman, M. P. T. O. A. president; M. E. Comerford, Pennsylvania chain operator, who recently sold control to Publix; C. C. Pettijohn and Dr. Lee De Forest.

Selwyn to Raid Studios For Talent, Coast Hears

Hollywood—Arch Selwyn is out after screen talent for his stage shows, and ultimately for the pictures to be made from these shows. He is reported to have instructed Maurice Revnes to sign up all available names.

Levine to Coast to Start New Picture

Nat Levine, Mascot Pictures president, is en route to Hollywood where he will launch production of the company's second talker serial for release this season on the state rights market. The new chapter play, "Phantom of the West," will star Tom Tyler.

Lina Basquette Divorced

Los Angeles—Another episode in Lina Basquette's life was written here Wednesday when her husband, J. Peverell Marley, was granted a divorce decree on grounds of extreme jealousy.

Off for Europe

Mrs. Al Christie sails for Europe today aboard the Ile de France.

Europe Worse Off



David Sarnoff, president of RCA, reported on his return from Europe that conditions on the foreign continent were worse than here, with France in better shape than other countries abroad. "England is suffering from unemployment, and Germany is having a bad time because of political disturbances."

Complete First, Warner-Tobis to Make Six More

Warners and Tobis have one picture in production in Germany and six more are planned, George E. Quigley, general manager of Vitaphone, who has returned to New York from Europe, told Motion Picture News. The pictures are being made in both German and French, under the joint production plan, he declares.

Europe, he says is "definitely committed" to talkers, despite the fact that the market still is profitable for "acceptable" American silents. Contingent legislation will probably be liberalized sufficiently enough to admit American made foreign-language pictures that are suitable for the European market. It is not likely that a fairly liberal contingent would be exhausted by the supply of suitable American pictures. It is not feasible to produce in America a large number of pictures which are acceptable for European consumption even when made in the languages of Europe.

"At the present moment the field for silents may be larger than for audible films, but I am of the opinion that those who make silent versions for the European market instead of foreign language talking pictures are pursuing a short-sighted policy—sacrificing a future market for temporary profits. Europe is committed to talking pictures and theatres are being rapidly wired for sound. I am convinced that the big field of the almost immediate future for American pictures in Europe is for those made in the language of the country where they are to be shown.

"The German language offers the biggest field for American pictures because of the greater number of German-speaking peoples and the superior German production and exhibition facilities. Spanish has undoubtedly the next largest audience and Spanish language pictures are economically feasible as are also French language pictures. Those seems the only continental European languages in which it is profitable, for the time being, to produce. An Italian market may develop in the future. Russia remains an almost unknown quantity."

Fox to Produce In Italy, France, Germany, Spain

Fox is mapping plans to produce, or have produced for the company by local companies, talkers in Italy, France, Germany and Spain.

A deal has been made with Joseph Aussenberg, former Fox representative in Germany, to make a series in Berlin under the name of the Atlantis Film Company.



Clayton P. Sheehan

Definite plans for the other countries depend on market conditions, but it is the expectation of Clayton P. Sheehan, Fox foreign manager, who has just returned from the Continent that talkers will be made in the remaining three as well. In the meantime, the Fox plant in Hollywood has completed "One Mad Kiss," "Common Clay" and "The Last of the Duanes" in Spanish, as well as a series of comedies.

Phila. Appeals Court Upholds ERPI Claim

Philadelphia—Electrical Research Products, fighting on behalf of Victor Talking Machine, is winner of an appeals suit brought in U. S. Circuit Court here, in the case of Frederick Vreeland and Frank Dyer, who sued Victor, claiming violation of patents relating to "mixing."

The "mixing" arrangement is for using a plurality of independent microphones or sound pick-ups with a single recording circuit. Erpi defended on behalf of Victor in view of the recording license assigned to the latter by the Western Electric subsidiary. The appeals court reversed the District Court's decision in charging the patents sued on are invalid.

Break Ground for Studio

Montreal—Ground-breaking ceremonies were held here last week-end for the proposed studio of Canadian-American Talking Pictures Studio, Ltd. A party, headed by Ray Jackson, managing director, made the trip from New York for the affair. Among those who attended were: Arthur Lubin, Betty Blythe, Beverley Bayne, Mary Burke, Myrtle Miller, Patricia Quinn, Fiske O'Hara, John Breedon, Phillipe DeLacey, Claire Windsor and Jack Sullivan.

Harkness Appointed

W. E. Harkness has been appointed general sales manager of the educational department of Electrical Research Products.

CHARLES FARRELL'S GREATEST ROLE

PICTURE NEWS OF LILIOM

GREATEST STAGE HIT OF ITS SEASON
POWERFUL FOX MOVIETONE



THAT FARRELL SMILE—It has thrilled millions of fans. Rose Hobart, who plays opposite him in "Liliom", is not immune to it. One of the many gay moments in Franz Molnar's drama of carnival life.



ON THE OBSERVATION PLATFORM— The chief magistrate, who is H. B. Warner, and Farrell on the Celestial Limited which carries him far away from his loved ones.

IF LOOKS COULD SLAY!—Estelle Taylor, dark-eyed gypsy of the carnival, is none too fond of the peasant sweetheart who stole Liliom from her. She matches her wiles against the country girl's demure charm.



YOU CAN'T LOSE—"The Buzzard" plans a stick-up and Farrell listens to the voice of temptation. It sounds so easy. Liliom, tired of the monotony of domestic life, is hungry for adventure and longs to return to his lively companions in the amusement park.



FARRELL IDOL OF EVERY GIRL'S DREAMS

Adv.



DOMESTIC CARNIVAL LIFE—Liliom's wife knows what is good for him, but can she make him like it? The lure of the gay midway is in his blood and he longs for its bright lights and rowdy throng of pleasure seekers. Sometimes he loses his temper and beats her, but he is always sorry afterward. And she, because she loves him, grants him forgiveness. Poignant, this Fox Film.



BY CANDLELIGHT—With his heart-broken wife watching by his side, Liliom's spirit awaited the celestial summons. All his days of swaggering as the carnival barker are over, and he starts on the long journey to atone for his sins.



A RELUCTANT CUSTOMER—Liliom wants him to see the carnival, and is determined not to let him get away. With the music of the carrousel in his ears, he shouts the attractions of the carnival. No wonder he causes many hearts to flutter.

HOW STRANGE!—When Liliom lost his temper and slapped his little daughter, it did not hurt at all. But it was just that sudden outbreak of his old impulsive nature that cost him the freedom which he had spent ten years to earn. And Liliom's appeal for another chance was denied.





QUARRELS FORGOTTEN — They were not always happy, but sorrow blotted out everything but love.



BY SPECIAL MESSENGER — An important message comes to Liliom in purgatory.



WHICH SHALL IT BE? — The dark charmer or the demure little peasant girl?



SEDUCTIVE WAYS—The dark charmer seems to be carrying the day.



FIERY TEMPER—But when she loses the man, she shows plenty of spite. It's a tough spot for Liliom, but his better nature triumphs in the end.



IN CONFERENCE—Liliom presents himself to the Chief Magistrate, and is none too hopeful of the verdict.



THE ROUGHNECK—Even with the woman he loves, he loses his temper, only to be sorry when it's too late.

ON THE EMBANKMENT — Liliom and "The Buzzard" planned a hold-up, but it didn't work out that way. And he paid dearly for his folly



Adv.

BORZAGE WINS AGAIN IN SCREEN SWEEPSTAKES



DANGER AHEAD!—Liliom can read the signals in those coal-black eyes of Estelle Taylor—a siren if there ever was one. Will she make him forget the little girl waiting at home, who loves him with a devotion that even death cannot destroy?



HIS NERVE FAILED—Setting out to rob the paymaster, Liliom bungles the job in this Fox dramatic triumph.



ESCAPE—From the police, but not from the reckoning of his sins.

HERE'S TRANSPORTATION!—Liliom steps aboard the train which has steamed right into his room—a thrilling moment.





VERY LONELY—Life without Liliom is empty and dreary to Rose Hobart.

Adv.

Industry Gets $7,300,000,000 Yearly; Hays, $365,000,000; Believe It or Not!

With Sound Effects

Did you know, writes Willard Robison to Lou Sobol, that the first Greek songwriter has made his appearance? His initial offering is titled, "All Quiet on the Restaurant Front!"

Pioneer Kidnaped Forty Years Ago

A mystery of the industry's beginnings, the disappearance of Louis Aime Augustin Le Prince, a pioneer motion picture inventor, will have its 40th anniversary on Sept. 16, 1930. On this day in 1890, Le Prince entered the Paris train at Dijon, France, with his new apparatus for photographing motion pictures, and no trace has ever been found of him since. He was on his way to take a steamer for America, where he was well known and where he expected to get the capital necessary to commercialize his invention.

Le Prince obtained two patents (U. S., Jan. 10, 1888, No. 376,247) for a "method of and apparatus for taking animated pictures" and (British, Oct. 10, 1888, No. 423), according to Merritt Crawford who is an authority on early motion picture inventions. The U. S. patent, according to Crawford, is for an apparatus using multiple lenses (2 batteries of eight each, but used from the same position). The British patent was for "one or more lenses," thus being an ancestor of the modern movie camera.

Le Prince actually took motion pictures in 1888 with his device, Crawford states, specimens of which still are in existence, and but for the fact that he did not specify celluloid film, he would have antedated Friese-Greene as the inventor of commercial cinematography. Le Prince specified only "gelatine" and "Eastman paper film" in his patent.

A movement to place a memorial plaque or tablet for Le Prince on the wall of his workshop in Leeds, England, is now under way, sponsored by E. Kilburn Scott, of London, historian on Le Prince's film activities.

Tiffany Puts Over Tie-Up on Chimp Series

Gund Manufacturing Co., in a tie-up with Tiffany Prod., will manufacture a mechanical toy similar to the chimp appearing in Tiffany's "Chimp Comedies." The toy will reach 30,000 retailers throughout the States and Europe, it is claimed, and provides for exploitation on the tie-up, including window displays, snipes, streamers, and button novelties.

Beaton to New York

Hollywood—Welford Beaton, publisher and editor of *The Film Spectator*, leaves for New York in a few days.

Abramson Flings Figures Fancifully in Fight for Filthy Lucre

The income of the industry is $7,300,000,000 per year.

Of this amount the Hays organization rakes in $1,000,000 per day.

Believe it or not.

The mathematical genius who is so generous with his ciphers is none other than Ivan Abramson. Ivan went to the trouble of dabbling in dizzy arithmetic for the reason that he wants $1,300,000 of the mazuma because, he avers in a 75-page (count 'em) bill of particulars in his suit against the Hays office, its members and high officials of various companies, they drove him out of business as a producer in violation of the Sherman anti-trust law.

The document, while lacking in sex appeal, is packed with drama, with Will Hays stalking the boards as the villain. Regarding the general, Nathan Perlman, counsel for Abramson, says that the defendant companies "engaged the services of the defendant, Will H. Hays, for the sole purpose of trading his great political influence for immunity from the law," adding:

"Mr. Abramson charges that Mr. Hays, who never had any experience in the motion picture industry, was crowned the czar of the motion picture industry and made chief dictator for political purposes and that Mr. Hays was forced upon the industry against the will and protest of 75 per cent of the members engaged in the industry. Mr. Abramson charges that Mr. Hays has assumed unlawful super-authority upon the motion picture industry."

The attorney announced he would seek a court order "to expose the method of disbursing that income (the $1,000,000 per day) and determine if the Federal income tax law is being violated."

For days after the publication of Ivan's venture into higher mathematics General Hays, Charley Pettijohn, Gabe Hess, et al., wore wistful expressions and it was reported that they are considering signing up Ivan as treasurer to handle the $350,000,000 per year.

Abramson alleges that the members of the organization have an income of $20,000,000 per day, and that the Hays office gets five per cent of this amount. In actuality, the Hays organization's yearly revenue is between $500,000 and $750,000, representing one-half of one per cent.

Who said depression?

Columbia Quarterly Dividend

Columbia has declared regular quarterly dividend of 37½ cents on the common, payable Oct. 2 to stock of record Sept. 19. Upon the same date will be paid the first instalment of the 2½ per cent on the semi-annual dividend on the common, declared some time ago.

Katz Returns

Sam Katz, president of Publix, is back in New York from a European jaunt.

"Her Man"

Pathe comes to bat with another powerful drama in "Her Man," based on the rollicking ballad of "Frankie and Johnnie." It is characterised by fine acting, and the effective direction of Tay Garnett. Read the extended review of this production on page 57.

RKO to Hold Back Wide Film Process

Hollywood—With M-G-M and United Artists working on wide screen processes, RKO probably will not use its projected process until the sound track is improved. As it is now, the film runs at 75 feet per minute and to reproduce successfully the sound track must be run at 90 feet per minute.

M-G-M will await reaction to "Billy, the Kid" before going ahead further on its Realife process. The wide effect is said to be obtained by oversize film. The company says that projectors can be fitted to handle the new device at a low cost.

7 More North Carolina Houses Go to Publix

Publix has acquired seven additional North Carolina theatres. They are the Palace and Lyric, Rocky Mount; White, Greenville; Mason, Goldsboro; and Paramount, Carolina and Lyric at Burlington. Meanwhile, the company has set Oct. 10 as the date to open the new Paramount, Staten Island, N. Y.

Nancy Carroll at L. I. Studio Instead of Bow

Nancy Carroll is to make her next picture at the Paramount New York studio, instead of Clara Bow, as previously announced. The Carroll vehicle will be "Two Against Death," an original by Dana Burnet.

Beery for 'Tol'able David'

Hollywood—Columbia is out after names for "Tol'able David," even though the title role is to be played by a screen unknown, Richard Cromwell. Noah Beery is the latest to be signed for the picture, and will play the heavy role, which "made" Ernest Torrence in silent pictures.

Robbed on Ride

Shirley Dinwoodie, assistant manager of the Lefferts, Richmond Hill, Queens, New York, went for a ride with bandits, who relieved him of $1,500 which he was taking to the bank. They shoved him from the car after reaching Manhattan.

Elsie Quits Stage

Hollywood—Elsie Janis has abandoned acting and will devote her time to writing. The actress announced her decision seven weeks after the death of her mother.

"Lottery Bride" Laughed at, So Producer Quits

Philadelphia—Declaring that film audiences would not stand for good music, Arthur Hammerstein announced that he was through with talking picture production, in an interview here, where "Luana," his stage show, is playing.

With this announcement, Hammerstein reverses his stand of last year when, with equal finality, he declared that he was through with the stage and would devote all his time and talents to the screen. His statement came in answer to Walter Damrosch's recently expressed opinion that it is futile for musicians to fight against the influx of "canned music."

"The motion picture audience will not stand for the best music," said Hammerstein. "I know, for I tried it in 'The Lottery Bride,' which I made in Hollywood this summer. When we showed it to the audience it either laughed, or paid no attention to what was going on on the screen, so we had to retake much of it to inject the ingredients the audience demands. Photography is the screen's most important asset, and it must continue to play up photography rather than voice or music.

"I announced last year that I was through with the stage and was entering picture production permanently. It was my intention to make 'Thais' and other masterpieces on the screen in operatic form, but I realized there was no place for serious music on the screen and I am planning to continue with stage shows and music rather than with the talking pictures."

Just a little while before he announced his stand for the films last year, Hammerstein was interested in a reproduction device which would eliminate orchestras in stage musical comedy productions.

Moran Resigns Universal Post; Joins Midwest Co.

Oklahoma City—Bill Moran has resigned as Universal branch manager in San Francisco and is returning here to go into partnership with Phil R. Isley in the Midwest Theatre Operating Co. The circuit is reported to be planning expansion in this state.

Tully at New Bedford

New Bedford, Mass.—The Publix Empire has reopened with new Western Electric sound equipment and a completely renovated house. W. R. Tully is now managing the theatre. He was formerly located with the Publix houses in Boston.

Flesh on Stage Draws Them In; Boosts R-K-O Net

Swing of public taste to flesh shows will be reflected in the third and fourth quarter earnings of Radio-Keith-Orpheum. Third quarter earnings are expected to be very favorable, with indications that the fourth quarter net will set a new high, eclipsing the three months' peak experienced in the first quarter of this year.



Joseph Plunkett

The vaudeville circuit under General Manager Joseph Plunkett now is enjoying one of its best seasons and the outlook for the new season is the best in years. Public apathy to average all-talker fare is the reputed cause of the spurt combination houses are enjoying, as pointed out last week by Motion Picture News. The outstanding pictures are continuing to click, but the general run of talkers have felt the need of stage shows in the de luxe houses, in order to maintain grosses.

Profits of Radio-Keith-Orpheum for the six months to Dec. 31 should show a substantial increase over the first half, when net after all charges, taxes and provision for preferred dividends of subsidiaries was $1,764,853, the New York News Bureau states. This is equal to 95 cents a share on 1,850,169 shares Class "A" no-par capital stock. Such earnings were greatest not only for any six months' period, but for any annual term, exceeding the $1,669,564, which also included non-recurring profits reported for year ended Dec. 31, 1929, equal before non-recurring profits to 62 cents a share and with such items to 92 cents a share.

"The company enjoyed a remarkable increase in net income in first quarter of this year, when it reported net earnings, after preferred subsidiary dividends of $1,607,622, equal to 87 cents a share on 1,850,169 Class "A" stock outstanding compared with $384,749 or 22 cents a share on 1,778,629 shares in the 1929 period," the report continues. "In the second quarter of this year net was $157,231, against deficit of $191,138 in similar term of 1929. In the third quarter of 1929 net income after all charges and provision for subsidiary preferred dividends was $793,833, equal to 44 cents a share on 1,808,409 Class "A" stock and in fourth quarter net was $147,123, or 8 cents a share.

"Radio-Keith-Orpheum follows a policy of writing off rentals for theatres over a period of 40 weeks during the time when theatre attendance is highest. This period includes fall, winter and spring months so that in June, July and August there are no charge-offs in this connection."

Resort Theatre Destroyed

Ocean City—Damage estimated at $125,000 was caused by fire which destroyed the Park here. The theatre closed last week for the season.

High Scaling

Bugs Bear complains that so many song writers are making the trip from Hollywood to New York these days that a fellow can't get an upper berth any more.

Roper, Connie Mack, Fighting Philly "Blues"

Philadelphia—Fight for an open Sunday in Philadelphia will be carried into the city council by Councilman William W. Roper as soon as that body convenes after the summer recess, ending Sept. 18. Roper, veteran Princeton football coach and Philadelphia's most aggressive councilman, plans to call Connie Mack, manager of the Philadelphia Athletics, to testify before the council as well as representatives of the city governments of Washington and Boston, both of which have instituted liberal Sunday regulations. It is expected that representatives of theatrical and picture interests will be present at the meeting.

"It is my hope and confident expectations," Roper stated, "that we can reach ar almost unanimous decision in Philadelphia and present a solid front to the legislature next winter. Developments this summer have shown clearly that the blue laws are not in step with the times. The people of Philadelphia are not lawbreakers and they are entitled to pass their Sundays as they see fit, free from police interference."

Sound Over Novelty Stage In Chile; English Film OK

Washington—Novelty has worn off talkers at Chile, where exhibitors are going full steam ahead to wire all houses, according to a Dept. of Commerce report from Ambassador Culbertson at Santiago.

Talkers in English are acceptable to the Chilean public as the language is widely taught and is recognized as a medium of commerce, Ambassador Culbertson states. Public interest has been maintained in sound, it is pointed out.

Sterling Lining Up New U. K. Sales Unit

London—Sterling Film Co., Ltd., capitalized at $50,000, has been formed here to distribute. Headed by H. Defries, the organization is backed by S. Harrison, L. Zimmerman, and Harry Harrison, the latter as general sales manager.

Toomey Contract Renewed

Hollywood—Regis Toomey will appear in Paramount pictures for another year. A contract calling for more money and more important roles has been signed by Toomey this week. Toomey is slated to play opposite Clara Bow in her next talker.

Musicians May Strike Monday In Washington

Washington—Theatre owners and musicians are making last-minute efforts to avoid a strike threatened next Monday unless agreement is reached. Projectionists and stagehands also may be affected.

Theatre owners, through Julian Brylawski, president of the theatre owners' association, have promised to keep their houses open despite a strike, although they have not disclosed their plans for replacing the machine operators. A few years ago, when a similar situation threatened, managers and assistant managers at a number of houses took a course of instruction in operating projection machines, but that was before talking equipment had come into use.

As the situation stands now, the theatremen have offered to keep smaller orchestras than now employed in the Fox and Palace, but object to the union's demand that they keep orchestras in other houses.

"We have no quarrel with the musician's union," Brylawski said. "We have no differences on the pay scale, high as it is; we do not want different conditions, working hours or changed perquisites, but we do object to the musicians' union arbitrarily setting the size of our orchestras and dictating the number of musicians we must employ in order to get any. Yet our offer for orchestras where needed and musicians in all of the downtown and larger uptown houses was rejected contemptuously. The musicians' union, and not the managers, is taking 'living music' out of the theatres.

"Nowhere else in their wage scale do they attempt to enforce a specific number of men or to force compulsory employment on their clients. Why, therefore, penalize the theatres? And yet music today is but a small part of a modern theatre program. The silent picture that required music to fill the void has gone to join the horse car and the kerosene lamp.

"The theatre owners regret the present impasse—we do not feel at fault. The three-year contract that went out of existence Sept. 1 cost the theatres of Washington hundreds of thousands of dollars for unwanted and unneeded music, but it was a contract and we kept up our part of it, but we are not going to stick our heads in the same noose again. The theatres of Washington will meet any demand that the public make of them and the M. P. T. O. of the District of Columbia will keep its members' theatres open, no matter what happens."

Operators Ready to Sail

The owners do not believe that the projectionists, who have just signed contracts calling for pay increases, will join the musicians in a walkout, but it was stated by Fred Stevens, president of the projectionists' union, that his organization still has orders to walk out if an agreement is not reached by Sept. 15.

Charges that an "apparently organized effort" to force all living music out of the theatres was being made by the owners were voiced in a statement from the musicians' union, in which the chain theatres were likened to circuses as organizations which took much money out of a city and left but little return. Every intention of standing firm was voiced by the musicians, who are seeking to enlist the sympathy of the city by charges that "Wall street banking control" will benefit by the money saved by the houses through the elimination of orchestras and "correspondingly impoverish the local business man."

As a means of preventing hasty action on the part of the unions, Washington managers are giving consideration to the desirability of securing an injunction against a walkout if the negotiations now under way are unsuccessful.

They say they are reluctant to take this action, but believe themselves justified should their failure to secure an agreement with musicians result in an effort by the latter to take out the projectionists and stage hands.

The End

Hollywood — Charlie Chaplin has completed production of "City Lights," upon which he has been working for nearly three years.

150 Musicians Out in St. Louis Owing to Defi

St. Louis—Both sides are standing pat in the musicians' squabble here, which has resulted in dropping of orchestras and stage shows at all St. Louis theatres. Negotiations may be resumed when the Skouras contracts expire Sept. 19. Musicians on Sept. 1 refused to grant an extension of time to the Fox and St. Louis pending a new agreement, so the houses changed to a straight film policy.

Although the contract with the Skouras houses runs until Sept. 19, the firm decided to go along with the Fox and St. Louis in cutting out stage units and pit musicians. The musicians at the Ambassador and Missouri will report for work daily until Sept. 19, but will not be used.

The chief point in dispute was the effort of the musicians to change the status of the RKO-St. Louis from a vaudeville to a de luxe picture house and thus increase its orchestra from 12 to 20 pieces.

Abe E. Jeffries, chairman of the musicians' committee, said the membership of the union voted last week not to grant the extension.

This stand has thrown about 150 musicians out of work.

San Antone Unions Waive Boosts Until January

San Antonio—Taking cognizance of adverse business conditions and low attendance, the unions here have decided to waive demand for increases in wages under the old agreement until Jan. 1. The request for the postponement came from the theatres.

Musicians Lay Lockout Protest With Minister

Montreal—With the minister of labor at Ottawa having under advisement a protest by a deputation from the Montreal musicians' union charging that members of the orchestra at the Capitol there were locked out, the theatre, Friday, is beginning its second week as an all-sound house. "All Quiet on the Western Front" is the second week's attraction. Prices have been cut.

The musicians were locked out, it was claimed at the conference with the labor minister, after Famous Players Canadian had agreed through Eastern Division Manager Clarence Robson to a board of conciliation, under the Industrial Disputes Investigation Act, for a discussion of difficulties between the orchestra and the company.

The men claim the alleged lockout was a violation of the Federal statute. Meanwhile, Manager Dahn of the Montreal Capitol, has announced a straight talker policy, and return of stage shows has been abandoned temporarily.

Chains Dickering With Operators on Western Contract

Los Angeles—Negotiations still are under way for new operator contracts with circuit houses here. A $5 increase has been asked by the operators. The smaller and suburban theatres have settled, gaining concessions in the form of a one-man-in-the-booth agreement.

At San Francisco, contracts were signed in June, and in Portland and Seattle some relief is anticipated for smaller houses. Publix expects some relief in Rocky Mountain states. The circuit is not asking for a reduction in scale in any instance, but wants to eliminate over-manned booths and excessive overtime.

Stagehand Strike Ousts F. & M. Units

Hollywood — Threat of a stagehands' strike is looming at Long Beach and San Diego and, if it materializes, Fanchon & Marco shows will be pulled out of Fox West Coast houses in those cities. Demand for an extra flyman and for a six-day week at picture houses is the cause of the jam. Operators in the two cities are set on new contracts, it is stated.

Los Angeles stagehands are threatening a walkout Sept. 16 unless their demands are met, but an agreement is expected to be reached before the deadline.

To Determine Liabilities Of Sound Producers

(Continued from page 25)

Hollywood of M. A. Schlesinger, who traveled West to offer independent producers De Forest recording licenses without charge in an effort to create product outside the sphere of influence wielded by the electrics.

It is learned that some of the nature of the conferences held by Schlesinger on the coast eventually reached the ears of major studio executives and that decision to come to New York, bulwarked by the legal presence of Edwin Loeb, prominent Los Angeles attorney, developed directly from Schlesinger's activities.

Offered Free Licenses

He returned to New York this week, admitting that he had offered free licenses to independents but refusing to comment on the outcome. Reports current during the week that Western Electric and RCA Photophone had jointly bought him out for $50,000,000 are denied by Schlesinger.

Schlesinger told Motion Picture News that no negotiations, either directly or via bankers or third parties, were under way and that under no circumstances would he sell out. He declared himself interested only in world-wide participation and said he had informed both Otterson and David Sarnoff that only under such conditions would he consider a deal.

From another source entirely, it is understood that, prior to the Wilmington trial where General Talking Pictures emerged as victor in the first step in what many consider will prove to be the principal battle for basic patent supremacy, a deal was discussed but was turned down by Schlesinger because it was offered on the basis of a sale rather than participation. One familiar with the situation estimates that royalties involved to date approximate $100,000,000, this figure covering the exhibition of talkers throughout the world.

Erpi Refuses Analysis

That the W. E. producers have made up their minds to discover exactly how and where they stand assumed more tangible form during the week. There seems to be a difference of opinion over the interpretations to which the protection clause in the Western Electric contract might be subjected. Effort to secure an analysis of the clause from "Erpi" during the week was made by Motion Picture News, but the request was turned down.

The Schlesinger interests embrace a large chain of theatres in South Africa and the Far East, totaling perhaps 400. These are either owned or controlled through domination of the supply of film for the territories in which those houses operate. Schlesinger states it is essential for him to maintain the flow of product from American studios so that his exhibition interests may continue operation without interruption. He, therefore, points out that no matter how the patent tangle may swing, he is primarily interested in seeing to it that nothing impairs activity in Hollywood. He asks if it is not consequently obvious that his policy will be one of sympathy with the American producer.

Reports current in New York that General Talking Pictures had abandoned equipment sales and was marking time in the expectation that the Ries patent suit would result in a deal with Western Electric and RCA Photophone are emphatically denied by Schlesinger, who insists sales are now enjoying a peak never before attained in his company's history.

Shorts' Big Year

"From what we have already seen of the short product available for the coming season, it looks as if it will be the biggest year ever for quality short subjects," declares Burt Kelly, director of the short subjects department of Publix.

Dembow Sees Big Business Due to Good Pictures

With a rich harvest of product coming from all studios and improved weather conditions, this fall "will so violently explode the depression theory that not a single vestige will remain," declares Sam Dembow, Jr., vice-president of Publix.

"The minute that frightful weather conditions became slightly ameliorated and good pictures were available," he says, "business immediately swung back to, and even passed, its normal level. Obviously, this could not happen if an actual business depression existed."

The fall season is starting under "the most ideally-favorable conditions that have ever confronted the film industry," according to Dembow. The product, he says, is "at its uppermost peak of box-office effectiveness. The weather is the best to be had in all the year for theatre business. The natural reaction of vacationists is to be drawn back to the theatre. Every possible force which has any bearing on business conditions is rapidly lining up behind better theatre grosses for this fall."

Dembow believes that product for the fall season "outranks any array of real money-getting merchandise ever offered to the public in any line of business."

'Clay' Films to Start New Cycle in Common Rush

(Continued from page 25)

in some instances.

A few weeks ago the bandwagon rolled to the tune of melodramas and outdoor pictures. That was what the public wanted, it was broadcast in no uncertain terms. Society and problem dramas, it was stated, had gone the way of the backstage musicals, so far as box office pull is concerned.

Then along came M-G-M's "The Divorcee," which clicked pretty generally, with Fox following through with "Common Clay." The sensational four weeks' run of that picture at the Roxy, at a time when other houses were crying plenty, to be duplicated by subsequent runs, started the guessing all over again, and a swing to pictures of that "type."

Enee Menee Minee Moe Who Will Get The Navy's Dough?

(Continued from page 25)

only the purchase of sound machines could still the thunderous roar of complaint voiced by gob and devil-dog marine alike against the antiquated array of screen fare available since the advent of dialogue

The bids were submitted in all sizes and shapes and attractive concessions understood to have been included by several companies, realizing what a nice juicy piece of fruit old "Doc" Sam will prescribe when he hands out the plum for $500,000 worth of equipment. About $332,000 in cold cash is already on hand, with the rest to come from naval sources whenever needed.

This probably is the largest order to be received by a sound manufacturer in over a year and one of the largest single jobs in the history of the industry. More than one electric is known to have been watching for it with eagle-eye ever since completion of the wholesale wiring of picture houses, when they all settled down to the more quiet routine of orders few-and-far-between.

Picture executives who are close to high Washington circles discount the possibility of political patronage influencing bids for the big order. In certain Capitol Hill quarters, however, one company now very desirous of securing the $500,000 contract is looked upon with disfavor following its refusal to lend aid in launching a movement to create a film history of the life of George Washington for a forthcoming national celebration. The expenditure of a few thousands at that time no doubt would have helped tremendously at this crucial moment.

Motion Picture News exclusively published the incidents attending this "boner" when it happened three months ago, at which time it was pointed out that two or three companies refused cooperation when it was discovered the government had made available less funds than the production necessitated.

President Hoover is reported to have been personally enthusiastic over the film's possibilities as a great celluloid document, and it had his backing along with other figures important in Naval circles where "favors" such as a $500,000 contract might be handed out.

Amos 'n' Andy May Get More Double Checks

(Continued from page 25)

Coast waiting to determine if any retakes are necessary on "Check and Double Check." When that is ascertained, they expect to round out their work on the picture and return to Chicago. They received $500,000 for their work in the picture, Coast reports say. LeBaron now is in New York.

Kolfeldt Has News Reel House

Los Angeles — Management of West Coast's news reel theatre, recently opened, has been assigned to W. Kofeldt, with M. Murphy in charge of publicity.

"Angels" Breaks House Record at N. Y. Criterion

With Howard Hughes' air opus, "Hell's Angels," breaking a long-standing house record at New York's Criterion, the twin run at the Gaiety clicking high grosses, and "Abraham Lincoln" building up plenty strong at the nearby Central, the main stem box office spotlight is currently centered on $2 runs. Although the regular line-up of pop admission houses came through at a fairly decent pace, majority in the latter category made little to boast of.

"Romance," at the Capitol, failed to hold up in its second week as expected, despite la Garbo; "Outside the Law," featured at the Globe, was another so-so run, while "Top Speed," the Joe E. Brown comedy at the Strand, "Let's Go Native," another comedy at the Paramount and Roxy, with "Journey's End," all had unimpressive weeks. Weak advertising plug undoubtedly slowed down the latter.

Cool weather of this week automatically turns off the refrigerated systems and opens the way for fall and winter sessions, with box office grosses right down along the line showing the natural tendency to spurt upward from summer lows.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 11th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $19,932, betters last week's take by $100; DeMille's "Madame Satan" is being readied for opening here, although grosses have held up well.

"ROMANCE" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days, 2nd week. **Other attractions:** Overture, Hearst Metrotone news, presentation "Capitol on Parade." **Gross:** $78,374; a $20,000 drop under first week was too much for a Garbo.

"ABRAHAM LINCOLN" (United Artists)

CENTRAL—(1,490), $1-$2, 7 days, 2nd week. **Other attractions:** Short-reel comedies. **Gross:** $18,279, a climb of $200 over opening week's figures and a knockout gross.

"HELL'S ANGELS" (Caddo-U. A.)
(Playing simultaneously at Criterion and Gaiety)

CRITERION—$1-$2-$2.50, 7 days, 3rd week. **Other attractions:** None. **Gross:** $20,014, breaking all records at this house and mounting steadily; hundreds turned away all week.

"HELL'S ANGELS" (Caddo-U. A.)
(Play simultaneously at Criterion and Gaiety)

GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 3rd week. **Other attractions:** None. **Gross:** $17,400; the dual Hughes run at this house continues to turn in sensational figures.

EMBASSY—All Newsreels

EMBASSY—(598), 25c, 7 days. Straight show, running continuously. **Gross:** $8,544; newsreel shows pulls 'em heavy, gross usually running well over par.

"OUTSIDE THE LAW" (Universal)

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Comedy, ("Carnival Revue"); cartoon, ("Honolulu"). **Gross:** $22,985; pretty good for this house, considering stiff competition of $2 runs nearby.

"MOBY DICK" (Warners)

HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 7 days, 3rd week. **Other attractions:** Two short reel comedies. **Gross:** $19,441; Barrymore is failing to hold up here; gross of the opening week totaled $25,000; a slide of $6,000 in the third week is plenty.

"LET'S GO NATIVE" (Paramount)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Short, "Voices of Lonesome Men." **Gross:** $79,800; just so-so for this key Publix house; Oakie the draw.

"ANIMAL CRACKERS" (Paramount)

RIALTO—(1,904), 65c-85c, 7 days, 1st week. **Other attractions:** Short, "Many Moons." **Gross:** $62,500; four Marx brothers playing to s. r. o. and turning away plenty.

"MONTE CARLO" (Paramount)

RIVOLI—(2,103), 35c-65c-85c, 7 days, 1st week. **Other attractions:** Shorts, "Stein Song," "Sure Cure." **Gross:** $55,300; great and much higher than summer average.

"JOURNEY'S END" (Tiffany)

ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, newsreel. **Gross:** $82,470; a low gross, but what can be expected when they fail to plug it?

"TOP SPEED" (Warners)

STRAND—(3,000), 35c-50c-65c-85c, 7 days. **Other attractions:** Shorts, "The Hard Guy," "Hot Tamale." **Gross:** $22,592; this house needs a good picture to get out of the red—and how!; summer performances were practically all very unimpressive.

"OLD ENGLISH" (First National)

WARNERS—(1,490), $1-$2, 7 days. **Other attractions:** Vitaphone Varieties. **Gross:** $21,577, holding up fairly well, nothing sensational, however.

"DAWN PATROL" (First National)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 8th week. **Other attractions:** Frisco short, "Song Plugger." **Gross:** $25,450, nearing the end with Jolson's "Big Boy," scheduled to open shortly; grosses rolled up by "Dawn Patrol," were okay and mounted higher than was at first anticipated.

Hoover First

Hollywood—President Hoover will be the first person to view "The Big Trail," the Fox special which opens at Grauman's Chinese theatre here, early in October. No preview will be shown of the picture until the president has seen it, according to reports. Just when the special showing will occur, or where, has not been announced.

'Grumpy' Breaks Record at Des Moines Theatre

Des Moines—"Grumpy," playing the Strand, hit the best rating made at this theatre for many, many months, with 120%. The Marx Brothers in "Animal Crackers" drew them in at the Des Moines. The picture was rated as a 200% attraction. The Des Moines has had big business for four weeks since its reopening.

Duncan Sisters, playing the Paramount next door, played up to the audience heavily. The first half of the week when they were on business was very good. The feature, "Sea God," was rated as a 100% draw. At the Orpheum "Little Accident" reported 150% business. Weather was pleasant.

Estimated takings:

"SEA GOD" (Paramount)

PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** Paramount news; short, "Vacation Love"; Duncan Sisters in person. **Gross:** $6,000. **Rating:** 100%.

"NUMBERED MEN" (F. N.)

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** News, four acts of stage band vaude. with Al Morey and stage band. **Gross:** $4,500. **Rating:** 100%.

"ANIMAL CRACKERS" (Paramount)

DES MOINES—(1,600), 25c-35c-50c. **Other attractions:** Paramount short, "Story Book Parade"; Paramount news. **Gross:** $15,000. **Rating:** 200%.

"GOOD INTENTIONS" (Fox)

ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** Pathe news, comedy ("Snappy Salesman"). **Gross:** $4,672. **Rating:** 100%.

"LITTLE ACCIDENT" (Universal)

ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** Pathe news. **Gross:** $6,680. **Rating:** 150%.

"GRUMPY" (Paramount)

STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, Paramount vaude. act. **Gross:** $1,600. **Rating:** 120%.

"ON YOUR BACK" (Fox)

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Paramount vaude. act, Pathe news. **Gross:** $820. **Rating:** 80%.

Signal Doesn't Work; Robber Steals $226

Indianapolis—Police here are seeking a youthful gunman who raided the till of the Uptown and obtained about $226 from the cashier as she was counting the night's receipts. He shoved a gun through the window and commanded her to turn over the money. She stepped on a warning signal as she gave him the money, but the signal failed to work.

Big Slump Sends 'Angels' Down to $9,500 on Coast

Los Angeles—With "Hell's Angels" far in the lead of the flop brigade, a terrific slump sent box office figures well under average grosses. Six houses went under par plenty, and all others felt the pinch, with but two exception, "Bad Man," which was high for the week on a $25,000 take, and "Raffles," following-up on a gross of $19,500. Other runs were near enough to par to make the week unimpressive. "Angels" was low on $9,500, or 59%.

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, 7 days, 5th week. **Other attractions:** Abe Lyman and band, comedy, Movietone news. **Gross:** $13,100. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

FOX CRITERION—(1,652), 35c-65c, 7 days, 2nd week. **Other attractions:** Movietone news, comedy. **Gross:** $11,250. **Rating:** 113%.

"MAN TROUBLE" (Fox)

LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** Comedy, Movietone and Metrotone news, Rube Wolf and Fanchon and Marco "American Beauty" Idea. **Gross:** $26,000. **Rating:** 96%.

"ANIMAL CRACKERS" (Paramount)

PARAMOUNT—(3,596), 35c-65c, 7 days, 2nd week. **Other attractions:** Paramount stage show, comedy, Paramount news, Oliver Wallace organ concert. **Gross:** $28,000. **Rating:** 112%.

"BAD MAN" (Warners)

WARNERS' DOWNTOWN—(2,400), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $25,000. **Rating:** 167%.

"FOLLOW THRU" (Paramount)

UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Comedy, news, Gaylord Carter organ concert. **Gross:** $16,000. **Rating:** 119%.

"SQUEALER" (Columbia)

RKO—(2,700), 35c-65c, 7 days. **Other attractions** RKO vaudeville, comedy, Pathe news. **Gross:** $14,500. **Rating:** 93%.

"RAIN OR SHINE" (Columbia)

ORPHEUM—(2,750), 35c-65c, 7 days. **Other attractions:** Comedy Pathe news. **Gross:** $11,500. **Rating:** 72%.

NEWSREEL—(1,500), 25c, 7 days. **Other attractions:** Travelogue, comedy shorts. **Gross:** $3,700. **Rating:** 93%.

Hollywood

"HELL'S ANGELS" (Caddo-U. A.)

GRAUMAN'S CHINESE—(2,023), 75c-$1.50, 7 days, twice daily, 15th week. **Other attractions** Sid Grauman's prologue, news, comedy. **Gross:** $9,500. **Rating:** 59%.

"COMMON CLAY" (Fox)

GRAUMAN'S EGYPTIAN—(1,800), 30c-50c, 7 days. **Other attractions:** Comedy, news. **Gross:** $6,800. **Rating:** 91%.

"OLD ENGLISH" (Warners)

WARNER'S HOLLYWOOD — (3,000), 35c-65c, 7 days, 2nd week. **Other attractions:** Vitaphone shorts, news. **Gross:** $15,000. **Rating:** 107%.

"RAFFLES" (U. A.)

PANTAGE'S HOLLYWOOD—(3,000), 40c-65c, 7 days. **Other attractions:** Fanchon and Marco's "Southern Idea," comedy, news. **Gross:** $19,500. **Rating:** 130%.

F. F. Stevenson Appointed Visuagraphic Vice-Pres.

Promotion of F. F. Stevenson from the directorate to executive vice-president is announced by Edward Stevenson, president of Visuagraphic Pictures, which has just launched an expansion program in the non-theatrical field. Majority of silent production will be eliminated in favor of all-talkers.

Huffman Leases House For Denver First Run

Denver—Harry Huffman will not construct a new theatre here but, instead, will reopen the Tabor Oct. 1 under a long term lease. The house will be completely remodeled.

Jolson Picture Flops Badly in Balto; Gets 45%

Baltimore—Judging by the amount of business done at the majority of first run houses during the week, the season should prove a very prosperous one for exhibitors.

The weather was variable, clear, cloudy, hot with showers Monday. The Veterans of Foreign Wars convention was in full swing with a big parade Tuesday.

"Common Clay," during its second week at the New theatre, took honors for the highest rating for the week with 125%, giving this house a gross of $12,500. It was held for a third week.

The Rivoli went right into a high stride with its opening week, "Hell's Angels," doing a gross of $9,200 which gave this house a rating of 115%. This house has had a typhoon dual-unit cooling system installed.

Highest gross for the week was done at Loew's Century, where "Good News" was the attraction. The gross was figured at $22,050, a rating of 105%. Opening was backed up by large slice of national advertising campaign.

The Palace, which reopened with Bert Smith Players in tabloid stage production with "Borrowed Wives," as the film feature, had a splendid seven days, doing an estimated $10,200 gross on a rating of 97%.

Showing the sound and musical production with a talking prologue, "The Silent Enemy," the Little did $1,100, rating 110%.

Al Jolson did not go over so well at the Auditorium in "Big Boy," with the $1 top price prevailing at night. This gross was figured at $3,960 for the 8 days, a rating of 45%. High price blamed for slump more than picture, but Jolson's film work seems to be losing appeal here.

Estimated takings:

"GOOD NEWS" (M-G-M)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Dollar Dizzy" (comedy with Charlie Chase). **Gross:** $22,050. **Rating:** 105%.

"DAWN PATROL" (F. N.)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone, M-G-M news, Walt Disney cartoon. **Gross:** $18,500. **Rating:** 106%.

"NUMBERED MEN" (F. N.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, M-G-M "Song Writers' Revue," "Teacher's Pet" (Our Gang comedy). **Gross:** $2,800. **Rating:** 80%.

"ROMANCE" (M-G-M)

(Shown here after one week at Loew's Century downtown.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Doctor's Orders" (comedy), "Night in a Toy Shop" (cartoon). **Gross:** $4,400. **Rating:** 100%.

"MAN FROM WYOMING" (Warner Brothers)

WARNER'S METROPOLITAN—(1,500), 15c-50c, 6 days starting Saturday. **Other attractions:** Universal news, The Yacht Club Boys (Vitaphone act), "Royal Four Flush" (Pathe comedy). **Gross:** $4,800. **Rating:** 80%.

"MANSLAUGHTER" (Paramount)

KEITH'S—(3,016), 25c-50c, 6 days starting Friday. **Other attractions:** "I'm a Wild Woman" (Paramount act), "Hot Time in the Old Town Tonight" (Paramount cartoon), Universal news. **Gross:** $5,200. **Rating:** 65%.

"COMMON CLAY" (Fox)

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Mind Your Own Business" (Pathe comedy). **Gross:** $12,500. **Rating:** 125%.

"BIG BOY" (Warners)

AUDITORIUM—(1,600), 50c-$1, 8 days, from Friday to Saturday of following week. **Other attractions:** Universal news. **Gross:** $3,960. **Rating:** 45%.

"SILENT ENEMY" (Paramount)

(Second Week)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Prelude "The Merry Widow," Dudley Murphy's "St. Louis Blues" (all negro short subject), Gorno's Italian Marionettes (British short talking subject). **Gross:** $1,100. **Rating:** 110%.

"BORROWED WIVES" (Tiffany)

PALACE—(2,046), 25c-60c, 7 days. **Other attractions:** "Radio Kisses" (Mack Sennett comedy), Bert Smith Players in "Cradle Snatchers," vaudeville acts, orchestra, Fox Movietone news, Voice of Hollywood, Educational cartoon. **Gross:** $10,200. **Rating:** 97%.

"HELL'S ISLAND" (Columbia)

RIVOLI—(1,982), 25c-60c, 6 days, starting Saturday. **Other attractions:** "Average Husbands" (Mack Sennett comedy), "The Cactus Kid" (Mickey Mouse cartoon), Pathe news. **Gross:** $9,200. **Rating:** 115%.

Moments to Remember



Paul Whiteman Emulates Helen Morgan —Judge.

Only Half of Oklahoma City Houses Hit Par

Oklahoma City—Due to cooler weather and excellent features offered by Warners and Publix theatres, these houses far surpassed their usual business. The Publix houses featured "Greater Talkie Season" with trailers, using Gary Cooper as master of ceremonies, while Warners celebrated their "Silver Anniversary."

"Common Clay," featuring Constance Bennett at the Midwest grossed $8,000, rating 105%; "Sea God," with Richard Arlen, packed in $8,500, rating 110%; "Anybody's Woman," featuring Ruth Chatterton at the Capitol, grossed $7,800, rating 105%.

"King of Jazz," featuring Whiteman's band, at the Liberty, didn't go over so good, only rating 85% on $6,500. "Conspiracy," with Bessie Love, only rated 85% at the Empress with receipts of $6,500. "Phantom of the Opera," at the Orpheum the first half of the week, and "Other Tomorrow," rated 90% with a gross of $7,000.

Estimated takings:

"SEA GOD" (Paramount)

CRITERION—(2,000), 10c-50c, 7 days. **Other attractions:** Paramount news, Trailer featuring Gary Cooper as master of ceremonies for Greater Talkie Season, Paramount news. **Gross:** $8,500. **Rating:** 110%.

"COMMON CLAY" (Fox)

MIDWEST—(1,500), 10c-60c, 7 days. **Other attractions:** Silly Symphony, "Fish Frolic," Midwest news. **Gross:** $8,000. **Rating:** 105%.

"ANYBODY'S WOMAN" (Para.)

CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** Gary Cooper as master of ceremonies, and "Old Man Whoopee" with Metrotone news. **Gross:** $8,000. **Rating:** 105%.

"KING OF JAZZ" (Univ.)

LIBERTY—(1,800), 10c-50c, 7 days. **Other attractions:** Fox news. **Gross:** $6,000. **Rating:** 85%.

"CONSPIRACY" (F. N.)

EMPRESS—(1,500), 10c-50c, 7 days. **Other attractions:** Universal news, Vitaphone Variety. **Gross:** $15,000. **Rating:** 85%.

"PHANTOM OF THE OPERA" (Univ.)

ORPHEUM—(1,500), 10c-50c, 3 days. **Other attractions:** RKO vaudeville, Kinogram news. Second half, "Other Tomorrow," 4 days. **Week's gross:** $7,000. **Rating:** 100%.

Marxs Go Big At Omaha; They Bring in $10,800

Omaha—The Paramount held field day for the nuts all week with "Animal Crackers" to the tune of $10,800. This 135% week is the best for several months, thanks to the Marx brothers.

The eyes of Middle West RKO managers continues on the Orpheum here which has been doing phenomenal business all summer. "Dixiana," plus Viola Dana on the stage, brought another of those 125% weeks. Gross totaled $18,750. Oakie for the third time in six weeks at the World got $10,450 with "Let's Go Native." That's 110%.

"Queen High" was a dud at the State first half. Only $1,593, or 75%. Last half, "Grumpy" (Par.) rose to 90%. Money, $2,025. Weather was clear and warm.

Estimated takings:

"ANIMAL CRACKERS" (Par.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Paramount and Universal news, shorts, organ. **Gross:** $10,800. **Rating:** 135%.

"LET'S GO NATIVE" (Par.)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Four Publix acts, Billy Meyers band, house ballet, Paramount news, shorts. **Gross:** $10,450. **Rating** 110%.

"DIXIANA" (Radio)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Viola Dana and three other RKO acts, Pathe news, shorts. **Gross:** $18,750. **Rating:** 125%.

"QUEEN HIGH" (Par.)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $1,593. **Rating:** 75%.

"GRUMPY" (Par.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $2,025. **Rating:** 90%.

Providence Runs In Healthy Week Marx Film is High

Providence—The holiday bug-a-boo failed to daunt exhibitors here who smiled when bookkeepers totaled grosses for the week. Five first-class films packed 'em in the houses in the downtown section. Paramount with "Animal Crackers" was exceptional with $15,000, while "Call of the Flesh," Loew's State, clicked into high for $19,350. Majestic, too, did well with "Shadow of the Law." RKO houses, Albee and Victory, likewise enjoyed good weeks.

Estimated takings:

"ANIMAL CRACKERS" (Par.)

PARAMOUNT—(2,300), 15c-50c, 7 days. **Other attractions:** Talkartoon, Joe Stoves, organlogue, Paramount news. **Gross:** $15,000. **Rating:** 110%.

"SHADOW OF THE LAW" (Par.)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Five Minutes from the Station," "Bridges the World Over," Paramount news. **Gross:** $13,200. **Rating:** 105%.

"CALL OF THE FLESH" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "College Hounds," "Hot Dog," Maurice, guest organist, Hearst Metrotone news. **Gross:** $19,350. **Rating:** 100%.

"GRUMPY" (Par.)

RKO ALBEE—(2,300), 15c-50c, 7 days. **Other attractions:** "Peep on the Deep," "Curiosities of the World," "Toby the Pup," Pathe news. **Gross:** $9,200. **Rating:** 80%.

"THE STORM" (Univ.)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Give Me Action," "Never Strike Your Mother," "Dude Ranching," Pathe news. **Gross,** $7,000. **Rating:** 80%.

That's News!

Ottawa—An exhibitor was found reading the Bible while roars of laughter sifted through the door during a presentation of "Queen High" on the screen. The man engrossed in the Holy Book was Manager Joe Franklin of B. F. Keith's theatre, Ottawa. It was a rare and valuable copy of the Kincaid Bible printed in 1775 which Franklin had purchased to add to his collection of old paintings and ancient relics.

Portland High To "Doughboys"; $13,950 Gross

Portland, Ore.—Spontaneous comedy of Buster Keaton and Portland's own Cliff Edwards in "Doughboys" was sufficient to roll up another heavy gross at Fox Broadway. Cooler weather and return of beach residents also swelled the population, helping the grosses at all houses. Critics were also unanimous that Fanchon & Marco outdid themselves with their "Green Devils Idea." Gross $13,950, rating 132%.

The popularity of Jack Oakie was again demonstrated at the box office of the Paramount in "Let's Go Native" with Publicity Manager Henson making splendid tie-ups and exploitation, and on the stage Gourfain's "Od-Dities." Gross $13,450, rating 125%.

Estimated takings:

"DOUGHBOYS" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Green Devils Idea" with Peg Leg Bates, negro stepper, Miles and Kover, adagio dancers, Bobby Gilbert, talking fiddle comedian, Tom Terriss Travelogue, Fox news, Mickey Mouse, Fox Broadway band. **Gross:** $13,950. **Rating:** 132%.

"LET'S GO NATIVE" (Par.)

PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Happy" Phil Lampkin and his Paramounteers with stage show "Od-Dities" including Light & Cook, comedy, Franklin and Warner, dance specialists, Harris & Wallace, "Sky High Comedy," Con Maffie at organ. **Gross:** $13,450. **Rating:** 125%.

"OFFICE WIFE" (W. B.)

HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news. (Clever tie-ups large mercantile offices.) **Gross:** $11,450. **Rating:** 110%.

"SONG O' MY HEART" (U.A.)
(Second Week)

FOX UNITED ARTISTS—(945), 25c-60c, 7 days, extra midnite mat. **Other attractions:** Metro acts. Hollywood Varieties, Fox news. **Gross:** $9,875. **Rating:** 102%.

"LEATHER NECKING" (R.K.O.)

RKO ORPHEUM—(1,700), 25c-50c, 7 days, 3 acts vaudeville, Frank Potter and RKOlians, Catherine Custer at Wurlitzer, Pathe news. **Gross:** $10,000. **Rating:** 105%.

"ANYBODY'S WOMAN" (Par.)
(Second Week)

RIALTO—(1,498), 25c-50c, 1st week broke house records, held over. **Gross:** $9,950. **Rating:** 105%.

Famous Canadian Net For Year to Be Off

Toronto—Due to the Paramount-Publix policy of withholding official information regarding Famous Players Canadian Corp., no announcement has been made regarding the financial statement for the fiscal year of the Canadian company ended Aug. 31. Intimation has been made, however, that the company will show its dividend earned by an ample margin for the full year, although revenue fell off during the last six months because of a decline in interest in talking pictures, it is said.

Three in Ottawa Click Heavy on S. R. O. Business

Ottawa—Theatres had things pretty much their own way during the week. Three houses, the Regent, Keith's and the Centre, had stand-up crowds on many occasions and a damp week-end helped to swell receipts. The following registered 100% ratings: "Manslaughter" at the Regent, "Anybody's War" at Keith's and "The Dawn Patrol" at the Centre. A mixture of weather was provided, Tuesday being very warm with succeeding days chilly.

Estimated takings:

"MANSLAUGHTER" (Paramount)

REGENT—(1,200), 25c-75c, 6 days. **Other attractions:** Paramount news, "Revelations" (comedy); orchestra. **Gross:** $6,000. **Rating:** 100%.

"ANYBODY'S WAR" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Paht enews, "Pirates" Technicolor novelty. **Gross:** $4,800. **Rating:** 100%.

"SAP FROM SYRACUSE" (Paramount)

IMPERIAL—(1,200), 15c-60c, 6 days. **Other attractions:** Hearst Metrotone news, Technicolor, "Flower Garden"; comedy. **Gross:** $2,900. **Rating:** 85%.

"DAWN PATROL" (First National)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Cartoon reel, "Karnival Kid"; comedy. **Gross:** $4,200. **Rating:** 100%.

"LADIES OF LEISURE" (Columbia)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Mickey House in "Steamboat Willie," "Camera Shy" (comedy). **Gross:** $1,250. **Rating:** 95%.

"QUEEN HIGH" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, reel; cartoon reel, "Dizzy Dishes"; "The Paperhanger," (comedy. **Gross:** $3,800. **Rating:** 85%.

"HOLD EVERYTHING" (Warners)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; Charlie Chase in "Great Gobs." **Gross:** $1,400. **Rating:** 98%.

Toronto Closing Sends Customers To Other Houses

Toronto—Heavy week-end business worked mightily for exhibitors, the weatherman helping by throwing in a wet brand of atmospheric conditions. The Canadian National Exhibition also brought many people to the Ontario capital, many of whom took in a show before going back to farms.

The Imperial closed to prepare for the return of stage shows and this sent many regular patrons to other downtown houses, thus adding more to receipts. Incidentally, it was the last week for stage presentations at the Uptown, which has become a second-run house. All in all, it was a big week.

Estimated takings:

"MANSLAUGHTER" (Paramount)

UPTOWN—(3,000), 35c-80c, 6 days. **Other attractions:** Mickey Mouse in "The Shindig"; stage presentation, Fox news, orchestra. **Gross:** $17,000. **Rating:** 105%.

"DANGEROUS NAN McGREW" (Paramount)

IMPERIAL—(3,600), 35c-75c, 2 days only. **Other attractions:** Five vaudeville acts, Paramount news, cartoon comedy. **Gross:** $6,800.

"ANIMAL CRACKERS" (Paramount)

TIVOLI—(1,600), 35c-75c, 6 days. **Other attractions:** Fox news, Rudy Vallee in "The Stein Song." **Gross:** $14,500. **Rating:** 100%.

"UNHOLY THREE" (M-G-M)

LOEW'S—(2,200), 30c-75c, 6 days. **Other attractions:** Hearst Metrotone news, five vaudeville acts, comedy. **Gross:** $14,500. **Rating:** 95%.

"ONCE A GENTLEMAN" (Sono-Art)

SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, five vaudeville acts, comedy. **Gross:** $16,500. **Rating:** 100%.

Heap Big Head

Hollywood—Wesley Ruggles, director, received the following wire from Chief Bacon Rind, Osage Indian, who will support Richard Dix in Radio Pictures' "Cimarron."

"Coming to Hollywood before time due for picture to get fan photos taken. Since announcement I was to play in 'Cimarron' got thirty-two letters from fans demanding autographed photos. Feel like movie star already. Bacon Rind."

Montreal Houses Start New Season With a Big Spurt

Montreal—The week in Montreal found leading theatres striking their "New Show World" stride, not one feature attraction showing signs of a flop. The return of summer resorters to the city and a great influx of tourists added appreciably to attendance.

The Palace registered $16,000 with "Animal Crackers," while the Princess was also well above average with "Rain or Shine" taking $11,500, or 105%. There wasn't a main-stem house below 90% in rating for the week. Weather was mostly cool.

Estimated takings:

"ANIMAL CRACKERS" (Paramount)

PALACE—(2,600), 25c-99c, 7 days. **Other attractions: Movietone** news, cartoon comedy, organ solo by Bunny Payne, comedy. **Gross:** $16,000. **Rating:** 110%.

"L'ENIGMATIC MONSIEUR PARKES" (Paramount French)

CAPITOL—(2,670), 40c-85c, 7 days. **Other attractions:** "Swell People," (comedy); "Barnacle Bill," cartoon comedy; musical reel, "Faust"; Fox Movietone news. **Gross:** $13,000. **Rating:** 90%.

"QUEEN HIGH" (Paramount)

LOEW'S—(2,982), 40c-99c, 7 days. **Other attractions:** Five vaudeville acts, news, cartoon comedy, Sanborn's Symphonists. **Gross:** $13,500. **Rating:** 95%.

"RAIN OR SHINE" (Columbia)

PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** Mickey Mouse cartoon; Technicolor, "Ye Heart Shop"; Hearst Metrotone news; Universal news. **Gross:** $11,500. **Rating:** 105%.

"BORDER LEGION" (Paramount)

IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Five vaudeville acts, Paramount news, comedy. **Gross:** $9,800. **Rating:** 95%.

"ROUGH ROMANCE" (Fox)

STRAND—(750), 25c-50c, 7 days. **Other attractions:** Added feature, Pathe's "Night Work"; comedy. **Gross:** $4,800. **Rating:** 90%.

"THROW OF DICE" (British-State Rights)

ROXY—(550), 25c-50c, 7 days. **Other attractions:** Travelogue, "Hodge Podge." **Gross:** $3,500. **Rating:** 90%.

Flexible Disc Formula Protection Is Asked

Suit for an injunction to restrain three Columbia professors from selling to RCA-Victor the secret formula for making flexible discs has been filed by the Durium Products Corp., New York. Otto Nielsen and Adolph Hawerlander devised the basic process, it is claimed, by using a printing press to sink the designs into paper, which was then covered with a heat-hardening, malleable varnish. When this proved imperfect, the professors were called in as consultants, and they developed the process at a given rate of compensation, the complaint charges. When sales reached 400,000 a week, they are alleged to have demanded more compensation under threat of selling the formula to rival disc makers.

$64,800 Taken By "Anybody's Woman" at Chi

Chicago—Good business kept Loop grosses above average for the most part. The Chicago Theatre, with "Anybody's Woman," after playing four opening days to capacity, slumped gradually toward the close, but finished with a new house record, according to W. K. Hollander of Publix-B. & K. The gross was $64,800, about $1,500 over the previous mark established one year ago by "Canary Murder Case" and a strong stage show. In the case of "Anybody's Woman," however, no name draw figured on the stage. B. & K., classifying the picture as "the strongest attraction ever to play the house," gave it entire credit and further complimented it by sending it to the Oriental for a second Loop week.

Two disappointments also marked the week. "Eyes of the World" returned a miserable $13,200 at the United Artists, and was replaced after one week by "Follow Thru." "Dixiana" likewise failed to live up to expectations at the Woods in its initial week. Its gross of $10,300 (90%) quickly led to a retrenchment in the advertising appropriation for this one.

Three other high spots were "Anybody's War," which replaced "Common Clay" in mid-week and got $24,000 (130%) in five days; "Animal Crackers" with $35,000 (125%) in its third week at McVickers, and "Bride of the Regiment," which gave the Castle $5,700 (190%) in its second week for "adults only."

Estimated takings:

"BRIDE OF THE REGIMENT" (F. N.)
CASTLE—(300), 60c, 2nd week. **Other attractions:** Newsreel. **Gross:** $5,700. **Rating:** 190%.

"ANYBODY'S WOMAN" (Paramount)
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, newsreel, comedy, novelty short. B. & K. claims a new house record with this one, which goes to the Oriental for a second Loop week. **Gross:** $64,800. **Rating:** 135%.

"ANIMAL CRACKERS" (Paramount)
McVICKERS—(2,284), 35c-85c, 3rd week. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $35,000. **Rating:** 125%.

"GOOD INTENTIONS" (Fox)
(Second time in Loop)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel, comedy. **Gross:** $3,600. **Rating:** 72%.

"CALL OF THE FLESH" (M-G-M)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $35,700. **Rating:** 85%.

"LET US BE GAY" (M-G-M)
(Second time in Loop)
ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** Three Vitaphone acts, newsreel. **Gross:** $6,200. **Rating:** 90%.

"LITTLE ACCIDENT" (Universal)
PALACE—(2,509), 35c-85c, 3rd week in Loop. **Other attractions:** Five acts RKO vaude., newsreel, comedy. Picture playing to "adults only" was put in here after 17 days at the Woods. **Gross:** $20,400. **Rating:** 85%.

"ANYBODY'S WAR" (Paramount)
ROOSEVELT—(1,591), 35c-85c, 5 days. **Other attractions:** Newsreel, musical short. **Gross:** $24,000. **Rating:** 134%. Picture replaced "Common Clay" (Fox) after six weeks. **Gross** (final week): $18,500. **Rating:** 90%.

"THE STORM" (Universal)
STATE LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude., comedy, newsreel. **Gross:** $22,100. **Rating:** 85%.

"EYES OF THE WORLD" (U.A.)
UNITED ARTISTS—(1,700), 35c-85c, 7 days, final. **Other attractions:** Two comedies, newsreel. Red for this house. "Follow Thru" (Paramount) replaced. **Gross:** $13,200. **Rating:** 60%.

"DIXIANA" (Radio)
WOODS—(1,166), 35c-75c, 1st week. **Other attractions:** Newsreel, novelty short, cartoon. A disappointment. Special appropriation for plugging this one in the dailies was called off when it failed to build. Held for another week regardless. **Gross:** $10,300. **Rating:** 90%.

China's Dilemma

Toronto—H. Karim Bari, former operator of a Chinese chain, is here sponsoring an exhibit of oriental models and antiques. He declares himself definitely out of celluloids in the Orient. He does not see what can be done to draw the yellow man in multitudes for talkers in English, nor how Hollywood would manage to translate wisecracks into the language of the East.

"Manslaughter" K.O.'s K.C. Runs With High Gross

Kansas City—The Newman again went over the top this week, taking the town by storm with "Manslaughter" and running up a gross of $18,000 or a rating 180%. John Gilbert proved to be a draw at the Uptown which showed "Redemption," grossing $7,500, which means 125% rating at this house. The Mainstreet turned in a rating of 110% with "Little Accident," grossing $16,500. "Man From Wyoming" did average business at the Royal, taking in $4,500, or 100%. Buster Keaton's "Dough Boys" gave the Midland $14,000, or 100%, while the Pantages reported 100% rating on "The Sea Bat," which got $10,000.

Estimated takings:

"DOUGH BOYS" (M-G-M)
MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "Kiddies' Review," Metrotone news, "Romantic Venice." **Gross:** $14,000. **Rating:** 100%.

"LITTLE ACCIDENT" (U.)
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude., headlining Harry Carroll's Revuette. **Gross:** $16,500. **Rating:** 110%.

"MANSLAUGHTER" (Paramount)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount news, Lulu McConnell in "The Introduction of Mrs. Gibbs"; Lillian Roth in "Meet the Boy Friend." **Gross:** $18,000. **Rating:** 180%.

"SEA BAT" (M-G-M)
PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon and Marco Idea, "Seeing Double." **Gross:** $10,000. **Rating:** 100%.

"MAN FROM WYOMING" (Paramount)
ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Art Frank in "Ole Man Whoopee"; "Freshmen's Goat"; cartoon, "Monkey Meat"; Paramount news. **Gross:** $4,500. **Rating:** 100%.

"REDEMPTION" (M-G-M)
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Andy Clyde in "Vacation Loves"; Mickey Mouse, Universal news. **Gross:** $7,500. **Rating:** 125%.

Theatre Finds Cameraman On Staff Business Aid

Minneapolis—Local newsreel shots are proving a good draw at the Hennepin Orpheum, which maintains a cameraman to cover local events. The police and fire departments tip off the theatre on events to cover. The house recently made a big hit with shots of a grain elevator fire which were on the screen four hours after the blaze occurred.

Pathe Role for La Roy

Hollywood—Rita La Roy, RKO featured player, has been borrowed by Pathe to play in "Sin Takes a Holiday." Constance Bennett and Kenneth McKenna have the featured roles. Miss La Roy has just finished a feminine lead in Amos and Andy's talker "Check and Double Check."

Philly Goes for Sex Stuff in Big Way; Others Hold

Philadelphia—Current trend of popularity toward the sex picture was evidenced last week in Philly by the tremendous business scored by "The Office Wife," at the Mastbaum. Helped also by heavy week-end business all over town, the turnstile clicked to the tune of $51,000, beating all summer grosses, even the figures scored during the "personal appearance" series which included Eddie Cantor, Davey Lee, Will Osborne and others. The house rating for the week was 130%.

Fox held up to $28,000, over average for the fourth and last week of "Common Clay," while the seventh week of "Big House" at the Stanton reaped $12,000, likewise over average.

Playing its first run Paramount film, "Grumpy," the Arcadia, a 600 seater, did two days of good business at the beginning of the run, grossing $2,000. Film will play four more days, then several second runs will be shown under previous contracts, when house will return to Paramount first runs. The second week of a scheduled three week engagement of "Unguarded Girls" brought $11,000 to the Chestnut, a legit theatre.

The Earle also hung up its biggest gross record in months, scoring $25,000 with "Sap from Syracuse" for a 140% rating. Local popularity of Jack Oakie probably helped business.

Estimated takings:

"OFFICE WIFE" (First National)
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Newsreel, stage show with Wilbur Hall, Deno and Rochelle, Eddie Stanley and Virginia Ray and others Fanie;n Servitzky as conductor of the orchestra, Charlie Kaley as m.c., Milton Charles at the console. **Gross:** $51,000. **Rating:** 130%.

"COMMON CLAY" (Fox)
FOX—(3,000), 40c-50c-75c, 6 days, 4th week. **Other attractions:** Fanchon and Marco's "Marble Idea" (second week); Movietone news; overture. **Gross:** $28,000. **Rating:** 105%.

"BAD MAN" (First National)
STANLEY—(3,700), 35c-50c-75c, 3 days. **Other attractions:** Vitaphone Variety, M-G-M news, W. C. Field's short comedy. **Gross:** $10,000. **Rating:** 110%. "All Quiet on Western Front"—last three days. **Gross:** $7,000. **Rating:** 80%.

"BIG BOY" (Warners)
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** Dogville comedy newsreel. **Gross:** $12,000. **Rating:** 66%.

"BIG HOUSE" (M-G-M)
STANTON—(1,700), 25c-65d, 6 days, 7th week. **Other attractions:** Newsreel, Vitaphone Variety, Charlie Kerr's radio band. **Gross:** $12,000. **Rating:** 120%.

"SAP FROM SYRACUSE (Paramount)
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Stage show, "Studio Blues," with Nell Kelly, Coscia and Verdi, Two Gobs, Max and his Gang; Jay Mills m.c. **Gross:** $25,000. **Rating:** 140%.

"SWING HIGH" (Pathe)
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Newsreel, Vitaphone short. **Gross:** $5,000. **Rating:** 100%.

"UNGUARDED GIRLS" (States Rights)
CHESTNUT—(1,600), 50c. **Other attractions:** Sex lecture with film. **Gross:** $11,000. House is a legitimate theatre, with no comparative records. Business counted excellent.

Back on Standard Time

Baltimore—When the Rivoli, managed by Frank Price, Jr., reopened with "Hell's Angels," recently, it started operation on standard time instead of daylight time, as before it closed. Price thought it better to conform with the other theatres in this respect. Daylight Saving will end officially in Baltimore Sept. 27.

Allez Oop

Paris—They're beginning to talk box car numbers over here, judging by the yarn that Maurice Chevalier is getting 1,000,000 francs for two weeks' booking at the Theatre Chatelet—or $20,000 weekly. He can run up his take above that for the contract is reputed to call for a percentage of the gross, said to be a new high for a percentage appearance. Chevalier is said to have refused $5,000 for a week at a London vaudeville house.

State Fair Aids Mpls. Runs Pull In High Grosses

Minneapolis—With the Minnesota State Fair to pull the yokels in from the small towns, local theatres did not have to do a great deal of ballyhooing to make the shekels roll in. Opposition furnished by the Shubert, a legit house, which opened its season with "Let Us Be Gay" as the drama attraction and "Let's Go," a reorganized burlesque troupe at the Gayety, did not hit enough to notice.

The Century's box office grossed $12,500 on "Animal Crackers," to hit a rating of 115%. The Minnesota, a much bigger house, did not do as well in proportion to its size as the Century. It did $35,000 for the week, rating 100% on "Sap from Syracuse."

The Orpheum collected $20,500 on "Shooting Straight," getting much of its customers because of fair week. The house rated 98%. "Last of the Duanes" at the State took $21,000 to ring the bell at 95%. The Lyric, showing "Queen High," had a take of $3,000 to register 100%. The Aster followed suit, also getting a rating of 100% on a $3,000 take. They showed "The Silent Enemy." The death of a parachute jumper, George Babcock, at the Excelsior Amusement Park (out of town, but a crowd catcher) is claimed to be mainly responsible for the park closing earlier than usual. Weather was cool.

Estimated takings:

"SAP FROM SYRACUSE" (Paramount)
MINNESOTA—(4,025), 30c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Blue Mill," (Publix stage show); organ presentation, overture, Paramount news. **Gross:** $35,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Paramount)
CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Gross:** $12,500. **Rating:** 115%.

"SHOOTING STRAIGHT" (Radio)
ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Jack and Sarah Lavell, headlining five-act vaude. bill. **Gross:** $20,500. **Rating:** 98%.

"LAST OF THE DUANES" (Fox)
STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Paramount featurette, Andy Clyde comedy, Paramount news. **Gross:** $21,000. **Rating:** 95%.

"SILENT ENEMY" (Paramount)
ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Paramount news. **Gross:** $3,000. **Rating:** 100%.

"QUEEN HIGH" (Paramount)
LYRIC—(1,238), 15c-25c-30c, 7 days, 7 shows daily. **Gross:** $3,000. **Rating:** 100%.

"U" Club Plans Dinner-Dance

Fall season of the Universal Club, composed of 300 home office employes, will be launched Sept. 17 with a dinner and dance.

Frisco Top Goes To "Birth" on a $31,000 Intake

San Francisco—Theatres generally did not do as well as expected.

The weather was very pleasant and not too warm. "Birth of the Nation" did high business of the week with a $31,000 gross and a rating of 150%. "Animal Crackers," shown at the California for a second week, rated but 80% with a gross of $8,000. "Man Trouble," at the Fox, rated 125% and grossed $30,500.

"The Office Wife," shown at the Embassy, rated 106% and grossed $10,000 and "Our Blushing Brides," at Loew's Warfield, grossed $15,100 and rated 100%. "High Treason," at the Davies, rated 100% and grossed $8,000, considered well for these theatres.

Three more miniature golf links were opened during the week near the larger theatres, but it is not thought they will injure house receipts.

Estimated takings:

"BIRTH OF A NATION" (Triangle)
GEARY—(1,500), nights 50c-$1.50, matinees 25c-$1, 7 days. **Other attractions:** Prologue and symphony orchestra. **Gross:** $20,000. **Rating:** 150%.

"ROAD TO PARADISE" (First National)
ST. FRANCIS—(1,375), 35c-50c-90c, 7 days. **Other attractions:** Sennett comedy, "Vacation Loves"; Johnny Perkins in "Lady, You Slay Me"; Paramount news, Larie de Pries' band. **Gross:** $8,000. **Rating:** 80%.

"ANIMAL CRACKERS" (Paramount)
CALIFORNIA—(2,000), 35c-50c-65c-90c, 2nd week. **Other attractions:** Paramount news, trailer, scenic, music. **Gross:** $8,000. **Rating:** 80%.

"LET'S GO NATIVE" (Paramount)
PARAMOUNT—(2,698), 35c-50c-65c-$1, 7 days. **Other attractions:** Travelta.k, "India"; Ken Whitmer presenting Harry Gourfain's revue, "Romance of the Moon." **Gross:** $8,200. **Rating:** 82%.

"OUTSIDE THE LAW" (Universal)
ORPHEUM—(2,270), 25c-35c-50c, 7 days. **Other attractions:** News, orchestra selections. **Gross:** $7,000. **Rating:** 85%.

"THE SQUEALER" (Columbia)
GOLDEN GATE—(2,485), 30c-40c-50c, 7 days. **Other attractions:** RKO vaudeville. **Gross:** $10,300. **Rating:** 82%.

"MAN TROUBLE" (Fox)
FOX—(5,000), 50c-65c-90c, 7 days. **Other attractions:** Fox news, Walter Roesner, "Grand Concert"; Fanchon and Marco's "Wild and Woolly." **Gross:** $30,500. **Rating:** 125%.

"OUR BLUSHING BRIDES" (M-G-M)
LOEW'S WARFIELD—(2,672), 50c-65c-90c, 3rd week. **Other attractions:** "Vagabond Director," Hearst news, Jan Rubini and his violin. **Gross:** $15,100. **Rating:** 100%.

"OFFICE WIFE" (Warner)
EMBASSY—(1,365), 50c-65c-90c, 7 days. **Other attractions:** Terry-tune cartoon, comedy, "Some Baby"; Lihorious Hauptman and his "Melody Artists." **Gross:** $10,000. **Rating:** 106%.

"HIGH TREASON" (Tiffany)
DAVIES—(1,500), 35c-50c, 7 days. **Other attractions:** Comedy featuring Monty Collier and Ray Barnes, Oswald cartoon, news. **Gross:** $8,000. **Rating:** 100%.

M. P.'s Operate Chain

Montreal—There are five present and former members of the Canadian Parliament on the directorate of Confederation Amusements, Ltd., operating a chain of five theatres in Montreal, according to offifficial announcement regarding the make-up of the company. C. B. Howard. a member of the House of Commons, is a vice-president and the directors include P. E. Blondin, Speaker of the Senate; G. A. Fateaux, a member of the Federal Cabinet; Emile Massicotte, a commoner, and Fern and Renfret, former secretary of state. F. A. Tabah of Montreal is the president and N. N. Lawand, managing director.

Another Harold

Kansas City—Police were notified here one night last week that Harold Lloyd had been held up and robbed in an alley in the downtown district. Several policemen were dispatched to the scene, hoping they might be of assistance to tne comedian. When they arrived, they learned that the person robbed was Harold Lloyd, but the name belonged to a 10-year-old newsboy, who had lost $1.65 to a couple of hoodlums.

Musicals Go Big In Boston; High Spot to "Native"

Boston—Box-office receipts took another jump upwards with the formal opening of the fall season and despite the reopening of many legitimate theatres which have been dark for eight or ten weeks. Metropolitan, with "Let's Go Native" hit one of the highest marks in months with a gross of $38,000 for 128%, while every new film in town boosted receipts.

The Marx brothers' "Animal Crackers" returned to town after a week's absence and pulled in $15,500 at the Scollay Square for 115%, a high figure for a third week for any film. "All Quiet on the Western Front" was held over for day-and-date showing at the Olympia and Uptown for a total of $31,000, dropping only $3,000 from the first week's grosses for the two theatres. "Dough Boys" at Loew's State hit $24,000 for 120%, while "Rough Romance" at the Keith-Albee" recorded an equal percentage and "Outside the Law" at Keith Memorial hit $25,500 for 110%. Every theatre in downtown Boston went well above the average for the week. Weather was fair and cool.

Estimated takings:

"LET'S GO NATIVE" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Publix revue, "Hello, Paree"; comedy, Paramount news. **Gross:** $38,000. **Rating:** 128%.

"ROUGH ROMANCE" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Hum and Strum in person, vaudeville, RKO-Lians, Pathe news. **Gross:** $21,000. **Rating:** 120%.

"OUTSIDE THE LAW" (Universal)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Pathe news, Sportlight. **Gross:** $25,500. **Rating:** 110%.

"DOUGH BOYS" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Charley Chase comedy, Hearst news. **Gross:** $24,600. **Rating:** 120%.

"SINS OF THE CHILDREN" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** "Laurel Hardy Murder Case," vaudeville, Hearst news. **Gross:** $22,000. **Rating:** 110%.

"ANIMAL CRACKERS" (Paramount)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $15,500. **Rating:** 115%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
(Day and date with Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy cartoon, Paramount news. **Gross:** $17,500. **Rating:** 120%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
(Day and date with Olympia)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,000. **Rating:** 115%.

Higley Transferred

Cleveland—Howard Higley, RKO Hippodrome assistant manager, has been transferred to the Rivoli, Toledo, also an RKO house.

Cincy Theatres Polish Up, and Receipts Mount

Cincinnati—Business at RKO houses here is increasing by leaps and bounds. In fact, grosses at all the houses are now in excess of the highest figures reached during the regular season before RKO came into the picture, and this in spite of some of the hottest weather ever experienced in this territory. Some idea of the enormous increase in box-office takings can be gained when it is reported that the Albee, the only vaudefilm house in Cincinnati, has more than doubled its gross since June of this year.

The reason for this tremendous gain is not difficult to find. Better pictures are being booked, every conceivable method of novel and effective advertising, exploitation and tie-ups is being used, house employees are either being changed, or the present staffs are being taught to "step on it," and the entire house personnels from managers down to janitors are being schooled in modern theatre ethics. Houses are adorned with new fronts of ornamental design, and everything possible is being done to put Cincy on the theatrical map in a big way. Improvements are still being made, and S. R. O. signs are the rule rather than the exception.

Estimated takings:

"LITTLE ACCIDENT" (Universal)

ALBEE—(3,300), 35c-50c-75c, 7 days. **Other attractions:** Five acts of vaudeville, Audio Review No. 34 Metro news, comedy "The Brats" with Laurel and Hardy. **Gross:** $29,500. **Rating:** 132%.

"DIXIANA" (R.K.O.)

LYRIC—(1,400), 20c-50c, 7 days. **Other attractions:** Paramount news. **Gross:** $16,200. **Rating:** 133%.

"FOR THE DEFENSE" (Paramount)

PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** Fox news, Vitaphone Varieties, "Ginsburg of Newberg," Music Master series, "Beethoven." **Gross:** $18,700. **Rating:** 133%.

"ANYBODY'S WAR" (Paramount)

CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** Paramount news, Vitaphone Varieties, "Yacht Club." **Gross:** $16,300. **Rating:** 123%.

"OUR BLUSHING BRIDES" (M-G-M)

STRAND (Second Run)—(1,350), 30c-50c, 7 days. **Other attractions:** Pathe news, comedy. **Gross:** $5,800. **Rating:** 170%.

"DAWN PATROL" (F. N.)

FAMILY (Second Run)—(1,140), 30c-50c, 7 days. **Other attractions:** Paramount news. **Gross:** $4,500. **Rating:** 150%.

Child Reaction Held Good Film Barometer

Hollywood—Child attendance should be regarded as some index of the general success of the program being submitted, according to Bradley King, authoress and scenarist, who is now writing the picture version and dialogue for "East Lynne," which Frank Lloyd is to direct for Fox. Not that production should be addressed to the juvenile taste, but it is an indication that the adult public is satisfied if the young people are permitted or encouraged to attend the theatre, she believes.

When the screen fare becomes too sophisticated or too unwholesome for the child, it is a fairly good warning that a large percentage of the adult patrons will turn away from the box-office, Miss King opines. The percentage of people to whom "high-brow" or sex impregnated films appeal is too small to permit their patronage to be a criterion, she declares.

Play Up Huston

Toronto—"Abraham Lincoln" will play the Shubert legit house in Toronto, the Royal Alexandra, opening on Sept. 15. Exploitation is being based, not so much on "Honest Abe," who might not appeal to Canadians, as the fact that a Torontonian, Walter Huston, plays the title role.

"Manslaughter" And "Flesh" in Stiff B. O. Tilt

Seattle—Again this week a major share of first-run business was divided between the two key houses operated by Fox and Publix. The Fox Fifth Avenue, standard bearer of the former chain, scored high gross with about $16,900 (120%) on "Call of the Flesh." The Paramount was a close second with about $15,000 (120%) on "Manslaughter."

Fox's Coliseum, now on an extended run policy at 50c top, clicked close to $5,000 on "Common Clay," moved from the Fox Fifth Avenue, where it took $17,000 last week. The Coliseum rating was 155%.

"Good News" in its first week at the Fox Theatre failed to reach the 100% mark, but is being held for another week.

The two disappointments of the week were "Silent Enemy" and "Journey's End." The former in its one-week run at Publix's Metropolitan was given no exploitation and very little more advertising, and was a weak bet throughout, instead of the strong attraction that the film itself warrants. "Journey's End" in its second week at Hamrick's Music Box fell to a low level, justifying the belief that the public here does not want war films (since "All Quiet") or films without known stars.

Estimated takings:

"RAFFLES" (U. A.)

BLUE MOUSE—(950), 25c-50c-75c, 7 days, 2nd week. **Other attractions:** Vitaphone Varieties, Fox Movietone news. **Gross:** $7,500. **Rating:** 121%.

"COMMON CLAY" (Fox)

COLISEUM—(1,650), 25c-35c-50c, 7 days. **Other attractions:** Mack Sennett comedy, Fox Movietone news, organ specialty. **Gross:** $4,800. **Rating:** 155%.

"GOOD NEWS" (M-G-M)

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fox Movietone news, Mickey Mouse cartoon, fur style show on stage, Owen Sweeten and band. **Gross:** $9,100. **Rating:** 95%.

"CALL OF THE FLESH" (M-G-M)

FOX FIFTH AVE.—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Fox Movietone news, Fanchon-Marco stage revue. **Gross:** $16,900. **Rating:** 120%.

"SILENT ENEMY" (Paramount)

METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount comedy, Paramount cartoon, Paramount news. **Gross:** $3,500. **Rating:** 65%.

"JOURNEY'S END" (Tiffany)

MUSIC BOX (950), 25c-35c-50c-75c, 7 days, 2nd week. **Other attractions:** None. **Gross:** $5,500. **Rating:** 90%.

"MANSLAUGHTER" (Paramount)

PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** Paramount news, Stanleigh Malotte farewell week at organ, Arthur Clausen and orchestra, Publix stage show with Margie "Babe" Kane introducing Milt Franklin as new master of ceremonies. **Gross:** $15,000. **Rating:** 120%.

Air Stunt in New Film

Berlin—The Germany company which went to the Swiss Alps to film "Stars Over Mont Blanc" has returned to complete interiors. The German pilot, Udet, makes a landing 3,200 meters high in the mountains in one of the climatic sequences.

Par Rating Hit By All Houses At Cleveland

Cleveland—Downtown picture business is holding to very high averages as compared with the past six months. Pleasant cool weather, and unusually good screen attractions are drawing the crowds. Big vaudeville headliners are pulling business for RKO Palace. While there are no SRO signs around the theatre lobbies, and no long box office lines, auditoriums of the first-run houses are well filled both matinees and evenings, and it's this consistent business that is making for a good weekly average. Neighborhood houses are unanimous in stating that their business has not picked up sufficiently to make them optimistic in their attitude toward the new season.

"Common Clay" did so well at the Stillman during its second week that it is being held a third week. Keaton's Dough Boys" pulled heavy attendance, with Fred Waring and His Pennsylvanians as the big stage drawing card.

Estimated takings:

"COMMON CLAY" (M-G-M)

STILLMAN—(1,900), 40c-75c, 7 days, 2nd week. **Other attractions:** "Midnight in a Toy Shop," (Columbia); "Egypt, the Land of Pyramids," (Standard Film); Screen Snap Shots, (Columbia); Fox Movietone news. **Gross:** $16,000. **Rating:** 106%.

"DAWN PATROL" (First National)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Cinderella," (Columbia); Hearst Metrotone news (M-G-M). **Gross:** $17,000. **Rating:** 113%.

"DOUGH BOYS" (M-G-M)

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Pick 'Em Young," (Pathe); "I Found My Sunshine," (Standard Film); "Pay the Penalty," (Fischer); Paramount news, Fred Waring and His Pennsylvanians on the stage. **Gross:** $21,500. **Rating:** 126%.

"FOR THE DEFENSE" (Paramount)

RKO HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "French Fried," (Paul Terry cartoon, Educational); Mack Sennett comedy, Travelogue, (Educational); Fox Movietone news. **Gross:** $13,500. **Rating:** 90%.

"SHOOTING STRAIGHT" (RKO)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Plus Fours," (Pathe); "The Fiddler," (RKO cartoon); Pathe news, vaudeville. **Gross:** $22,000. **Rating:** 110%.

Levine Closes 17 Deals In State Rights Field

Three serials, Rin-Tin-Tin's "Lone Defender," Tom Tyler's "Phantom of the West" and "King of the Wild" have been sold by Nat Levine of Mascot to the following independent exchanges:

Capitol Film, for greater New York and northern New Jersey; Hollywood Pictures, New England; Gold Medal, eastern Pennsylvania, southern New Jersey, District of Columbia, Maryland, Delaware and Virginia; Affiliated Producers, Southeast; Standard Film, upper New York and Michigan; Jack Roher, Ontario and Quebec; Fischer Film, Ohio and Kentucky; Judell Film, northern Illinois and Indiana; Midwest Film, Wisconsin and upper peninsula of Michigan; Celebrated Film, Minnesota, North and South Dakota; Premier Pictures, eastern Missouri, southern Illinois; Midwest Film, western Missouri and Kansas; Security Pictures, Iowa and Nebraska; P. C. Hurst, Washington, Oregon, Montana and northern Idaho; All Star Features, northern California; All Star Features, southern California; and J. H. Hoffberg Co., the entire foreign rights.

The Rin-Tin-Tin serial has also been sold by Levine to J. H. Hoffberg for all of Europe. The deal also included the talking feature and a silent feature version of the dog serial.

Two "East Lynnes"

Hollywood—"East Lynne" will be produced in talker form both by Fox and Liberty Prod. Liberty will call their version "Ex-Flame." No director or cast has been assigned for either production as yet.

• Stop Us If We're Wrong •

BARNEY HUTCHISON has left his post in the Paramount publicity department, New York, to return to the Coast. . . . He's a native son, and how. . . . Donn McElwaine just couldn't resist the lure of producing. He'll soon start grinding on a talker remake of "Perils of Pauline," which Pathe will release as a serial. . . . Phil Gersdorf has succeeded to the post of publicity director at the Pathe studio.

* * *

Jimmy Bradford, musical wizard, has just completed scores for foreign versions of Tiffany's "Mamba," "Troopers Three," and "The Lost Zeppelin." . . . Helen Jerome Eddy, working in "War Nurse" for Edgar Selwyn at the M-G-M studio, has won first prize in a newspaper contest for the best story about an animal. . . . Cecil B. De Mille is taking a month's vacation on his schooner yacht, "Seaward," to engage in his hobby, swordfishing.

* * *

They're beginning to call Fred (Universal) McConnell's boat, "Peter Pan," the Mamaroneck ferry. . . . Times must be tough when Carl J. Goe and Phil Myer, some of the wherefores of Tiffany's success, split a chocolate eclair at lunch. . . . They're figuring stunts for the housewarming their chief, Oscar Hanson, is planning at White Plains. . . . Incidentally, Oscar was spotted ahead of the governor at the Wisconsin convention.

* * *

Reversing the recent trend, Carroll Gibbons and James Dyrenforth have gone to Hollywood to write songs for M-G-M. . . . By the way, why doesn't M-G-M tie up with Columbia University on its football song, "Roar, Lion, Roar"? . . . . Still paging that ad code: "Sweet Kitty Bellairs" advertised in the New York papers as "the daring love-life of history's most seductive siren."

* * *

"Billy" Brandt, veteran Brooklyn independent, and until recently with Fox Metropolitan Theatres, has deserted the flickers for "legit" and on Monday opened the Windsor, Bronx house. Here's luck, "Billy."

* * *

Probably Enrico Caruso would turn over in his grave if he knew that the Chicago Auditorium, long the home of opera, is being converted into a miniature golf course. From aria to fore is a far cry. . . . Another Emgeeem merger takes place within the next ten days or so when Margaret de Mille, daughter of William C. de Mille, is sealed to B. P. Fineman.

* * *

Will Hays is named by Congressman F. H. La Guardia as one of the 25 "best minds" in the Republican Party who have become convinced of the failure of prohibition, but how does that affect the Code? . . . Jules Levy of RKO leaves Saturday for the Coast to engage in some of them conferences.

Well, Times Are Tough

The $1,000 scenario prize was awarded to a Scotchman for his original, "The Prodigal Son," and a check sent.

By return mail the producers received the following acknowledgement:

"Dear Sirs: Thousand duly received, but where is the stamped self-addressed envelope sent with my story?"

"Little White Lies"



"So, you men want to be placed in the same cell?"
"Yeah. We're woikin' on a movie scenario."
—Life.

AMONG the gags of the week is Farina's wisecrack in "School's Out," an Our Gang comedy: "I'm nevah goin' to git married and I'll raise mah children the same way." Kinda young for that sort of complex. . . . Robert (Believe It or Not) Ripley discloses in the second of his Vitaphone shorts that the tune of "Le Marseillaise" was formerly a German air and that the frogs swiped it for their national anthem. That's enough to start another war. . . . Why doesn't some enterprising clothing firm get out "plus ones" for the blokes who play the Tiny Toms?

* * *

Pathe mimeographs that "if Ann Harding were twins, triplets or even quadruplets she could not fill the number of roles offered to her during recent months." . . . What that girl needs is a holiday. . . . Jacques Feyder, Continental director, who made "The Kiss," starring Greta Garbo, and has just completed the German version of "Anna Christie," has signed a new contract with M-G-M. . . . Even his best friends won't tell Merritt Crawford what they think he carries in that heavy brief case.

* * *

Packard and all, Tamar Lane, publisher and editor of the "Film Mercury," landed in the Big Town from a Maine vacation this week, looked the main stem over, and then chug-chugged off for dear old Hollywood.

* * *

Donovan Fedelty, special assignment scribe for the Northcliffe press of Lunnon, was one of the 10,000 travelers who landed in New York from European ports on Sunday. Will spend a year on the coast, all of it concerned with pictures.

* * *

A blessed event is reported from the menage of Mr. and Mrs. Jascha Heifetz, the latter being Florence Vidor. It's a daughter. . . . Sidney Franklin, M-G-M director, is in New York looking for story material. . . . Arthur Jacobson, assistant director at the New York Paramount studio, was married this week to Gloria Lee, dancer.

ASK Nick Falco of National Screen Service to tell you about the woman who sold herself for a hot dog and a ride on a Coney Island roller coaster. . . . Bugs Baer gags that they should be called miniature golf curses . . . . And Sid Skolsky says that Will Hays is now being called "Telephone Bill" by his friends because he tries to conduct all his business by telephone.

* * *

Charles Morton, known in Hollywood as Charles Farrell's double, has been signed up by RKO. . . . The boys out at Pathe's West Coast studio are sure getting a break, for Dorothy Knapp, who's got a corner on beauty, has been signed for "Under the Cock-Eyed Moon". . . . Edward H. Griffith, who did such a swell job directing "Holiday," was known as the "Greek God" to Chicago girls during his reporter days there. He was the handsomest newspaperman in the city.

* * *

Glenn Tryon's press agent solemnly swears that Glenn has turned down three recent offers because the roles "were not in line with the type of characterizations which brought him success with the public." That's one for Ripley. . . . Glen Allvine says that what this country needs is not a good 5-cent cigar, but life sentences for those who smoke 'em. That's a foxy crack.

* * *

Bill White, soda fountain jerker at the RKO studios in Hollywood, has invented a new drink, the "Orange Coola," and sold 1,211 in one day, despite the fact that it's reputed to be non-alcoholic. . . . Fox took four of the seven tennis matches played with Paramount to win the inter-film honors. . . . More legal news about the Irish girls: Mrs. Hannah Noonan Gordon, mother of Sally O'Neill and Molly O'Day, was arrested for failing to pay a $500 rent bill in Hollywood.

* * *

Albert Kaufman, brother-in-law of Adolph Zukor and a Paramount executive, is being sued by his wife for divorce on the grounds of desertion. . . . And then there is Margaret Quimby, film actress, who has gone and got married to J. Irving Walsh, a real estate magnate. . . . And John Garrick, film actor, and Harriet Bennett, stage actress of San Francisco, "yessed" each other at the altar in Hollywood, for keeps.

* * *

"Abraham Lincoln" will open the new Punch and Judy Theatre in Chicago, at $11 top. . . . King Baggot, director, etc., is being sued for divorce. . . . Ardys Crawford, film actress, is suing a Hollywood beauty parlor charging that when she asked for a henna rinse her hair turned purple. . . . Bert Reisman postcards from Berlin: "Wish you were here to help me dispose of some good beer that's not hard to take." He oughta be shot.

Cosmetics for Men!

Cleveland—Clarence Ward, late with Fox, and Henry Laws, formerly with Pathe, are district sales representatives for a 13-piece cosmetic set to be distributed as premiums at theatres. The sets come in two types—one for women and another for men. This is said to be the first premium offered for men theatre patrons.

Geography to Anatomy

M-G-M is changing the title of Novarro's latest, "The Singer of Seville," to "The Call of the Flesh."

Ban on Prison Films in Ohio Election Issue

Columbus, O.—Ban on "The Big House" and other films depicting prison conditions may be made an issue in the Ohio elections, it is indicated by William G. Pickrel, Democratic candidate for lieutenant governor, in assailing the censors' stand in the matter.

"Unjustifiable censorship of the films," he says, "is as much an infringement on freedom to express ideas as would be curtailment of the liberty of the newspapers. I am assured by the concurrence in judgment of officials of other states and qualified picture critics that there are no defensible reasons for barring the film in question from Ohio.

"It is inconceivable that the simple matter of passing or rejecting a movie film should become a baffling problem of statecraft too intricate for immediate solution by a governor. I am certain that when my colleague, George White, becomes governor we shall see such minor questions as well as the major affairs of government handled with common sense and fairness. If the censorship department were unable to determine what to do, George White as governor would apply sound reasoning and a sense of justice and arrive at a decision quickly. There would be no suspension of action suggesting fear, evasion or political expediency."

Refuse Official Ruling

Pickrel's statement was evoked by persistence of state censorship officials in failing to permit or forbid showing of "The Big House" in Ohio. Without offering legal grounds for prohibiting it, the department has declined for months to make an official ruling on the admissibility of the film and thus has prevented its exhibition.

Theatre owners, who have charged that concern over possible political effects of showing the picture is responsible for lack of official sanction, pointed to the fate of three other pictures today in support of their conviction. These are "Numbered men," "The Convict's Code" and "The Squealer." Through all of these runs a prison story based upon overcrowded conditions surrounding convicts, they assert. None of them can be barred on moral or legal grounds, it is contended, but all of them have been denied official approval necessary to their distribution in Ohio.

To reluctance of Governor Cooper's administration to have public interest centered upon Ohio penal conditions and the penitentiary fire during the election campaign they ascribe the policy of deferring an official ruling.

Meanwhile protests accumulated as Ohio residents of border towns crossed state boundaries to view "The Big House" in neighboring communities and came away to testify their morals were unsullied, their minds undefiled, but their appreciation of the problem of prison reform was intensified.

"Non-showing of this production placed a great industry of the state of Ohio in a very embarrassing position, as the general public is requesting that this picture be shown or a legitimate reason for not permitting it be given," said an official of the Cleveland Motion Picture Exhibitors' Association. "I know of no reason why it is being held back unless it be for some personal and private purpose."

Iowa Showmen Favor Joining Allied States

Des Moines—Directors of the new Allied Theatre Owners of Iowa favor affiliation with Allied States Association, it is reported here, following a meeting of the board attended by W. A. Steffes of Minneapolis, as an Allied organizer. However, under the by-laws, the directors can only submit their recommendations to the membership meeting in convention.



E. P. Smith

Allied, it is understood, is to loan one of its secretaries to the new Iowa association to assist in organizing the state. Meanwhile, there is speculation over the future status of the M. P. T. O. of Iowa, headed by E. P. Smith. Whether this organization will disband at its fall convention, or continue to carry on in opposition to the new independent organization, is problematical.

Canadian Woman Leader Wants Gov't in Films

Ottawa—The Canadian government has been asked to sponsor a talking picture industry in the Dominion by Mrs. A. Carolyn Bayfield of Victoria, who has a financial interest in British Pictures Producers, Ltd., which has a studio in Victoria. That company has just turned out its first production, "Forest Adventures."

Mrs. Bayfield, who is a prominent worker in women's organizations, has announced she will go to London from Ottawa to invite British capital to invest in a talking picture industry in Canada and in Canadian theatres to provide an outlet for British films.

To Show Irish Films

San Francisco—Premiere of two pictures made in Ireland will be held soon at the Knights of Columbus Hall under the auspices of Irish Press, Ltd., of Dublin. Proceeds of the affairs will go towards the establishment of Eamon de Valera's projected daily in that city. "Irish Destiny" will be the picture feature on the program.

Helen Harrison Joins Big 4

Helen Harrison, formerly fan paper editor for Pathe, has become publicity chief of Big 4 Film, which is releasing a Western talker monthly via the independent market.

And They Shoot Scenes!

A Scotchman went to "Hold Everything" because, as *Judge* puts it, he wanted to find out how to do it.

Gov't to Watch Ether-Films with An "Eagle-Eye"

Washington—While the Federal Radio Commission, which has complete governmental powers over television, has no intention to hinder the new growing art, it has adopted a stern policy regarding applicants for frequency assignments, who hereafter must produce evidence that their work is legitimate research before broadcasting privileges will be granted.

The commission, according to Gerald C. Gross, one of its engineer members, "has been forced to deny a large number of requests for television stations from applicants who were not interested from an experimental research standpoint. The main purpose of the regulations is to encourage and foster technical progress in television in order that the public may be better served."

The international radio convention of 1927, signed in Washington on the occasion of the last general international radio convention, did not provide specifically for frequency assignments to the new service called visual broadcasting, the most important subdivision of which is television, the engineer explained.

4 Frequency Bands in U. S.

A North American conference, held at Ottawa, Canada, in January, 1929, set aside the following frequencies for television assignments: 2,000 to 2,100 kilocycles; 2,100 to 2,200 kilocycles; 2,750 to 2 850 kilocycles; 2,850 to 2,950 kilocycles, with the additional frequency band 2,200 to 2,300 kilocycles, available for assignment in the United States, in such geographical regions as the South and Southwest, where such assignments would not interfere with the use of the same frequencies for other purposes in Canada or any other nation on the North American Continent, or in the West Indies. It will thus be seen that there are only four frequency bands, each 100 kilocycles wide, for general allocation in the United States.

The Federal Radio Commission has maintained a policy of permitting and encouraging the type of legitimate experimental research work in television, which will advance the art. For this reason, the present frequency assignments to television stations are made upon a purely experimental basis. All of these stations are subject to the provisions of General Order 64, covering experimental stations. This order requires the filing of regular quarterly reports showing the technical progress made by the station during the previous quarter, and definitely precludes the commercializing of the stations' transmissions. Since a large part of experimental television work can be conducted in the laboratory long before any need exists to conduct the transmissions on radio waves, and the actual radio transmission is in reality one of the more advanced stages of this development work, the Commission now requires a showing of laboratory research in television previously carried on by the applicant before

(*Continued on page 62*)

Sees September As a Fine Month For Kid Matinees

Los Angeles—September offers splendid opportunities for special Saturday morning kiddie shows, according to Ryllis Hemington, director of public relations for Fox West Coast, who has prepared the following suggestions for Saturday, September 20:

Saturday, September 20

James Fennimore Cooper, Sept. 15, 1789-1851. Novelist. (Wrote "Last of the Mohicans.")

(a) Guests of honor: Members of Writers Club, Book Clubs, Indian Woman's Club.

(b) Librarian to tell children of Cooper's life and his writings.

(c) Arrange with book store for window display of Cooper's books, using card announcing that matinee on Saturday, September 20, is celebrating Cooper's birthday.

(d) Doorman in Indian costume.

(e) Attendance prize: Small copy of "Last of the Mohicans" for older boy or little Indian doll for girl.

(f) Cooperate with the Indian Woman's Club for display in foyer of tepee and Indian relics; Indian attendant in costume. Old Indian tepee and relics might be a loan of window decorations from sporting goods store.

Pictures:

1. "War Paint" (McCoy-M-G-M., 5 rls.)
2. "Savages" (Indians-Talking Picture Epics, 5 rls.)
3. "Spoilers of the West" (McCoy-Indians-M-G-M., 6 rls.)
4. "Custer's Last Fight" (Roy Stewart, 6 rls.)
5. "Orphan of the Sage" (Pioneers-RKO, 6 rls.)
6. "Pony Express" (Paramount, 8 rls.)
7. "Covered Wagon" (Paramount, 8 rls.)
8. "Vanishing American" (Dix-Para., 7 rls.)
9. "Tumbleweeds" (homesteaders-Bill Hart-U. A., 7 rls.)

Shorts:

1. "Little Indian Weaver" (Pathe, 2 rls.)
2. "Cow Camp Ballads" (Bruce scenic-Para., 1 rl.)
3. "Sunset Hunter" (Scenic-Para., 1 rl.)
4. "Pining Pioneers" (Bruce scenic-Para., 1 rl.)
5. "Bow and Arrow" (Sportlight-Pathe, 1 rl.)
6. "Western Whoopee" (Fable-Pathe, 1 rl.)

* * *

Pilgrims Sailed in the "Mayflower" from Plymouth, England, Sept. 16, 1620.

(Poem: "The Pilgrim Fathers" by Wordsworth.)

(a) Guests of honor:
1. Daughters of the American Revolution
2. Daughters of the American Colonists
3. Colonial Dames
4. Daughters of the British Empire.

(b) Display from library of books and pictures relating to this period.

(c) Cooperate with book store for window display of early American books with card calling attention to the fact that the Junior Matinee is celebrating the sailing of the "Mayflower."

(d) History teacher or librarian to tell of the difficulties encountered by the Pilgrims in crossing the Atlantic, the landing, early experiences, and their first harvest.

(e) Attendance prize: Small print of the "Mayflower" or copy of Wordsworth's poem, "The Pilgrim Fathers."

(f) Doorman and usherettes in Pilgrim costumes.

(g) Children in Pilgrim costume admitted free.

(h) If possible, have cartoonist or artist illustrate on blackboard the arrival and early activities of Pilgrim Fathers.

Pictures:

1. "Evangeline" (Fox, 5 rls.)
2. "Evangeline" (U. A., 10 rls.)
3. "America" (U. A., 11 rls.)
4. "We Americans" (Univ., 8 rls.)

Shorts:

1. "Landing of the Pilgrims" (Chronicles of America Series-Pathe, 2 rls.)
2. "Little Indian Weaver" (Pathe, 2 rls.)
3. "Moon Bride's Wedding" (Para., 1 rl.)

* * *

Constitution Day, Sept. 17.

The Constitution of the United States adopted 1787. "It was framed by the Constitutional Convention which met in Philadelphia, May 25, 1787, and adjourned September 17, 1787. It went into effect March 4, 1789, having been ratified by eleven of the thirteen states, others ratifying it November 21, 1789, and May 29, 1790, respectively.

"The Constitution deserves the veneration with which Americans have been accustomed to regard it. It ranks above every other written Constitution for the intrinsic excellence of its scheme, its adaptation to the circumstances of the people, the simplicity, brevity and precision of its language, its judicious mixture of definiteness in principle with elasticity in details."—Bryce "American Commonwealth."

"Liberty and Union now and forever, one and inseparable."

(a) Guests of honor:
1. Daughters of the American Revolution
2. Daughters of the American Colonists
3. Colonial Dames.

(b) Invite local judge, mayor or city manager to explain, simply, the Constitution and its meaning to children; freedom as set forth by the Constitution, comparable to other forms of government.

(c) Librarian or history teacher to explain, briefly, the meaning of the expression: "James Madison, the father; John Marshall, expounder; Daniel Webster, defender of the Constitution."

(d) Newspaper editors to tell of their part in promoting a better knowledge of the Constitution through oratorical contests.

(e) Attendance prize: Copy of the Constitution.

(f) Library to furnish display of pictures of early American flags.

(g) Singing of patriotic airs.

Pictures:

1. "Quality Street" (M-G-M., 7 rls.)
2. "Janice Meredith" (M-G-M., 8 rls.)
3. "Little Old New York" (M-G-M., 7 rls.)

Shorts:

1. Chronicles of America Series (Pathe, 2 rls.)
2. "Frontier Romance" (Revolution-M-G-M., 2 rls.)
3. "Paul Revere" (comedy-Univ., 1 rl.)
4. "Two Americans" (patriotic playlet-Para., 2 rls.)
5. "Star Spangled Banner" (Pathe, 1 rl.)

* * *

Louis Joliet, Sept. 21, 1645-1700.

French-Canadian explorer. Pioneer in Mississippi Valley explorations in company with Marquette.

(a) Guests of honor:
1. Explorers
2. Geographical Society
3. French-Canadian family.

(b) Display American and French flags.

(c) Member of Historical Society, history teacher or librarian to review the outstanding experiences of Joliet in his trips of exploration.

(d) Geography or history teacher to illustrate with blackboard or map the territory explored and to tell of the Indian and wild animal life of that time.

(e) Cooperate with book store for window display of books on travel, animal life and Indian lore, with card announcing the commemoration of the birthday of Louis Joliet at the Junior Matinee.

(f) Attendance prize: Small book on travel or animal life.

Pictures:

1. "Canadian" (Para., 8 rls.)
2. "Prisoner of the Storm" (Univ., 6 rls.)
3. "Red Riders of Canada" (mounted police-RKO, 7 rls.)
4. "The Flaming Forest" (Canada-M-G-M., 7 rls.)
5. "Trail of '98" (M-G-M., silent 11 rls.)
6. "Alaskan Adventures" (Pathe, 6 rls.)
7. "Nanook of the North" (native cast-Pathe, 6 rls.)
8. "Kivalina of Icelands" (Pathe, 6 rls.)
9. "Tracked in Snow Country" (Warner, 7 rls.)
10. "The Combat" (lumber camp-Univ., 7 rls.)

Shorts:

1. "Friendship" (dramatic sketch-Fox, 1 rl.)
2. "Houses of the Arctic" (Pathe, 2 rls.)
3. "Boats and Fishermen of Arctic" (Pathe, 2 rls.)
4. "Glaciers" (Pathe, 1 rl.)
5. "Alaskan Nights" (Krazy Kat-Col., 1 rl.)
6. "Bear Shooters" (Our Gang-M-G-M., 2 rls.)
7. "Brown Gold" (fishing industry-Para., 1 rl.)
8. "Crimson Courage" (Northwest Mounted-Univ., 1 rl.)
9. "Land of Yesterday" (Newfoundland-Pathe, 1 rl.)
10. "Law of the Saddle" (Northwest Mounted-Univ., 2 rls.)

* * *

Emancipation Proclamation Issued Provisionally by President Lincoln, Sept. 22nd, 1862.

Known as Emancipation Day.

(a) Guests of honor:
1. Daughters of the Confederacy
2. Civil War veterans.

(b) Display of flags of that period.

(c) Boy Scout leader to tell the interesting story of the life of Abraham Lincoln, his boyhood, young manhood, political life and great service to his country.

(d) Civil War veteran in uniform to read excerpts from the Emancipation Proclamation and explain meaning of same.

(e) Singing of Civil War songs led by member of the Music Division of the Federated Woman's Club.

(f) Doorman in Civil War uniform.

(g) If possible have small group of colored children sing (or children in "blackface").

(h) Attendance prize: Small print of Abraham Lincoln.

Pictures:

1. "Abraham Lincoln" (F. Natl., 8 rls.)
2. "Topsy and Eva" (U. A., 8 rls.)
3. "Hearts in Dixie" (Fox, 7 rls.)
4. "Hallelujah" (M-G-M., 12 rls.)
5. "Uncle Tom's Cabin" (Univ., 10 rls.)
6. "The Bugle Call" (Civil War-Coogan-M-G-M., 6 rls.)

Shorts:

1. "Deep South" (musical subject-Pathe, 1 rl.)
2. "Fallen Star" (Civil War-Warner)
3. "Marching On" (Chic Sales-Fox, 2 rls.)
4. "Plantation" (Tiffany, 2 rls.)
5. "Lincoln" (Pathe, 1 rl.)
6. "Dixie Days" (Fable-Pathe, 1 rl.)
7. "Old Black Joe" (musical novelty-Para., 1 rl.)

Unions Blamed For Stench Bombs In Indiana House

Fort Wayne, Ind.—An audience in the Creighton theatre here was thrown into a near panic when five stench bombs exploded during the first evening show. Tony H. Neilesen, owner, declared that the bottles were carried into the show by two persons in sympathy with the union operators released by the management Aug. 31. Since that time the theatre had been picketed.

The offensive odor caused a number of women and children in the theatre to faint. Police were called to restore order. The theatre was filled to capacity at the time. Part of the audience remained seated during the performance.

The management had refused to grant demands for higher wages to the machine operators and since Sept. 1, had been operating with non-union operators. The wage demand was $65 weekly for 4½ hours a day. The man had been receiving $50 a week, having been raised last March from $41 a week. Neilsen said he positively would refuse to employ union labor at his theatre from now on.

Ralph T. Fisher, manager of the Capitol theatre here, also owned by Neilesen, reported the same night that while returning to the business district he was forced to drive his machine to the curb by a man he believes to have been a sympathizer of the operators. Fisher declared the man threatened to hit him. The owner declared he would seek a court injunction restraining picketing his theatre by union members.

Exhibitor Made the Goat In Sunday Closing Fight

Owensboro, Ky.—R. P. Thomas, manager of the Bleich and Empress theatres, who has been arrested for 15 successive Sundays for violation of the Sunday labor law, and who, to prove that he was discriminated against, caused the arrest of 144 other business men in the city for similar offenses, was fined $50 when his last case was tried.

The Ministerial Association, which preferred the charges, retained an attorney to assist the prosecuting attorney in the case against Thomas. Four theatre employes arrested with Thomas were tried by juries and found not guilty, and another employe was acquitted before the case came to trial, the court holding that insufficient evidence had been introduced against him. The 144 men arrested in Thomas' clean-up crusade were either acquitted, or the cases pigeonholed.

Joy Killer

First Maid—"So you don't like to work for highbrow directors?"

Second Maid—"You bet I don't. I worked for one nut—and never again! Him and her was fighting continually, and it kept me too busy running back and forth between the keyhole and the dictionary all the time."

"She's Dancing with Tears in Her Eyes"

A sob sister of the over-flowery fan paper vintage would have us believe that Mary Pickford is at odds with this cruel world, having been dealt a blow of indifference—or what have you—after 25 years of "unhappy servitude."

"Since the poverty-bareness of her childhood," pens this writer, "she has striven and slaved to acquire that success measured in the dimes and dollars of the movie public. She has seen her girlhood romance wither on the stem like a blighted rose. Children have been denied her. Family escapades have brought her sorrow. The searing rays of white-hot publicity have burned into the most sacredly secret corners of her heart. . . .

"In return for a quarter-century of unhappy servitude she has failed to win the common freedom necessary to either ignore the gossip-mongers, or sever a loveknot that may have become a gyve upon her heart. Mary Pickford would gladly exchange life-roles with any of her flapper fans. 'Our Mary' has known little of happiness."

And this, despite the fact that "Our Mary," from her "quarter-century of unhappy servitude," has amassed one of the big fortunes of Hollywood, and during which she was "queen of the May" for a longer period than any other living picture star.

Cincy Exhibitors Back to Old Scale

Cincinnati—Refusing to continue with the basic wage cut agreed to for July and August, local operators have insisted that exhibitors continue on the old contract scale which does not expire until Sept. 1, next year.

Without any alternative the reinstatement was made and first run exhibitors once again pay a weekly total of $672 for four men, two daily shifts at $84 per man. Stage man's salary of $70 weekly is additional. Legitimate theatres continue without change, while smaller houses are also ordered to operate on the basis of full salary.

Report Legitimate In Cleveland House

Cleveland—It is rumored that a plan is on foot to show Erlanger stage productions at the Public Auditorium this season instead of at the Ohio, where they have been shown since the house was built. Ed Strong and Robert McLaughlin of the Ohio are in New York trying to renew their agreement with the Erlanger interests. It is said that McLaughlin had a verbal agreement with A. Erlanger which became void upon the death of Erlanger. No alternative policy for the Ohio has been suggested in the event that the Erlanger situation is not satisfactorily adjusted. It is known, however, that because of an arrangement with Loew's Ohio Theatre, the Ohio is limited in its possibility of showing pictures in competition with the Loew houses.

Cawthorn, Sparks Together

Hollywood—Joseph Cawthorn and Ned Sparks, RKO comedians, will appear together in a picture called "The Accordion Man." No director has been assigned for the production as yet.

Pose for Photos, Break Into Print, But Get Nowhere

Milwaukee—Differences between theatre owners and operators still are unsettled, although conferences have been held regularly during the last three weeks. Outside of having their pictures taken by the daily newspapers, nothing definite has been done.

C. A. Hoover, secretary of the operators' union; C. A. Millis, president of the operators; A. Guttenberg, vice-president of the Milwaukee Theatre Owners; Fred S. Meyer, past president of the owners and chairman of the arbitration committee; Steve Bauer, president of the Motion Picture Theatre Owners of Wisconsin; Adam Snyder, vice-president of the operators, and Glenn Kalkhoff, business manager of the operators, all broke into print. But there is no news on disposition of the strike.

The understanding seems to be that the status quo will obtain until a new agreement is reached, which should be before Sept. 15, according to indications.

Planes to Be Used in Filming "Cimarron" Shots

Hollywood—Airplanes will be used to get the scenes which are too wide for a stationary camera shot when "Cimarron" is filmed, according to plans made by Wesley Ruggles, director. Heretofore such shots were made from mountain tops but Ruggles thinks that the panoramic view from a plane will be more effective. The thousands of men, women, animals and wagons participating in the Oklahoma land rush can all be filmed at once with this new method. Shooting on the special production has started, with Richard Dix in the leading role. RKO is producing the talker.

Gets Sheboygan House

Sheboygan, Wis.—Ed. Benjii is temporarily in charge of the Fox, succeeding Julius Lamm, who has gone to Cleveland to manage a Warner house. The Fox figured in the recent accident when its canopy fell on a crowd of people watching the Legion parade, injuring over twenty. Benjii is also manager of the circuit's Oshkosh and Strand at Oshkosh.

Sound for the Eskimoes

Fort Churchill—Canada's far north ocean grain port, Fort Churchill, on Hudson's Bay, now has talking pictures, the Prince of Wales theatre, seating 250, having been wired. Eskimos, Indians and the few whites crowd the theatre every night.

A Good Job

Credit Al Selig with a neat job on the colored work sheet prepared for Tiffany salesmen. The four-colored affair is something new in the way of work sheets.

THE

Projectionists' Round Table

By John F. Rider

A COIL of wire is a simple thing, yet its action under different electrical conditions is ofttimes the cause of great confusion. Our discussion up to this point stated that when current was caused to flow through a coil of wire, imaginary lines of force were created around that wire. These lines of force are known as magnetic flux and, while they are not visable, evoke forces which can be set to work. We further stated that a coil of wire bears a certain name, inductance which is related to the generation of flux. Let us see how.

Suppose we arrange a coil of a large number of turns as in Figure 55. The coil is in series with a current indicating meter, a battery and a switch. It is natural that when the switch *S* is closed current will flow in the circuit. Furthermore, the magnitude of the current will be limited by the resistance of the circuit, primarily by the D. C. resistance of the coil. Suppose that the coil has 5,000 turns and the resistance of the wire used in the coil is 2,000 ohms. The voltage of the battery is 50 volts.

If we now close the switch *S*, the electrical circuit is completed and, if we observe the action of the meter subsequent to the instant that the switch was closed, we note that the current in the circuit as indicated upon the meter *M* rises slowly from the zero value to some higher value and after a short period remains at rest at some value of current. The mystifying action considering the normal speed of electric current is that the meter does not instantaneously rise to its maximum value. The maximum value naturally is that value at which the meter needle came to rest after the circuit was closed.

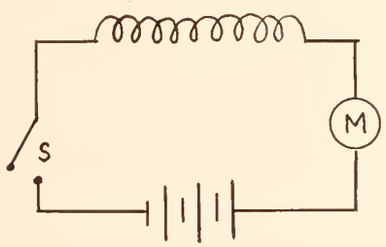


FIG. 55

If we now open the switch *S*, we again note a peculiar action. The opening of the switch should instantaneously interrupt the circuit and current flow should instantaneously cease. Such does not appear to be the case because the meter needle does not drop suddenly to zero. Instead its motion appears sluggish; that is, its drop from the maximum to the zero position is slower than what would be termed instantaneous. A fraction of a second elapses before the meter reaches zero and, when observed by the eye, one realizes that the current flow in the circuit seems to be retarded. A retarding action is actually taking place. If we were to show how the current flows through that circuit, a curve such as that shown in Figure 56 would be the closest approximation. The solid curve shows current variation with respect to time for the circuit shown in Figure 55. Neglecting the actual action in the circuit, the maximum amount of current in the circuit is limited solely by the resistance of the coil *L*. (We neglect the battery and the conductor resistances). An examination of Figure 56 shows that a definite period elapses before the current in the circuit reaches value governed by the simple form of Ohm's law, where

$$I = \frac{E}{R}$$

In other words, according to the electrical constants quoted earlier in this text, the current flow in the circuit should be 25 milliamperes or .025 ampere. Such a value of current flows after a period of time as shown by the junction point between the solid and the dashed line curves in Figure 56. Such a condition is contrary to what would exist if the coil *L* were replaced by a pure resistance of 2,000 ohms. Indicating instruments of high precision, arranged to show the current at the moment the switch is closed in a circuit, illuminate upon the condition that, in a purely resistive circuit, the current reaches its maximum value as governed by the resistance, the moment the switch is closed. There is no lag as in the case of the inductance L.

Retard action upon current flow through inductance. We know that the action of current through a conductor is to create magnetic lines of force around that conductor. The fact that current does flow through the conductor is due to the application of a voltage across the terminals of that conductor. Now, when the flux lines are produced, their origin is the charge flowing within the conductor. The number of flux lines are proportional to the current and any change in current will change the number of flux lines.

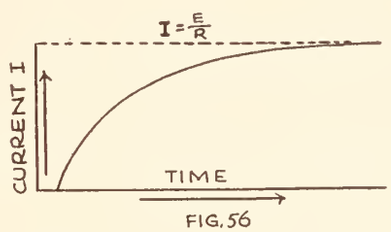


FIG. 56

Now the flux due to the current flow in the wire surrounds the wire and, as such, there occurs a reaction between the generated flux lines and the coil itself. In other words the coil turns which produce the flux by virtue of the current flow again link with the flux lines. The final action is interesting. The linkage between the induced magnetic field and the coil turns produces a voltage across the terminals of the coil. This voltage is known as the "induced" voltage or *emf* of self induction.

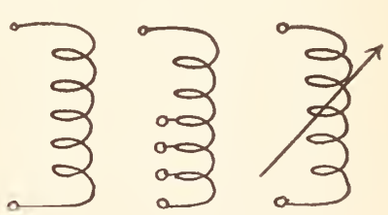
Another significant fact is allied with the induced voltage. In accordance with the law developed by Lenz and bearing his name, the direction of the *emf* of self induction is opposite to the applied voltage. Another important consideration is that the *emf* of self induction is produced only when the flux is varying. And a third, is that the *emf* of self inductance produces its own current which naturally is in a direction opposite to the current due to the applied voltage. The current flow due to the *emf* of self induction produces its own flux lines which are in a direction opposite to that due to the applied voltage. Lenz's law explains the relation between the applied and induced currents and the respective magnetic fields. Thus

Whenever an induced current arises, by reason of some change in linkings, the magnetic field about the induced current is in such direction as to oppose the change in current.

To explain the above law we must dwell a little longer upon linkings. We stated that the flux is due to current flow. We also stated that the flux links with the circuit responsible for the flux. The number of linkages is dependent upon the structure of the circuit. (One should remember that such linkages take place with all forms of conductors, and, while it is customary to neglect such linkages in straight wires, they occur nevertheless.) If the circuit consists of a single turn of wire, the flux lines can link but once with that circuit. On the other hand, if the circuit consists of a coil of many turns, the flux may link with the individual turns and the flux of one turn may link with other turns in that coil. The actual number of linkages between flux and turn depends upon several factors, magnitude of current, size, shape and form of the circuit. If the current is constant, only the last three must be considered.

Now, in connection with the coil shown in Figure 55 and Lenz's law, we must consider two instances. First, the moment that the switch *S* is closed and second, the next successive instant. When the switch is first closed, current starts to flow, that is charges are moving through the coil. These charges create a flux which links with the turn and induces a counter *emf* and current. The induced current creates its own flux which tends to limit the original flow of current. Such is the action at the first instant. During the next, however, the applied voltage is forcing more current through the coil and the induced current, being due to the original current, lags in action behind the original current, hence is not equal and simultaneous.

Consequently, the retarding action is not complete and the current due to the applied voltage gradually increases and, after a period of time, reaches the maximum governed by the resistance of the circuit. At this time, there is no further change in current and with an applied potential of D. C. character there are no further variations in the number of linkages that the current through the circuit remains constant. That period during which a variation in linkages occurs and the current


FIG. 57

This Is Lesson 16 in The Rider Series on Sound Projection

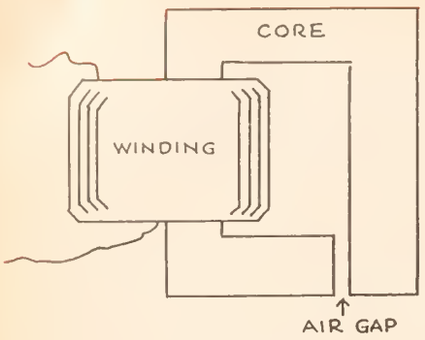


FIG. 58

flow is retarded is shown by the sloping portion of the solid curve in Figure 56.

From the above and reference to Figure 55, we can glean a significant fact, namely that the current lags behind the voltage in an inductance This is evident when we consider that the voltage across the coil produces the action which limits the current flow, hence the voltage is there before the current. This will be shown in greater detail when we consider alternating voltages applied to inductances. The fact that a coil of wire possesses the property of retarding current flow and changes in current is utilized in sundry manner to be mentioned later in this text.

Inductance. The word inductance frequently proves confusing because of its applications. We designate a coil of wire by calling it an inductance, yet the word inductance actually signifies electrical inertia. Inductance is a property possessed by a coil of wire, and the word is employed to enable a means of differentiating between the varying characteristics of circuits relative to flux which threads these circuits. Suppose that we had two coils, one consisting of 500 turns and the other of 2,000 turns. Both are windings and let us assume are wound upon like cores, bakelite tubes. Furthermore, the wire used for the coil with the fewer turns is larger than that used for the coil with the greater number of turns so that both coils occupy the same physical space. Obviously these coils differ in two respects. First, the number of turns and second, the formation of the winding, since one has four times as many turns as the other. Further, let us assume that unit current flows through these two coils. How are we going to differentiate between them.

We stated that the number of linkages depends upon the structure of the coil or the circuit. In this case one coil has 500 turns and the other has 2,000 turns. Obviously with unit current flowing through both coils, one coil will have greater number of linkages than the other, because the number of turns is greater. Hence, the *emf* of self-induction will be greater in th coil of greater number of turns. The *emf* of self-induction with unit current flow is, therefore, a measure of the retarding action upon current flow by that coil and is therefore a measure of the inductance or self-inductance of that coil. Inductance is a magnetic property of a coil. The greater the number of turns, the greater is the inductance of a coil or wire.

Inductance, usually designated by the capital letter *L*, depends upon several factors, such as the number of turns, upon the shape and size of the turns and the medium through which the flux lines are passing. If we have a given length of wire and it is coiled into a number of loops, the greater the diameter of the loops, the fewer the turns, hence the lower the inductance. The smaller the diameter of these loops, the greater is the number of loops or turns and the greater is the inductance. The greater the ease with which flux lines thread the turns of a coil because the core of the coil enables such a state or the permeability of the core is greater than that of air, the greater the inductance of the coil. Thus, an iron core winding has a greater value of inductance than the same winding upon an air core bakelite or cardboard tube.

The absolute value of *L* is independent of the current when the core is non-magnetic, in which case the current influences the inductance of the winding. The presence of the magnetic core greatly increases the inductance of a coil because the core enables much freer passage of the flux lines and the number of linkages is greatly increased.

As to the unit of inductance, we can recognize that it is allied with the *emf* of self induction, hence the greater the *emf* of self-induction with any coil through which is flowing unit current, the greater is the inductance of that coil. When defined the unit of inductance is the "*henry*" and a coil is said to have an inductance of 1 *henry* when the current changing at the rate of one ampere per second creates an *emf* of self-induction of 1 volt. Thus inductance really represents flux, since a certain number of linkages must occur in order that the induced voltage be 1 volt when the current traversing the coil is 1 ampere.

All coils used in sound systems do not contain sufficient turns or do not employ cores of such permeability that the inductance will approximate 1 *henry* or some multiple of 1 *henry*. Instead, the inductance is less than the unit and a decimal designation is applied. These decimals are thousandth part and millionth part or the millihenry and the microhenry respectively. Thus

$$1 \text{ microhenry} = \frac{1 \text{ henry}}{1000000} = .000001 \text{ henry}$$

and

$$1 \text{ millihenry} = \frac{1 \text{ henry}}{1000} = .001 \text{ henry} =$$

1000 microhenrys
and 1 henry = 1000 millihenrys = 1,000,000 microhenrys.

Types of Inductances—Two types of inductances find application in sound systems. One such type is the air core inductance consisting of turns of wire wound upon an insulating form with air as the core, such as a tube of bakelite or other compound of like character. The core is air. These inductances frequently bear designations such as choke coils, retard coils and plain inductances. They are available in various types, that is relative to the amount of inductance required. When the inductance is arranged to be used as a unit and the entire inductance is utilized, the usual representation is like that shown in Figure 57, extreme left, a number of loops with but two terminals. The plane of the winding is of no consequence. When the coil or inductance has been so designed that fractions or parts of the total number of turns may be used, the representation is as the centre illustration in Figure 57; the coil with the taps. When the winding is continuously variable by one form or other, which is a physical consideration, the coil is cut by an arrow as in Figure 57, extreme right.

The iron core inductance has been mentioned in previous lessons and illustrated in Figure 30, Lesson 10.

Air core coils are frequently referred to according to the type of winding used; that is, whether the turns are wound in a single layer and adjacent upon one level, when the coil is known as a single layer winding; or when the coil consists of several layers atop each other, the coil being known as a multi-layer winding, or when the coil employs a patented criss-cross winding frequently referred to as duolateral or when the coil employs a winding which resembes a pyramid construction and is known as bank wound.

Various means of computation are available to determine the inductance of an air core coil, or strange as it may see, the inductance value of an inductance. These shall be considered in reference sheets to be submitted later in this text.

Iron Core Inductanees—The iron core inductance finds more frequent application than the air core inductance. The reasons are numerous. First and foremost is the fact that the iron core inductance is a part of many units which are used in sound systems, such as transformers. Second is the fact that it is not practical to wind air core inductances which will possess the inductance values required in sound systems. Such air core coils would be extremely large and would occupy too much space in the quipment. Hence, the iron core coil is much more popular.

In connection with iron core coils used in sound installations, we must mention that these coils are of certain structure because of the application. When employed, the usual position in the sound system is such that two conditions must be fulfilled. First the coil is employed to pass D.C. currents and second, it is employed to minimize the passage of alternating currents; to retard the flow of alternating currents. Its magnetic property of electrical inertia is used in this direction Hence, the coil must pass direct currents yet possess the required value of inductance. If you recall we made the statement that the inductance value of a coil is influenced by the current flow through the coil, when the core is made of magnetic material, usually iron or an alloy. Thus, iron core or magnetic core inductances must be constructed in a special fashion. Two such forms of construction are shown in Figure 58 and 59.

Here we see two iron core chokes, consisting of a winding upon the core. In each illustration we note mention of an air-gap and also that the magnetic path is not complete. Were one to consider the usual electrical symbol for an iron core inductance as indicative of the form of structure, he would imagine that the core consisted of a bundle of iron wires. Such was the case many years ago, but refinements in the electrical field produced the cores shown in Figures 58 and 59.

The presence of the air-gap is due to the fact that the winding is to be used in such position that it must pass direct currents and yet act upon alternating currents. If the former were absent the core could be closed and the air-gap would not be necessary. When subjected to the two forms of currents mentioned, the core carries two fluxes, that due to the steady D.C. and that due to the transient A.C. We know that core material is definitely limited in the number of flux lines which may be passed through it. If the flux is excessive, the total number of linkages required will not be available and the action of the unit upon alternating currents will be impaired. The means of preventing saturation of the core material is to include the air-gap. The size of this gap is an important item. The presence of the iron core normally increases the inductance of the winding, but the fact that the gap is present reduces the value of inductance so that it is less than what would be available were the gap closed. On the other hand the presence of the gap enables the flow of a definite amount of direct current without saturation of the core material and thus permits satisfactory operation when the alternating potential is applied.

The size of the gap is, therefore, a compromise to provide the maximum value of inductance to act upon A.C. and yet to enable the passage of D.C. The air-gap has a tendency to reduce the inductance and if the gap is excessive because of extreme precautionary measures with D.C. current flow in mind, the action upon A.C. is impaired. On the other hand, if the gap is made too small and the action upon A.C. is improved, the amount of direct current which may be passed through the winding is limited. Thus it is necessary to find a satisfactory compromise.

(*Continued on page 62*)

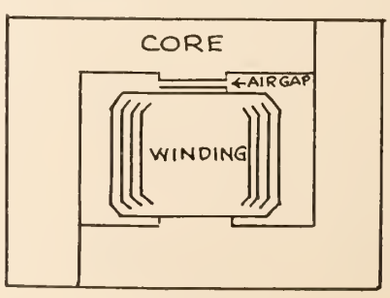


FIG. 59

Opinions On Pictures

Billy, The Kid

(*M-G-M*)

Spotty

(*Reviewed by Bill Crouch*)

AUDIENCES that like lots of action, hard riding and plenty of shooting will enjoy this talker which endeavors to relate the story of the famous bandit who killed 25 men, one for each year of his life. Taken from the book "The Saga of Billy, the Kid," King Vidor has carefully brought out the highspots in the life of the gunman. Naturally, the story is very episodic and suffers from this considerably as there is little to hold the piece together and one wonders at times what it is all about.

The best part of the picture is the scenic background. Taken in the beautiful mountain country of Arizona, the shots have rarely been equalled. In M-G-M's new "Realife" wide screen process, the film should be impressive.

The title role of the talker is played by Johnny Mack Brown, who does the best work of his career. He lacks, however, the "toughness" that must have been characteristic of the real Billy. This failing makes some parts of the picture a trifle unconvincing.

The story opens with the arrival of Tunston and McSween (Wyndham Standing and Russell Simpson) in the territory "governed" by Hatfield (Nelson McDowell). Despite Hatfield's orders that the Englishmen move on, they decide to settle in the valley. It is then the feud starts which eventually costs the lives of many men, including Tunston, McSween and their party.

"Billy, the Kid" is caught stealing cattle and is about to be hanged by Tunston and his party when the rancher decides that Billy would be an acquisition to his forces. He lets him go free. Billy is devoted to his master and, when Tunston is killed in an open fight with Ballinger (Warner P. Richman), one of Hatfield's henchmen, and his gang, the Kid decides to kill every man who took part in the fight. Tunston, at the time, was en route to the church where he was to marry Kay Johnson. Billy admires her and wants to avenge the killing of Tunston for her sake, she, however, cannot become reconciled to the fact that Billy is a murderer.

Shortly after Tunston's murder, McSween and his men with Billy are trapped in the McSween home. Wallace Beery, as sheriff, demands that McSween give himself up for committing a crime which he did not do. The boys, however, decide to fight it out with the sheriff's men and even after several days when McSween goes out to surrender and is killed, Hatfield's men refuse to quit. Finally the ambushed house is set afire and the men are forced to brave the guns of the Hatfield gang. Only three escape alive. Billy, the last to leave, shoots his way clear and escapes.

General Lew Wallace then decides to take a hand and stop the feud. He calls for Billy, the Kid, telling him that he will not be convicted. They discuss a treaty. Billy, however, figures he will take the law in his own hands and goes into hiding. However, Beery and his men trap him in a cave and he has to surrender. In the county jail, Billy tricks Beery and gets away. It is upon returning to the town; to see Miss Johnson, that he is trapped and shot by Beery, whom he intentionally misses, because the latter has been on the level with him. Billy dies in Miss Johnson's arms.

The love interest which was so evident in a preview showing will be left out in the final cutting, making the story one that deals strictly with the escapades of the Kid. Lots of action and gunplay feature the talker which, in the main, is a wild and woolly western.

The characters are especially well drawn. Wallace Beery as the sheriff plays the role in a manner that convinces.

The characters portrayed by Standing, Simpson, Roscoe Ates, Richmond and Karl Dane are exceptionally well acted. Miss Johnson and Blanche Frederici are most capable, although they have very little to do. Ates and Dane have comedy roles that are well played.

Director King Vidor has brought out the more important parts of the Kid's life convincingly, but lack of a story to hold the various episodes together does real damage to the picture. It would have been better box-office, perhaps, to have woven a love story into the talker at the risk of being less authentic. As it is now the audience will fail to find reasons for many of the happenings.

Musical shorts, cartoons, etc., will fit in here.

Produced and distributed by M-G-M. From the story, "The Saga of Billy, the Kid," by Walter Noble Burns. Directed by King Vidor. Continuity by Wanda Tuchock. Dialogue by Lawrence Stallings and Charles McArthur. Photographed by Gordon Avril. Edited by Hugh Winn. Length, not set. Running time, about 100 minutes. Release date, Oct. 25.

THE CAST

Billy	John Mack Brown
Garrett	Wallace Beery
Claire	Kay Johnson
Swenson	Karl Dane
Tunston	Wyndham Standing
McSween	Russell Simpson
Mrs. McSween	Blanche Frederici
Old Stuff	Roscoe Ates
Ballinger	Warner P. Richmond
Donovan	James Marcus
Hatfield	Nelson McDowell
Brewer	Jack Carlyle
Butterworth	John Beck

Service!

Reviews of the majority of features reaching Broadway's screens appear in MOTION PICTURE NEWS many weeks before their initial appearance on New York's main stem.

Theatre owners keeping a close touch on new product, particularly New York premiers, will find the chart below an aid in ascertaining dates of issues in which THE NEWS reviewed productions in the group of current openings:

PRODUCTION	REVIEW DATE
Big Boy	July 26
Call of the Flesh	July 12
(*Reviewed as: Singer of Seville*)	
Dixiana	July 26
Follow Thru	May 24
Good News	April 12
Leathernecking	Sept. 6
Last of the Duanes	July 12
On Your Back	July 26
Sea God	August 30
Squealer	This Issue
Sweet Kitty Bellairs	This Issue
Storm Over Asia	This Issue
Three Faces East	June 21

Consult the Release Chart, last section in this issue, for complete list of features released in current months, together with MOTION PICTURE NEWS review dates and other important data.

Liliom

(*Fox*)

Distinguished and Dubious

(*Reviewed by Red Kann*)

NOT an easy one to figure. "Liliom," a fine talker version of Franz Molnar's play of the same name, is in many ways a distinguished picture and a production that reflects great credit on Fox, Frank Borzage and the industry.

Yet, and despite what might appear to be an attempt to evade the issue, here is a picture which, because of story conception and treatment, is a tough hombre to figure out. This reviewer's suggestion is that the exhibitor take a peek at it himself in order to determine in his own mind whether the public will bite.

Not that "Liliom" is lacking in merit. Rather is the reverse the truth. The direction is able, the performances splendid and the production values excellent. It is the story thread, treatment of which envisions for the audience the author's conception of heaven with a bit of hell thrown in, that precipitates the doubt. So far as memory recalls, the public has never had such an experience. Whether it will accept it in that full seriousness the delicacy of the drama demands is something which speculation cannot dispel, but which actual audience reaction can.

The Molnar play concerns the love of Julie, a Hungarian servant girl, for Liliom, merry-go-round barker in a Budapest amusement park. They fascinate each other and finally marry. Liliom attempts to break away from the influence of the side show and Madame Muskay, never actually demonstrated to be one of Liliom's flames although the intimation is made clear.

The conflict waged by the two women for Liliom is eventually won by Julie, symbolism stressing the conquest of the pure love over the illicit. Liliom, never having been a good provider, is spurred into action when he discovers Julie is to have a baby. He eventually submits to the undermining influence of the Buzzard and, together, they plan to rob a bank cashier, half of the money to go to Liliom so that he might take Julie to America.

But the plan miscarries and Liliom, rather than be caught, stabs himself with the knife which was to kill the cashier. He dies and is carried by a celestial express to heaven. On board, he meets the Chief Magistrate, pleads for another chance and is given that chance after spending ten years in the purifying—presumably—fires of hell.

So back to earth goes Liliom, hungry to do something that will make his wife and daughter happy. The girl naturally doesn't know him and, therefore, resents Liliom's frantic pleadings for permission to enter her garden. Exasperated eventually and demonstrating that promises of reformation are empty, he slaps her and is returned to the heavenly special where the Chief Magistrate convinces him that the best deed he can perform for his family is to leave them with their cherished memories.

The latter half of the picture is highly imaginative and handled with considerable deftness and charm. The dialogue between Liliom and the Magistrate is clever and subtle—perhaps too much so for the mob.

As a matter of fact, the entire film is replete with lovely touches keyed in the tempo that did so much to distinguish "Seventh Heaven." It seemed, however, that in some earlier passages the placid touch which Borzage usually gives to his work missed fire.

In point of performance, Rose Hobart, as Julie, and Lee Tracy, as the Buzzard, rate No. 1 and 2 with Charlie Farrell, as Liliom, the third and H. B. Warner, as the Chief Magistrate, a close runner-up for honors with Farrell, despite the comparative unimportance of Warner's role.

Miss Hobart is new to the screen, having been recruited by Fox as a result of a splendid performance in "Devil Takes a Holiday," one of Broadway's stage successes of last season. She gives a beautiful performance, rich in restraint and sympathy. Not only has this newcomer plenty in looks, but she also has a finely timbred voice. Starring material here, no question.

Farrell does extremely satisfying work, al-

Opinions on Pictures

though his Middle Western accent in a Hungarian role often knocks credulity from his performance. Tracy, in a crook characterization, comes through with probably the best work he has done in talkers. Warner does splendidly. Estelle Taylor has little to do and does it well. A cute ingenue part is played by Mildred Van Dorn. She shows promise.

Varied shorts, including newsreel and cartoon, O. K. here.

Produced and distributed by Fox. From play of same name by Franz Molnar. Scenario and dialogue by S. N. Behrman. Continuity by Sonya Levien. Original music score by Richard Fall. Photographed by Chester Lyons. Length, 8,472 feet. Running time, 96 minutes. Release date, Oct. 5.

THE CAST

Liliom ..... Charles Farrell
Julie ..... Rose Hobart
Madame Muskat ..... Estelle Taylor
The Carpenter ..... Walter Abel
The Buzzard ..... Lee Tracy
Linzman ..... James Marcus
Marie ..... Mildred Van Dorn
Hollinger ..... Guinn Williams
Aunt Hulda ..... Lillian Elliott
Wolf ..... Bert Roach
Chief Magistrate ..... H. B. Warner
Louise ..... Dawn O'Day

Escape

(*RKO*)

Lacks B. O. Punch

(*Reviewed by Sherwin A. Kane*)

MADE in England with an English cast, "Escape" is an excellent explanation of the popularity of American films in Europe. If it may be considered in the least typical of foreign productions, of which there seems little room for doubt, American producers need not fear lost markets abroad so long as this type of film continues to be produced there.

Its object is to arouse sympathy for a hunted man; its appeal is to the imagination, neither of which is very successfully accomplished and both of which have been attempted without the injection of anything that might be construed as box-office appeal.

Gerald du Maurier, one of the favorites of the London stage, plays a kindly English gentleman who quits a fox hunt out of pity for the harried animal against which the odds are so great. Returning to London, he is accosted by a woman of the streets whose advances are witnessed by a policeman.

In defending the girl to save her from arrest, du Maurier enters into an altercation with the officer, who is killed when knocked to the ground by a blow. For this, du Maurier is sentenced to serve five years in prison. He escapes, and the remainder of the picture—fully three-quarters of it—details the incidents of his two days of liberty in flight, which end with his being captured and returned to prison. Thus endeth the fox hunt.

Romance, at least in the American understanding of the word, is entirely lacking in this production. True, his several encounters with pleasant enough English women during the days of his flight for liberty, would have you believe the man had a way about him where women were concerned. But these brief encounters were consummated by nothing more satisfying than the gift of a chocolate bar, a bit of brandy, clothing and lies to his pursuers to aid him to escape. The ending, wherein he is returned to prison, conveys an impression of futility that renders the entire production pointless. Little has happened up to this point, and the disappointing finale implies even less because it has failed to arouse sympathy to any great extent.

Photography is spotty; excellent in many instances, but confusing in others with the characteristically European fade-outs coming with irritating frequency and confusing volume. Outdoor shots of the English countryside offer picturesque backgrounds. Sound recording, for the most part, is well done and includes occasional barnyard effects which prove excellent. The English accent is no obstacle to understanding the dialogue of this one.

Action for the most part is undistinguished. A good performance is delivered by du Maurier, but the middle-aged Englishman, judged by American box-office standards, is not the man to captivate the female hearts of Main street. The supporting cast is satisfactory.

This is decidedly no bet for small-town theatres. It will get by with strong support in vaude-film houses, or as part of a double feature bill.

Needs plenty of short subject report.

Produced in England for Associated Radio Productions by Basil Dean. Distributed by RKO. Adapted from John Galsworthy's story of the same name by Basil Dean. Directed by Basil Dean. Length, 6,053 feet. Running time, 67 minutes. Release date, Sept. 13, 1930.

THE CAST

Convict ..... Gerald du Maurier
Lady at the Inn ..... Edna Best
Girl of the Town ..... Mabel Poulton
Plain Clothes Man ..... Ian Hunter
Judge ..... Horace Hodges
Miss Vera ..... Madeline Carroll
Parson ..... Austin Trevor

Sweet Kitty Bellairs

(*Warners*)

Lacks Box-Office

(*Reviewed by Robert Hage*)

DESPITE the waning of public interest in filmusicals, Warners have turned out another, a costume picture of seventeenth century England, but it is not likely to overwork the ticket sellers. Adapted from the David Belasco musical comedy of the same name, it follows the stage method of presentation, is exasperatingly slow in tempo and the almost negligible story thread is halted frequently by abrupt cues for musical interludes. Warners apparently had no illusions about its appeal, for its New York premiere was staged in an outlying house, and only a handful graced the opening matinee.

There is such a paucity of action and so much posing and strutting that the film becomes boresome, and it is difficult to understand why the stage vehicle was considered at all as screen fare. The picture's greatest asset is the use of Technicolor throughout.

The talented players had little chance to show their wares, due to the haphazard direction and the failure of the adaptor to provide clean-cut characterizations. Claudia Dell in the title role is the outstanding member of the cast, being possessed of looks and acting ability, but her singing voice, while clear and distinct, does not possess a lyrical quality. Walter Pidgeon sang effectively, but his role was such a vague one that not until the end did he step forth as the hero of the opus.

Ernest Torrence carried the small amount of comedy as a bibulous nobleman, but whenever he sang there was a titter from the audience. Arthur Edmund Carew also proved amusing when he essayed to sing. Perry Askam and June Collyer gave satisfactory, although stereotyped, performances.

The picture is uninspired and lacking in punch. The male members of the cast looked silly in wigs, knee breeches and colored costumes and the music, with two exceptions, was monotonously intrusive.

Many young blades, among them Pidgeon, seek the hand of Miss Dell, but after being held up by a courtly highwayman who restores her valuables in return for a brace of forced kisses, she finds herself dreaming romantically of the stranger. Pidgeon, calling on Miss Dell, is believed by Torrence to be making a play for Torrence's wife (June Collyer) and is challenged to a duel. Torrence gets drunk and apologizes. Cheated by the author of depicting one duel, Director Green thereupon stages another, with both antagonists sitting in chairs, Torrence refusing to stand because the other has the gout. The scene is enacted with broad humor, bordering on burlesque. Later Pidgeon and Askam, who had masqueraded as the highwayman, engage in another duel with swords. Pidgeon wins and cops the girl, even though she had been lukewarm to him throughout.

The picture fails to hold the interest owing to its weak story and choppy continuity and the failure of any of the leads to give life and plausibility to their roles. The only song that gets over is "You--O-O, I Love You."

Good comedies needed, but not of the musical type.

Produced and distributed by Warners. From the stage play by David Belasco. Based on the novel by Egerton Castle. Directed by Alfred E. Green. Screen adaptation by J. Grubb Alexander. Songs by Bobby Dolan and Walter O'Keefe. Photographed in Technicolor. Length, 5,772. Running time, 62 minutes. Release date, August 9.

THE CAST

Sweet Kitty Bellairs ..... Claudia Dell
Sir Jasper Standish ..... Ernest Torrence
Lord Verney ..... Walter Pidgeon
Captain O'Hara ..... Perry Askam
Julia Standish ..... June Collyer
Colonel Villires ..... Lionel Belmore
Captain Spicer ..... Arthur E. Carew
Gossip ..... Flora Finch
Tom Stafford ..... Douglas Gerrard
Lydia ..... Christiane Yves

Misbehaving Ladies

(*First National*)

A Laugh Fest

(*Reviewed by Bill Crouch*)

REAL honest-to-goodness laughs at a preview greeted this talker, which should meet with success in the neighborhood houses and small town theatres. The laughs were not forced, but were natural throughout. Lucien Littlefield and Louise Fazenda were the mirth-provoking couple. They deliver their best comedy in ages.

This picture, while rating only as average program fare, has plenty of appeal as good clean comedy. No special production value has been given it, but clever characterizations make it worthwhile.

Lila Lee and Ben Lyon have the romantic leads and are at all times capable. Miss Lee, as the small town girl, who married a prince and 12 years later returns to her native land, is especially good. The preparations for her return by Miss Fazenda, her small town aunt, and Littlefield, as the husband, are most ludicrous. The arrival is unannounced and she is mistaken for a seamstress. However, when she sees the elaborate preparations being made for her return, she "arrives" again, this time with pomp and splendor and is unrecognized, due to a blonde wig and royal apparel.

Littlefield and Lyon, who knew her at first sight, are on the game and keep the secret. Lila is welcomed with a ceremony at the town hall and speeches are made in her honor. She takes this opportunity to get all of the town's men interested in a dishwashing machine that Lyon has invented. It is this sales campaign which ruins an otherwise perfectly good little picture. However, this sequence may be cut and if so, it will aid the picture greatly.

The preparations for Miss Lee's homecoming are the best part of the talker and are played with finesse. So human and understanding is the work of Miss Fazenda that it is at times more touching than funny.

Director William Beaudine has been adept in handling the comedy touches. The story, while not at all unusual, is full of interest. Emily Fitzroy and Martha Mattox are well cast and do fine work.

Use good cartoons and musicals here.

Produced and distributed by First National. Story by Juliet Wilbor Tompkins. Adaptation and dialogue by Julien Josephson. Directed by William Beaudine. Photographed by John Seitz. Edited by Terrill Morse. Length, 6,480 feet. Running time, 72 minutes. Release date not set by distributor.

THE CAST

Ellen, The Princess ..... Lila Lee
Phil Ifunter ..... Ben Lyon
Aunt Kate Boyd ..... Louise Fazenda
Uncle Joe Boyd ..... Lucien Littlefield
Meta Oliver ..... Emily Fitzroy
Hazel Boyd ..... Virginia Grey
Mayor Twitchell ..... Oscar Apfel
Mrs. Twitchell ..... Martha Mattox
The Princess, Sr. ..... Julia Swayne Gordon

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Her Man

(*Pathe*)

Powerful

(*Reviewed by Bill Crouch*)

BESIDES being very well acted, this story of Frankie and Johnnie has received exceptionally fine direction at the hands of Tay Garnett and gives Pathe another talker that will stand up in the class of "Holiday," although the story is the opposite of the Barry production.

This talker is splendid for week run houses and subsequent bookings. Will do business in any house, as it has drama, action and humor that will satisfy any type of audience.

The story is about a girl who was brought up in a dive in a Cuban port. The only thing she knows is stealing and preying upon the sailors who visit the resort where she works, but instinctively she wants to get away from this life. Helen Twelvetrees is the girl, Frankie, and Ricardo Cortez is her pal, Johnnie. Cortez looks out for the girl, but she is unaware that he is not on the up and up with her.

The opening shows her being sought by Mathew Betz, a rival crook despised by Cortez. In the midst of a "framed" fight, Betz is stabbed and Helen is unaware that Cortez did the killing. When Phillips Holmes enters the place and sees Helen he immediately takes a liking to her. She tells him that she wants to get away from it all and he agrees to help her. However, when he visits the place again she is giving the same story to another customer, but Holmes decides that she really does mean it and quits his ship to go to the States with Helen. Holmes' pals, Jimmy Gleason and Harry Sweet, are sent to jail for being drunk and they, too, miss the boat. Holmes comes to the saloon after Miss Twelvetrees and proposes to her. She accepts after confessing what her life has been. She is very happy and tells her friend, Marjorie Rambeau, an old-timer at the waterfront dives of the elopement and Rambeau offers to help. Johnnie, however, hears of the plans Helen has for leaving and decides to kill Holmes. When Helen learns of this she sends Miss Rambeau to stop him. However, Rambeau is offered a drink at another saloon and when Holmes appears she fails to stop him. Holmes enters the place intent upon taking Helen away. She, fearing for his safety, tells him she played him for a sucker and he leaves, disgusted with her. Miss Rambeau catches him this time and tells him that Helen lied in order to save him. Holmes then returns and starts to clean up Cortez. The battle is terrific. Holmes and his gang finally win and Cortez is killed by his own hand. Helen and Holmes then get away and return to the States.

Comedy touches supplied by Slim Summerville, Franklin Pangborn, Gleason and Sweet are very amusing and not over-done. They are well handled and are vital to the production. The love scenes drag a trifle but further cutting will undoubtedly help considerably. The fight is the biggest part of the picture and is a thriller from start to finish.

In the leading roles Miss Twelvetrees and Holmes are decidedly well cast. She carries the role of Frankie with complete understanding and Holmes, as the romantic sailor lad, adds a new type of character to his list and establishes himself as one of the outstanding youthful leading men of the screen. His work is fine at all times.

Marjorie Rambeau, as the drunken woman of the streets, is very good. Ricardo Cortez as Johnnie is well cast and makes a fine heavy.

The care with which the delicate nature of the story is handled is apparent. Evading of censorable scenes is done in a most skillful manner and the story loses nothing through this treatment. The picture would have perhaps been improved if Miss Twelvetrees had been allowed more opportunity to show her handling of the important dramatic situations. Scenes which she did have, showing her fight to gain freedom, were not given enough footage and lacked the power that could have been obtained otherwise.

Musical shorts and cartoons will fit in here.

Produced and distributed by Pathe. From the story by Tay Garnett and Howard Higgin. Directed by Tay Garnett. Scenario by Tom Buckingham. Edited by Doane Harrison. Photographed by Ed Snyder. Length, 7,508 feet. Running time, 83 minutes. Release date, Sept. 21.

THE CAST

Frankie ..... Helen Twelvetrees
Dan ..... Phillips Holmes
Johnnie ..... Ricardo Cortez
Annie ..... Marjorie Rambeau
Steve ..... James Gleason
Eddie ..... Harry Sweet
The Sport ..... Franklin Pangborn
Nellie Bly ..... Thelma Todd
Red ..... Mathew Betz
The Swede ..... Slim Summerville

The Pay Off

(*RKO*)

Program Stuff

(*Reviewed by Bill Crouch*)

LOWELL SHERMAN, RKO's actor-director, turns out another picture that is similar to "Lawful Larceny" but lacks the smoothness of the former. Several twists are given to the story that make it illogical and result in an average program rating.

The story is one which deals with the exploits of a band of crooks, headed by Sherman. Hugh Trevor, as one of the younger members of the gang, holds up William Janney and Marian Nixon and takes the money they had saved to get married on. Janney recognizes Trevor and with Miss Nixon attempts to rob Trevor and some of the members of the gang. They are foiled in the robbery, however, and Sherman decides to give them jobs working for him.

The gang, planning a jewelry store holdup, need someone to work along. Trevor, despite Sherman's warning that the kids be left out of any jobs gets them to innocently take part in the holdup. Trevor kills the shopowner and escapes while the kids are put in jail.

They call for Sherman to help them and in order to clear them he confesses to having planned the robbery. Before this, however, he fights with Trevor over the ruse used in getting the kids implicated in the killing of the jeweler. In the melee Trevor is killed and Sherman's gang turns against him.

Sherman's confession sets the kids free. So justice gains its ends and all winds up well for everyone except Sherman.

There is nothing much to the story of this talker which is inconsistent throughout. No outstanding motivation helps the piece and it, therefore, struggles to survive. Sherman's direction is good, but he needs more material to work with. Apparently some scenes have been cut out, for in spots the dialogue is inconsistent.

Sherman's performance is flawless and Hugh Trevor is very good as the young crook. William Janney and Marian Nixon are adequate in their roles. Lita Chevret, George Marion and Helen Millarde are well cast.

Use strong shorts here. The stronger the better.

Produced and distributed by RKO. Original story by Samuel Shipman. Adaptation and dialogue by Jane Murfin. Directed by Lowell Sherman. Photographed by Roy Hunt. Edited by Rose Smith. Length, 6,930 feet. Running time, 77 minutes. Release date, Oct. 15.

THE CAST

Gene Fenmore ..... Lowell Sherman
Annabelle ..... Marian Nixon
Rocky ..... Hugh Trevor
Tommy ..... William Janney
Dot ..... Helene Millarde
Mouse ..... George Marion
Emory ..... Walter McGrail
Frank ..... Robert McWade
District Attorney ..... Alan Roscoe
Margy ..... Lita Chevret
Spat ..... Bert Moorehouse

The Squealer

(*Columbia*)

Fair Hokum

(*Reviewed by J. P. Cunningham*)

IN "Squealers" is presented concrete evidence and further confirmation of the fact that a serious dearth of original ideas for story material exists in Hollywood. A trifle belated, perhaps, but with the release of what should be Columbia's full quota of gangster yarns, it is to be hoped that this production signifies the close of a long era of racketeer films—temporarily, at least. Furthermore, we doubt if another of Hollywood's great production "geniuses" has the audacity to prolong the agony which picture-goers are forced to suffer because of that predominating trait of "copycatitis" which is only too noticeable in the makeup of many Gold Coast "entertainment" purveyors who seem to ease their conscience-stricken souls with the thought that they are box-office wise to follow the dictates of picture making by cycles.

The condemnation of an insipid factor in production, however, is aimed only at the root of an evil which originally influenced the producers' decision to "follow the leader," and not at this production itself, which, despite its overdone theme, stacks up in entertaining fashion for average audiences. It contains nothing sensational, but has sufficient of the box-office elements as to readily fall in line as a fair programmer.

Exactly how far its success or failure at the till will be influenced by the racketeer-cycle stigma depends entirely upon the number of gangster stories which you have previously played. There is a fairly important twist of misunderstood love between husband and wife. This might be accorded heavier ballyhooing than the racketeer angle to bring them in if your patrons have had their full of murders and gangs.

"Squealers," basically, is built along the same lines as its predecessors in the field of gangdom, except for elimination, completely, of long drawn out police interference, and the inclusion of an obvious steal on "The Big House" with its highly impressive penitentiary sequences. Columbia's version of a wholesale jailbreak, the mass effect of prisoners behind bars and in yards, and close studies of hardened criminals in "stir," is so weak in comparison to the former dramatic masterpiece, however, that it appears microscopic and like child's play. The producer apparently decided to take advantage of the latest in film criminology, and so shaped the latter half of his story.

Director Harry Joe Brown did his job in pretty good shape, everything considered, while photography, sound and the continuity of events all hit par rating. Dialogue is exactly what one might expect in a crook drama. Action is maintained at a speedy pace, with very little time being lost for incidentals. Light comedy angles help tremendously.

The cast is to be commended for developing the most receptive factor in the entire vehicle. Jack Holt bears the brunt of the burden, as the big bump-'em-off man and loudest noise in this particular racket. No doubt Jack consumed huge quantities of Murads during production, because he is unusually "non-chalant" during at least three cold-blooded murders.

Holt leads his wife to believe he is a respected business man, although his neglect arouses her suspicions. Dorothy Revier, the wife, and Davey Lee, as the young son, do well what little there is to do. Holt's allies and enemies in gang feuds, led by Louis Natheaux, are kept much busier than either Miss Revier or young Davey. Performance of Zasu Pitts, who contributes many laughs, is up to par.

A very elaborate array of smart furnishings

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and interior decoration of sets will not go unnoticed. Neither will the latest in gang warfare (Chicago papers please copy).

This has drama, a little comedy and a sequence with jazz music. Short subject support, therefore, should be concentrated in the novelty and cartoon line.

Produced by Harry Cohn. Distributed by Columbia Pictures. Directed by Harry Joe Brown. Story by Mark Linder. Screen treatment by Dorothy Howell. Dialogue by Jo Swerling. Continuity by Casey Robinson. Photography by Teddy Tetzlaff. Film editor, Leonard Wheeler. Art director, Edward C. Jewell. Running time, 70 minutes. Footage, 6,358 ft. Release date, August 25.

THE CAST

Charles Hart ..... Jack Holt
Margaret Hart ..... Dorothy Revier
Bunny Hart ..... Davey Lee
John Sheridan ..... Matt Moore
Bella ..... Zasu Pitts
Valetti ..... Robert Ellis
Red Majors ..... Matthew Betz
Mitter Davis ..... Arthur Housman
Edwards ..... Louis Natheaux
Whisper ..... Eddie Kane
The Killer ..... Eddie Sturgis
Pimply-Face ..... Elmer Ballard

Storm Over Asia

(*Amkino*)

Powerful Drama

(*Reviewed by Robert Hage*)

A TALE of primitive passions, staged in a partly-civilized region of the globe, this Russian production grips and fascinates by the sheer force of its dramatic power and its breath of authenticity. It is life in the raw, enacted by a cast entirely devoid of staginess, and flawlessly directed.

Like most Russian pictures, this contains Soviet propaganda, centering about the revolt against the Czarist white Russians, aided by the Mongol tribes of Central Asia, but it is subdued to the point where it becomes a necessary ingredient of the plot. However, a portion of a New York audience gave the climax, showing the uprising of the Mongols, a hearty applause. It was shown in a house patronized by Soviet sympathizers.

The picture justifies a general showing throughout this country by its sheer merit and because its novelty and unique backgrounds will prove a relief from studio settings. And it could be seen with profit by Hollywood and all its satellites for pointers in simplicity and sincerity in all departments.

A Mongol, played by V. Inkizbinov, whose immobile features can hold the onlooker rapt without the movement of a facial muscle, is the central figure in the drama. Sent to the market place by his sick father, a fur trapper, to sell the season's catch of pelts, he is swindled out of a valuable silver fox fur by an unscrupulous white Russian and in desperation beats the trader. He is forced to flee, finding refuge with others of his race conducting a battle with the Russians in a mountainous section.

Overjoyed by the opportunity to wage war against his enemies, he enters whole-heartedly in the campaign until he is taken prisoner. He is stripped of his belongings and ordered shot. A single soldier is detailed to this task, and it is this sequence that wrenches the heart as the executioner, overcome with nausea at the thought of shooting down a defenseless man, deliberately stalls as they march to the place of death and tremblingly tries to show kindnesses to his prisoner. It is an extremely poignant scene.

In the meantime the commander of the Russian forces finds among the doomed man's possessions a document purporting to show that the Mongol is a direct decendant of the famous Genghis Khan, and he conceives the plan of installing the latter as the chief of the Mongols —another Great Khan—and by an alliance with him achieving his objective of wiping out the "rebels," as they are termed in subtitles. He sends a squad to stop the execution, but it is too late. The lone soldier had fired his revolver and rifle wildly at the Mongol—and fled. However, the victim is still alive.

The Mongol is carefully nursed back to health and surrounded with all the pomp of royalty in preparation for the great coup. A prince of his blood sends 2,000 horsemen as homage; the Russians treat him servilely. But throughout it all the Mongol remains expressionless. Bewilderment changes to distrust of the motives of his captors. Then a countryman, trying to break in to see him, is shot down in cold blood. The Mongol goes berserk, wrecks the place as he flees and, in a tremendous climax, rides at the head of his horsemen as they run down and wipe out the Russians. It's "the storm over Asia."

Vivid contrast is provided in the latter portion of the picture by the appearance of A. Sudakevich in a minor role. Mlle. Sudakevich not only displayed considerable acting ability, but she's got so much "It" that she'd turn many a head on Hollywood Boulevard.

Produced in U. S. S. R. by Mejrabpomfilm. Distributed in United States by Amkino. Directed by Vsevolod Pudovkin. Scenario by O. Brik. Photographed by A. Golovnia. American titles by Shelley Hamilton. Length, 7,162 feet. Running time, 72 minutes. Release date, Sept. 5.

THE CAST

The Son ..... V. Inkizhinov
The Rebel Leader ..... A. Tchistiakov
The Commander ..... L. Dediseff
His Wife ..... L. Belinskaya
Daughter of Commandant ..... A. Sudakevich

The Lonesome Trail

(*Syndicate*)

Oh, Well

(*Reviewed by Robert Hage*)

"ME 'n' my pardner ain't thieves," ejaculated the honest ranch owner at the opening of the story. However, he was fooled, even if the audience wasn't, for the partner was a bad egg. But everybody in the cast sure raised hell before the old man got wise to himself.

It's a talker with a vengeance. The first two reels are jammed with dialogue which might have been intelligible if some of the actors had taken the cuds of tobacco out of their mouths. The sounds emanating from the horns didn't resemble human voices. It was difficult to follow the thread of the story—not that it meant anything, for it followed the usual formula, with love, virtue and manliness triumphant over villainy in the end.

Charles Delaney and Virginia Brown Faire head the cast, but they did not fit in. The tough eggs and cowboys were the homeliest congregation of males assembled at any one time, and the direction and continuity were mediocre, sequences ending abruptly with the actors not knowing what to do next.

Soda jerkers and bookkeepers who enjoy this sort of stuff may get a vicarious thrill out of this offering, but it doesn't stack up for the better class houses.

Give it plenty of good comedy support.

Produced by George Durlam. Distributed by Syndicate Pictures. Directed by Bruce Mitchell. Play and supervision by G. A. Durlam. Photographed by Paul H. Allen. Length, 5,786 feet. Running time, 58 minutes. Release date, Aug. 25.

THE CAST

Judd Rascomb ..... Charles Delaney
Sweetheart ..... Ben Corbett
Tenderfoot ..... Jimmie Aubrey
Gila Red ..... Monte Montague
Martha ..... Virginia Brown Faire
Rankin ..... William McCall
Crabb ..... George Berliner
Oswald ..... George Hackathorne
Man in White Sombrero ..... Wm. von Bricken
The Ring Tailored Roarer ..... George Rigas
Sheriff ..... Lafe McKee
Two Gun ..... Yakima Canutt
Alkali ..... Bob Reeves
Slim ..... Art Mix

The Last of the Lone Wolf

(*Columbia*)

Good Program Offering

(*Reviewed by Herman Pincus*)

EUROPEAN kings, even in mythical kingdoms, have had hard sailing in trying to make both ends meet, and the fact is emphasized by some of the obvious skimping on the palace furnishings in this new picturization of the Louis Joseph Vance character.

It is a good program offering, improbable in spots (as what meller isn't?), but with a number of dramatic moments, well handled to give it audience value. Bert Lytell, who has played the Lone Wolf in the entire series, does effective work in this. The Lone Wolf stories are popular, so this should have box-office draw.

The trick camera stuff in the automobile chase is easily discernible, while the romantic scene, featured by the tweet-tweet of birds, drew laughs and snickers from the audience, where this was previewed. Otherwise, the customers seemed to like this picture, which was put on cold.

The story opens with the arrest of Michael Lanyard, who is brought before the prime minister of Saxonia (Otto Matieson) and sentenced to ten years, but is allowed to escape so that he can steal and deliver to the prime minister a ring belonging to the Queen of Saxonia which reposes in the safe of Saxonia's foreign ambassador. The queen promises to wear the ring at the royal ball and sends her dearest friend, Countess Stephanie (Patsy Ruth Miller), to recover the ring, realizing the prime minister's duplicity.

On the train Lanyard meets her and saves her from being robbed by Varril (Lucien Prival), the prime minister's spy. Arriving at the embassy, Lanyard gains entrance through false papers and steals the ring, but, realizing that he is suspected, replaces it and escapes.

Back in his hotel he finds Varril in his rooms and overpowers him. Meanwhile Stephanie tells him of her queen's plight and Lanyard again steals the ring, this time for the queen. An exciting chase back to Saxonia, Michael gives the queen the ring in time and wins Stephanie's love.

Patsy Ruth Miller does some fine work as Countess Stephanie, but a big play on Bert Lytell should bolster the box office.

Musical or comedy shorts would go well here.

Produced and distributed by Columbia. Directed by Richard Boleslavsky. Story by Louis Joseph Vance. Adapted by John T. Neville. Dialogue by James Whitaker. Photography by Ben Kline. Edited by Dave Berg. Length, 6,500 feet. Running time, 64 minutes. Release date, Aug. 26.

THE CAST

Michael Lanyard (The Lone Wolf) ..... Bert Lytell
Stephanie ..... Patsy Ruth Miller
Varril ..... Lucien Prival
Prime Minister ..... Otto Matieson
King ..... Alfred Hickman
Queen ..... Maryland Morne
Camilla (Queen's Maid) ..... Haley Sullivan
Master of Ceremonies ..... Pietro Soso
Count von Rimpau ..... Henry Daniel
Hoffman ..... James Liddy

Playboy of Paris

(*Paramount*)

Music for the B. O.

(*Reviewed by Don Ashbaugh*)

MAURICE CHEVALIER blossoms forth in his latest from Paramount, "Playboy of Paris" as a millionaire waiter. The picture will cash in at the box-office for several reasons. Chevalier has won a big following. It has a good title. The supporting cast carries appeal.

The Chevalier fans may be slightly disappointed because the star is allowed to warble but once. He is one actor in pictures who

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seems to have won a singing place in the hearts of the fans.

Chevalier dominates the picture. He is in every scene but two and he manages to hold the spotlight in all of them. Stuart Erwin walks in as the dishwashing pal of the waiter and grabs off a large chunk of the comedy glory. Had the star been anybody else Erwin would have stolen the picture.

The story doesn't amount to much as is usual with vehicles Paramount gives the Parisian. A French waiter is left a million frances and can't quit his job because of a framed forfeit contract. If he quits he has to pay his employer 400,000 francs. He attempts to live the gay life of a rich boulevardier and continue in his position. The consequences allow wide latitude for comedy and, as a result, Chevalier insults a rich gentleman and is challenged to a duel. Erwin and Eugene Pallette, who makes a swell cook in the dumpy cafe where Chevalier works, act as seconds. The duel is frustrated when the daughter of the cafe owner busts into the middle of it and announces that Chevalier isn't a rich gentleman, but merely a waiter. This discloses the fact to both that they really love each other—and there you have it.

Frances Dee, a cute little college girl who slipped into the spot as leading woman, does adequate work. She is quite evidently miscast as the cafe owner's daughter and is not given much of a chance to hog the camera but offers promise as a clever youngster who should build into a valuable asset if properly handled.

Dorothy Christie is the blonde menace who almost lands Chevalier while O. P. Heggie handles the role of cafe owner in capable fashion. Tyler Brooke has the small role as a dandified lawyer's clerk which proves duck-soup to him with his long training in comedies.

Scenic and newsreel would balance well.

Produced and distributed by Paramount-Publix. Directed by Ludwig Berger. From "The Little Cafe," play by Tristan Bernard. Adaptation and dialogue by Percy Heath. Screen play by Vincent Lawrence. Edited by Merril White. Photographed by Henry Gerrard. Length and running time not set by distributor. Release date, Nov. 1 (tentative).

THE CAST

Albert	Maurice Chevalier
Yvonne	Francis Dee
Philibert	O. P. Heggie
Paul	Stuart Erwin
Pierre	Eugene Pallette
Berengere	Dorothy Christy
Hedwige	Cecil Cunningham
Cadeaux	Tyler Brooke
Mr. Jabert	Frank Elliott
Mr. Bannock	William B. Davidson
Jacqueline	Erin La Bissoniere
Castonette	Charles Gliblyn
Plouvier	Fred Lee
The General	Edmund Breese
The Doctor	Olaf Hytten
Manager	Edward Lynch
Street Cleaner	Guy Oliver
Waiter	William O'Brien

Schenck Arranges for Insurance for Loew Staff

Fifty millions in group insurance were contracted for by Nicholas M. Schenck, president, and David Bernstein, vice president of Loew's, Inc., for all employees of Loew's and M-G-M, who are to receive units ranging from $1,000 to $10,000 based on their weekly earnings.

The policy, taken with John Hancock Mutual Life Insurance Co., of Boston, provides for coverage against sickness of any nature; accidents of any type, including non-occupational accidents, and dismemberment, which may also occur while away from place of employment. This coverage, ranging from $10 to $40 weekly indemnity, is said to be the first of its kind promulgated. Double indemnity in case of accidental death is also provided.

Arthur Stebbins, of Stebbins, Leterman & Gates, closed the contract.

Short Subjects

Flying Feet

(*Pathe*)

Snappy Sport Stuff

TIMELY football material of a highly instructional and entertaining type, featuring the wizard pig-skin man, Knute Rockne, who explains some famous plays of American grid stars, and then depicts their workings with a crackerjack team. This material was done on colorature stock which gives it a pleasant softness. Thrilling stadium shots were inserted effectively. Should go over big in all houses. Running time, 10 minutes.

Suitable for a bill featuring light comedy.

Audio Review, No. 36

(*Pathe*)

Fair

HITS average in entertainment value. The Pathe sound quartette renders "Silver Threads Among the Gold" in a setting in keeping with days when this sentimental number was at the height of its success. Two ice-skaters in a colored and effective number are sandwiched in between the vocal rendition and old shots of intimate moments of all presidents since McKinley. Photographically, the latter is terrible, but it has an interesting flavor nevertheless. Running time, 11 minutes.

Will go with a comedy feature.

Self Defense

(*Pathe*)

Fine Sport Reel

PATHE'S Grantland Rice series usually hits a high mark in entertainment value. This new release is no exception, with majority of audience appeal intended for the men and kiddies, inasmuch as ring fights at a boy's military camp are the big attraction. The youngsters provide snappy screenfare, while older boys put on a fast moving bout in the closing sequences. Good stuff. Running time, 10 minutes.

This novelty will go in any spot on your bill.

The Wanderer

(*Vitaphone Varieties No.* 1,050)

Dull

DOUGLAS STANBURY sings a couple of numbers in this, but they just don't seem to click. The first is "A Cottage for Sale," sung before a deserted cottage, the second "Just a Wanderer," telling why he became a wanderer. It's stagey, and, although Stanbury sings well enough, this is pretty dull. Running time. 9 minutes.

Where a weak number can get by.

The Ebony Shrine

(*Pathe*)

Okay

ANOTHER in the Tom Terris "Vagabond Adventure" series, with a strong religious flavor predominating in a camera study of Guatemala and its inhabitants. While interesting to an extent, too much time is taken up with the miraculousness of a shrine in a native church. Intimacy in religion is always a touchy subject and should be left alone. Does not stack up as highly as predecessors in this series, but may get by without much adverse criticism. Running time, 10 minutes.

Heavy stuff; use on a bill with a light comedy feature.

The Jay Walker

(*Vitaphone Varieties No.* 1,051)

Silly but Funny

A BURLESQUE on the ban against jay walking. Pedestrians are forced to procure licenses and take road tests in much the same manner that motorists do. Chester Chute is the goofy jay walker and gets some laughs. The burlesque is overdrawn but funny, and this should please. Running time, 10 minutes.

Good with musical subjects.

Frozen Frolics

(*Pathe*)

Average Cartoon

USUAL stuff is found in this new Aesop Fable sound cartoon, with animation and musical accompaniment taking the laurels. Ideas for the reel are pretty tame and in keeping with the played-to-death freak dancing variety. Too bad they can't find gags radically different from the lineup found in most reels. Has a few laughs. Running time, 8 minutes.

Okay for lightening a bill with a dramatic feature.

Cempligre, Kuschner Hurt in Auto Crash

Indianapolis — Alphonse Cempligre, proprietor of the Fort Wayne State theatre, and Oscar Kuschner, manager of the Universal exchange of this city, were cut when the automobile in which they were riding was forced off the road near Anderson. Cempligre and Kuschner had filled an appointment with Harry Muller, manager of the Publix theatres at Anderson and were enroute to Fort Wayne when the accident occurred.

"Inspiration" Garbo's Next

Hollywood—Greta Garbo's next picture will be "Inspiration," which Clarence Brown will direct for M-G-M. It is an original by James Forbes. Brown was to have directed Lawrence Tibbett in "The Southerner," but the renewal of King Vidor's contract resulted in switching the latter to the Tibbett film.

Fisher Back in N. Y.

Buddy Fisher, vaudeville and screen comedian, has returned to New York from Hollywood. He played in "Monte Carlo" and Maurice Chevalier's "Playboy of Paris," as well as in Jack Oakie's new film, "Seal Legs," in addition to making appearances as master of ceremonies. Fisher looks enough like Benny Rubin to be his twin.

Installed in New Post

H. G. Knox has been installed as head of the engineering and research department of Electrical Research Products, succeeding the late J. J. Lyng. He has been serving as vice-president in charge of West Coast activities.



Big City Sights, Not Big Cinemas, Thrill the Hicks

Chicago—De Luxe Loop houses admit the vacationing hick trade is passing them by. Summer business in the past was considerably aided by the burnt necks in from the Iowa and Nebraska plains, but nowadays the farthest they come from is Evanston, Cicero and Englewood.

Civic attractions are claiming the hicks who, with circuit-built palaces in their own or nearby centers back home, get all the grandeur and the newest pictures just as accommodatingly as a Chicago Loop house could give them. They still come to the city, but not to the city's theatres.

Grant Park is claiming the bulk of the furrow followers in town for a new suit and a look. The Field Museum, Shedd Aquarium and Adler Planetarium are jammed from morning till closing in nice weather. And the parked cars about them from the hay states outnumber Illinois license plates four to one. The same goes for those around the Lincoln Park Zoo.

Another favorite pastime of the R. F. D. immigrants is gawking at the skyline from the Grant Park islands on the "made" land, filled in for World's Fair building sites. They leave their out-of-state cars on the mainland near Soldier Field and hike over the bridge to stare and "ah."

Golf K. O.'s Song As Auditorium Goes Miniature

Chicago—The staid old Auditorium Theatre here, shrine of Chicago's Civic Opera for more than a quarter of a century, is to be converted into an indoor miniature golf course. Terms of a lease are now being discussed and operators of the indoor courses expect to open by Oct. 15. The Auditorium has been darkened for a year since completion of the new Civic Opera skyscraper at Madison St. and the river. Already in the hands of receivers, the chance for new revenue offered by the midget golf scheme was made to appear even more favorable by a bonded indebtedness of $834,000 against the Chi-

(Continued on page 69)

Big Boy

Chicago—The accompanying picture does not do justice to Mr. William Drake, Pathe booker and a popular guy with Chicago exhibitors in spite of that. To do justice to Bill, the photographer should have spotted him alongside the new Board of Trade tower, then stood off some distance and gotten the proper perspective and proportions. Bill is one of the tallest guys in Film Row—six feet, three.



William Drake

Bill was driving home from work the other day when, at an intersection, a car darted out from a side street and smacked right into Bill's car. The stranger hopped out and started aggressively for Bill, still seated in his car.

"Say," he yelled, "what do you mean by getting in my way like that?"

"Listen," said Bill, crawling out of his car and taking his better than six feet with him, "If you weren't so damned small I'd smack that funny little face of yours."

The awed stranger looked up at Bill.

"Yes," he said, "and if you weren't so damned big I'd do the same to you."

Wabash Ave.—South

Chicago

DUSTY Film Row desks all shined up again. The vacationers' elbows are back in position once more.

* * *

George Spoor's offices clogged with job panhandlers who "knew him when" and are reminding him of it now that things are starting up again out Essan-way.

* * *

Will Hays in town from a Wyoming vacation spot to help the heir get started back to school.

* * *

Local film men going nerts over the Cubs, long shots at Lincoln Fields and the Harrison Street beer. (Advt.)

* * *

Roy Alexander drives the flashiest car on South Wabash, according to feminine observers who've watched it pass.

(Continued on page 60)

Jury to Decide When Pee Wee Turns Whoopee

Chicago—A jury here will be asked to decide at what hour of the morning miniature golf ceases to be pee wee and becomes whoopee. Leo Harrington, owner of the course at Bryn Mawr Ave. and Sheridan Road, has requested the decision, rather than rely on the mercies of Judge John H. Lyle's court, of which he is an old customer.

Harrington was fined $200 and costs by Judge Lyle several weeks ago when apartment dwellers in the vicinity of Harrington's magnified-marbles course sustained nuisance charges which had been filed against him. At that time Judge Lyle invited the harassed neighbors to prefer similar charges against Harrington whenever their night time slumbers were disturbed by exuberant patrons of the course. The invitation brought Harrington into court again this week.

A resident of the Edgewater Beach apartments adjoining the course charges that Harrington's clients who play at 3:30 a. m. are whoopee and not pee wee golfers, and as such constitute a nuisance. Harrington has requested a jury trial.

Official Spikes Effort to Force Seating Changes

Chicago—Chris Paschen, Chicago building commissioner, stated this week that inspection of representative Chicago theatres showed ample exit facilities in all houses inspected and indicated no need of readjustments in seating arrangements such as have been proposed in a bill submitted to the city council by Alderman William R. O'Toole. O'Toole's ordinance would demand installation of flip-up seats or readjustments of chair aisles to a minimum intervening space of 36 inches. Paschen does not believe this ordinance is warranted.

Petitions asking Mayor Thompson to veto O'Toole's ordinance, which has already been passed by the city council, have been signed by 180 Chicago theatre owners and forwarded to the mayor. Copies of the petition have also been sent to Alderman O'Toole and to Commissioner Paschen.

Chi Cours-ettes Thumb Noses at Tournament Gag

Chicago—The *Herald-Examiner's* effort to cut itself in on the attention being given pee wee golf by staging a tournament for Chicago addicts is only getting laughs from the other papers.

Plugging the tournament in sport page headlines for the past six weeks now, the *Her-Ex* has succeeded in enrolling only 47 city courses in the play-off originally scheduled for Monday. Lack of enthusiasm over the event on the part of both players of the game and course operators led the paper to announce this week that the start of the tournament would be postponed two additional days in order to accommodate the numbers of courses seeking to sign up before the deadline. In reality, the postponement was made to give time for final efforts to boost the thing into respectability. The actual number of entrants two weeks ago was 43. At the time of the postponement it was 47.

Truck Pick-up Service, Hit for Row, Picking Up

Chicago—Operators of the film truck pick-up service here claim the past summer was the worst in local film history. Darkened houses knocked the operators' revenue for a row, while overhead remained practically the same as always.

The pick-up service is paid by the number of houses called on. Darkened theatres this summer cut heavily into the revenue, but the salaries of drivers remained the same, though their work, obviously, was much lighter than ordinarily. Twelve houses on one driver's route were dark for two months, and comparable conditions existed on all other routes, it was reported.

Relief came late in August, with the lights going up again in all neighborhoods. Reopenings are at their peak now, with normalcy looked for by the end of the month. The following were reopened this week: Halsted, Lindy, Circle, Wallace, Chateau, Gem and Palace (Glickman's).

Golf K.O.'s Song as House Goes Miniature

(*Continued from page* 60)

cago Auditorium Association. The receivers believe that occupancy of the theatre by the midget golf enterprise will assist materially in raising some much needed cash.

This course will be the third major indoor links to open in the Loop district. A large course opened this week in the McClurg building on Wabash, between Jackson and Adams, occupying an entire street level floor. A second course is under construction in the theatre district. It will occupy the major part of the second floor of the Ashland Block, Randolph and Clark.

Leishman in Chicago

Chicago—E. D. Leishman, supervisor of all Universal exchanges, is in Chicago this week in the course of a tour of the company's branch offices.

Wabash Ave.—South

(*Continued from page* 60)

"Animal Crackers" gross was eight grand over "Cocoanuts" on the first week's figures, according to a B. & K. braggart.

* * *

Three North Shore Line agents tried to buy him off, but Charlie Loewenberg wrote a testimonial for a Milwaukee-Chicago boat regardless.

* * *

Packard salesmen have been trailing Frank Young since United Artists made its last sales report on individual performances.

* * *

Harry Lorch to New York. Again.

* * *

Charlie Pettijohn may go in the oil biz. He and two pals own a couple of Oklahoma acres entirely surrounded by oil wells. The bidding is now in progress.

* * *

Max Goosman, former German representative for United Artists, working out of the local exchange on country territory. Replaces Morris Hellman, who was brought to town during the recent changeabout.

* * *

Henry Herbel to New York during the past week.

* * *

Deal for the bulk of the Pathe product closed with Publix-Great States here.

* * *

Independent exhibitors here claim the two outstanding "naturals" of the day are "White Cargo" (Grevier) and "Richest Man in the World" (M-G-M). You hang out the sign, open the door and count the dough, they all agree.

* * *

United Artists previewed two during the week at the United Artists Theatre. "Abraham Lincoln" was unreeled Monday midnight, while "Whoopee" followed on Friday. They broke about even on cheers from a large and satisfied audience.

* * *

Exhibitors who claim they are losing money, an exchange manager tells us, only mean that they are under the peak grosses of two years ago, but are still well above the line.

* * *

While, on the other hand, if film reviews in the dailies rap a special, an exchange manager will tell you "reviews don't mean anything anyhow," but if they happen to be plugs they are clipped and sent to the home office to be used in company advertising.

* * *

Nat Levine, producer, wanted to stop off here en route from the Coast to New York but the pilot of the plane refused to land.

* * *

Lee Verschuur ill with a mild form of poisoning.

* * *

The susceptible exhibitors are swinging southward on Wabash now that Warners have taken the claim to the slickest office feminines away from M-G-M with the acquisition of three new numbers recently.

* * *

The American, this week, is sweet sixteen. And never been kissed out.

* * *

Mrs. June Metcalfe, sec. of the Kansas City Exhibitors' Association, and Catherine Northern, K. C. Film Board sec., in town during a vacation motor tour.

* * *

Pyorrhea Week for Publix—B. & K. Loop houses. Four out of five had them: Oriental—"Anybody's Woman" (Para.), United Artists—"Follow Thru" (Para.), Roosevelt—"Anybody's War" (Para.), McVickers—"Animal Crackers" (Para.). Trade at home.

* * *

Hazel Flynn (American) writes that she was reminded of "Bridge of San Luis Rey" by "Call of the Flesh" because "the locale of each was Spain." Not that we care, but Peru might feel badly about it.

KANE.

Safety First

Chicago—An exhibitor's son here wanted a bicycle for his eighth birthday.

"You ain't big enough yet," Pa told him. "For this birthday you get an Austin. For your tenth you get the bike."

Fifteen Midwest Theatres Closed During August

Chicago—Fifteen theatre closings—six of them in the Chicago area—occurred in the state during August, according to the monthly report of the Chicago Film Board of Trade. Four Illinois theatres were reopened during the same period.

Following are the closings:

The Bridgeport, Schindler's (except Saturdays and Sundays), and the Independence, Chicago; Dupage, Lombard, Ill.; Community, Winnetka; Broadway, Indiana Harbor, Ind.; Coliseum, Annawan; Jewel, Eureka; Lyric, Lacon; Maroa, Maroa; Gayety and Illinois, Ottawa; Princess, Princeville; Illini, Sterling; Stockton, Stockton.

Reopened:

The Gage Park, Chicago; Grant, Cicero; Orpheum, Georgetown; Strand, Rockford.

The following changes in theatre ownership are noted:

Joyland (formerly the Chicago), from Hulquist Bros. to Maurice O'Leary; Ridge (formerly Ellantee), from Greater Chicago Theatre Corp. to Devon Amusement Co.; Shore, from South Shore Bldg. Corp. to Warner Bros.; Windsor Park, from I. M. Hale to H. L. Lyon; Roxy, Berwyn, from O. F. Vonesh to Laskers; Temple, Mishawaka, Ind., to Brown, Lowenstein & Cochovety; Niles Center to L. B. Waldron, Jr.; Ottawa, Ottawa, from Great States-B. & K. to Ottawa Amusement Co.; Oliver, South Bend, to Holfman and Slocum; White Eagle, South Bend, to Julius Fodor, Favorite, Wakarusa, Ind., to Lewis & Boice; Calumet, Hammond, Ind. (new theatre), Calumet Theatre Corp., and Ritz, Lowell, Ind., (new theatre)—Ed. Yates.

New Trailer Plugs "Greater Movie Season"

Depicting "Greater Movie Season" in panorama and aimed to impress audiences with the scope of new talker releases, National Screen Service has produced a new sound trailer for use in opening the fall theatre season.

Gov't to Watch Ether-Films with An "Eagle-Eye"

(Continued from page 50)

considering any frequency assignments to new stations.

In addition, an applicant for a new television station is required to appear at a formal hearing before the Commission, when the case may be presented in full, and a written transcript under oath obtained. These restrictions are imposed in order to insure the freedom from interference of the limited frequency bands available for television, and permit ligitimate experiments in the field.

May Develop More Channels

Because of the very few channels available in the medium-high frequency band (1,500 to 6,000 kilocycles), some thought has been given to the development of television in the very high frequency part of the spectrum, i.e., in the bands from 30,000 to 400,000 kilocycles. Should these very high frequencies prove useful for television a considerable step forward in the development of the art will have been made as the necessarily large band widths used in television can be more easily accommodated on these frequencies.

For example, assuming a 0.1 per cent frequency separation is in use, as recommended for the present by the first meeting of the International Technical Consulting Committee on Radio Communications at The Hague in the Fall on 1929, the band width at 2,000 kilocycles on a 9.1 per cent basis is only 2 kilocycles; in order to create a television channel of 100 kilocycles, 50 such channels are required.

The same percentage separation applied to the very high frequency end of the spectrum would give, at 60,000 kilocycles, a channel width of 60 kilocycles, 30 times as wide as the two-kilocycle channel in the 2,000 kilocycle-portion of the spectrum.

The Radio Manufacturers Association has created a television committee which, among other things, has considered and adopted standards of scanning as follows:

1. Scanning from left to right and from top to bottom.
2. A scanning speed of 15 pictures per second.
3. The use of 48 lines, requiring 48 holes in spiral in the scanning disc.
4. In addition to the 48-line standard a secondary standard of 60 lines was created in order to permit more detail in a picture for more advanced research workers.

The Commission does not require adherence to these standards. However, if one method of reception can be used for all television stations a larger experimental audience is obtained, since no receiving set experimenter has the inclination or the apparatus to shift from one to another of several methods of scanning, when he could be concentrating his efforts on reception experiments which would be independent of scanning methods.

Facing New Tax, Iowa Exhibitors Back Hagemann

Des Moines—With a ten per cent admission tax measure declared to be in preparation by legislators, exhibitors of the state are greatly concerned in the forthcoming gubernatorial election. They are to be asked to get behind the campaign of Fred P. Hagemann, veteran showman, who operates the Grand at Independence and the Palace at Waverly. Hagemann is the Democratic nominee, and is conceded a good chance of election in this normally Republican state.

The nominee is opposed to the proposed luxury tax, and is quoted as advising the recently formed Allied Theatre Owners of Iowa that the reported protection demands of Publix in the state are illegal. He suggested that the exhibitor body employ counsel and fight the matter in court.

Exhibitors will be asked to flash a screen message backing Hagemann's candidacy. A special committee is being formed for the purpose.

THE Projectionists' Round Table

By John F. Rider

(Continued from page 54)

Variation of Inductance—The inductance of an air core winding and of an iron core winding varies as the square of the number of turns. Thus, if the number of turns is increased twofold, the inductance increases fourfold. The above is a general statement bearing certain modifications in practice, as for example, it does not hold true if the length of the winding is changed. As to iron core inductances, the inductance value is usually proportional to the cross section area of the core and inversely to the length of the airgap. As to current flow, the inductance of an iron core winding is reduced when current flows through the windings. The frequency effect upon air core windings need not be considered at this time, since its effect upon inductance is negligible in zone of frequencies encountered in sound systems.



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MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Honey or Vinegar?

WITH your kind permission we will invoke the ancient expression "You can catch more flies with honey than you can with vinegar."

Why, why can't some of the men, supposed to be possessed of tact and executive ability, placed in the field to supervise and direct the destinies of a group of theatres, learn that they too can get further with a little "honey" in their contacts with the men than by constantly riding them?

If they were house managers themselves in the past, they must know the grind and grief that goes with present-day theatre management. Why not try to lighten the burden? Make the men feel and work happier. Make them want to plug harder. ing to pull wires over the d.m.'s other districts.

On my recent coast-to-coast trip I found much more cheerful conditions and better business wherever the managers were working under fair, understanding bosses. They spoke well of them; were anxious to produce greater results; in fact, they were more keen about pleasing their district supervisor than the home office.

But I also found spots where the managers were chiefly concerned with the possibilities of making new connections. Trying the pull wires over the d.m. head to secure assignments in districts outside of where they were working.

They lacked the pep and the desire to plug; to produce; to do anything at all, for that matter. And all because they knew that a word of praise or a so-called pat on the back would be missing regardless of how well they worked.

I even had the opportunity of chatting with one of the supervisors of the latter type. I am respecting his confidence so far as his name and location are concerned; but it would be a burning shame if I kept his thoughts a secret.

House managers meant very little or nothing to him. He was firmly sold on the notion that if he did not keep on their tails they would lay down on the job. He was confident that any head usher could step into the manager's chair and do "just as well."

But he did admit that he was having a tough time getting "good" men. I could have helped him work out that puzzle. Half a dozen within a radius of fifty miles would never work for him unless they were destitute. What some of those showmen thought of this particular supervisor could never find its way into print.

And the biggest laugh was the part of our conversation when he told me about a "lousy yegg" whom he worked for when he managed an independent house some years ago. *"Chick."*

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MANAGERS' ROUND TABLE CLUB

Editorial Comment Was Given Norman By Local Newspaper

When his house reopened in Clarksdale, Miss., R. E. Norman, manager, turned out a very effective opening campaign in conjunction with the name change from Marion to Paramount. The local newspaper came through with an editorial that did much to establish a good-will foundation for the theatre; and as it proved to be an excellent business builder for Norman we are reprinting it in order that you may see what it was like and judge for yourself the pulling power of the Clarksdale paper; or, for that matter, any small-town paper, since they are all rather formidable factors in the making of a town, good newspapers having made larger towns and so on.

Part of the editorial comment follows:

"Paramount theatre, formerly the Marion, has been greatly improved. Most theatregoers of Clarksdale and surrounding delta, with their mind's eye on pictures, will wonder how that might be possible, for under the present management there have been brought to this city pictures that are to be seen in the largest cities of the United States.

"As a dispenser of entertainment and amusement the Paramount cannot be improved, but, like the manufacturer of the talcum powder who found that since he could not improve his product he would provide a better container, the theatre management, backed by the owners, has improved the interior of the Paramount otherwise known as the Marion.

"Improvements of this kind are certain to be met with a more generous response on the part of delta theatregoers and Paramount deserves it."

With almost every resident of Clarksburg subscribing or reading the paper, it may be easily seen that its value was tremendous.

We would like to hear more from Norman now that his house is open again and we hope he will keep us posted on show happenings at Clarksburg, and when he writes he will also include his photo and a little note about himself.

Luntz Looms Large On Show Horizon Of Long Island, N.Y.

When they start standing up in the back of the Valley Stream Theatre in Valley Stream, Long Island, N. Y., it's a pretty sure thing that Joseph Luntz had a lot to do with it, since he happens to be the manager of the house and one of the most active showmen on his side of the island.

One of his recent activities, a photo of which he forwarded to us, but that we were unable to use due to its blackness, was responsible in no small measure for the successful selling of the Movietone Follies. He constructed a special beaverboard display by cutting up a three-sheet that showed a group of girls in pose. The cut-out was placed in the center of the lobby completely surrounded by palms which Luntz promoted from the local florist. He then made up a bunch of electrically lighted paper flowers, using Christmas tree bulbs to achieve the desired effect. Cut-out letters plugging the title of the picture were then strung across the lobby. The finished effect was one that packed plenty of punch and any one entering the lobby was sure to notice that the new picture was shortly to play the theatre.

This is not the only activity that Luntz has been engaged in since last we heard from him. He also secured permission from the civic authorities to string a banner across the street, on the same block with the theatre, plugging his "Mickey Mouse Club," which, by the way, has swelled to giant proportions, the house seating 1,200, and he has some 13 odd hundred members registered already. After leaving the banner up for a sufficient length of time, he changed the wording to plug the big releases playing at the theatre. We understand that this will be a regular weekly feature with him, and, as plenty of traffic goes right past his theatre, it looks as though he is going to get a very substantial increase in business. And when you have such a drag that you can get a banner right across the street, you must be well liked; and such must be the case with Joe, as the showmanship he is turning out more than proves his worth to the title.

HOW MUCH TO JOIN?

¶ THE APPLICATION—

¶ AN ENVELOPE—

¶ A 2C STAMP—

¶ AND THE SPIRIT OF HELPING YOUR BROTHER SHOWMEN WHILE HELPING YOURSELF!

¶ AND SEE WHAT YOU GET—

¶ MEMBERSHIP IN THIS GREAT SHOWMEN'S CLUB—

¶ FRAMED CERTIFICATE—

¶ NEW PEP—
NEW IDEAS—
AND THE OPPORTUNITY OF SHOWING WHAT YOU CAN DO!

ALL FOR ONE AND ONE FOR ALL!

MANAGERS' ROUND TABLE CLUB

Convict Ballyhoo Was A Feature Of Tom Kane's Selling

Ushering in his campaign for Greater Talkie Season by procuring the Mayor's personal endorsement of the occasion was the first bell ringing act of Tom Kane upon his return from his vacation and the taking up of his duties as manager of the Sequoia Theatre in Redwood City, Calif. The Mayor's proclamation was put on the front page of the local newspaper in full view of the thousands of readers.

With "The Big House" slated as one of the films on the Greater Talkie line-up, Kane constructed a special fitting for the box-office in the form of a prison entrance, suitably inscribed with note enlightening the patrons to the fact that they should carry their cash to the prison entrance. Outside of the beaver board prison, Kane placed two ushers, dressed in convict uniform, manacled together and guarded by a keeper. The prisoners and warden paraded up and down in front of the theatre all during its run, and if you'll look closely at the photo we are showing you can see them. For a gag, Kane chased the ballyhoo over to the courthouse, where, to the surprise of the Judge, who was just emerging, they proceeded to give themselves up. The magistrate was nonplussed for a moment until he perceived that it was another of Kane's gags.



The lobby of the Sequoia featured, cuffs, manacles, rifles, pistols, Oregon boots, shackles, and all of the other prison paraphernalia that Kane was able to promote from the office of



the Sheriff; and these tended greatly towards the further selling of the film. The campaign was a knockout and the subsequent business proved of the K.O. variety also. In addition to the photo on "The Big House" ballyhoo we are also showing a photo of the truck, used to plug "Journey's End." This truck was promoted by Louis De Matteis, the acting assistant who is pinch hitting for Clint Eberly, now on vacation, and Kane doesn't know as yet where the truck came from, or the "wrecking crew" with it for that matter.

Plenty of interest was displayed in this stunt. We are informed that the housewives let the biscuits burn while they ran to the window to find the cause of the commotion being made by the "wrecking crew" who were banging away on tin cans and almost anything else that would emit sound. The truck cruised all about the town; and by the time it had finished the whole of Redwood City knew that Journey's End was playing at the local theatre. The photo will show you what it looked like—no beauty, but a beaut of a stunt.

Now that Tom is back from his vacation we look forward to passing along some more of his work; and we have a hunch that his work for "Greater Talkie Season" is going to surpass by far all of his previous efforts, though to do that they will have to be knockouts. Right, Tom?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

SEPTEMBER

Sept. 20th	Regatta Day (Hawaii).
Sept. 22nd	Nathan Hale Executed.
Sept. 23rd	Jewish New Year.
	First Day of Autumn.
Sept. 26th to Oct. 2nd	Girl Scout Week.
Sept. 30th	Unconditional Surrender of Bulgaria.

OCTOBER

Oct. 1st	Missouri Day (Missouri).
Oct. 1st	Day of Atonement (Jewish Holiday).
Oct. 5th	Wright Bros. take first long distance flight in aeroplane.
Oct. 5th to 11th	Fire Prevention Week.
Oct. 6th	Wiener's Day (Southwest Africa).
Oct. 7th	First Colonial Congress met in New York—1765.
Oct. 8th	Chicago's Great Fire.
Oct. 8th	Eight Hours Day (South Australia).
Oct. 9th	Washington Monument opened.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Ed Lewis to Poughkeepsie!

Being determined to give the upstate natives some showmanship par excellence, Ed Lewis, former manager of the De Witte in Bayonne, N. J., and prior to that connected with other Warner houses, has assumed his duties as supervising manager of the Strand and Rialto Theatres in Poughkeepsie.

A showman of wide and varied experience, Ed is fully qualified to take over a supervisor's reins and we are sure that the work he has been turning out for the past years will be continued in an even greater measure than before.

We want to congratulate him on his new assignment and let him know that we are pulling for him. Keep us in touch with your work, Ed, so that we can pass it along to your fellow members, because we know that they too are interested in looking it over.

This One Is A Bit Late But You Can File It For Future

Another way of publicizing a cooling plant was pressed into service by W. W. Lewis, manager of the Old Mill Theatre in Dallas, Texas, who tied up with a local ice cream company and secured their co-operation on his novel plan.

An icicle ice cream booth was built in the lobby, where slices of brick ice cream were passed out to patrons as they came out of the theatre.

The booth carried copy relating to the new cooling system as well as a credit to the ice cream company, who not only furnished the ice cream gratis, but also a girl to serve it.

A unique display in connection with the ice cream booth was the "dry ice." Very few people had ever seen this new ice composition and were very much interested in learning about it.

Lewis made a photostat copy of one of the newspaper stories relating to the installation of the new cooling system. He then made a lobby placque of this photostat and, as it carried a signature banner of the Times-Herald paper in which the story had appeared, the paper again gave an extra story on the stunt.

He also invited the head of the Weather Bureau to turn on the system—and of course he was photographed in action. The newspapers carried photos and stories on this stunt—in the nature of the weather man predicting fair and cooler weather at the Old Mill.

Listen, Mr. Lewis. Looking through our files, we find we haven't a picture of you, so we hope that you will remedy the matter and shoot one in to us together with a little dope on yourself so that we can let the rest of the Club meet the man who's turning out such great wor kin Dallas. Oke?

Thief? Stole Sand Bags From Front Of Ohio Theatre

The head on a recent story in the Lima Daily News read: "Sand Bags are Stolen from Film Display." The story then went on and spoke about the thirty sandbags that someone had walked off with from the front of the chain's Ohio theatre where they had been in use as a display for "All Quiet On the Western Front." But when Sid Lawrence's name appeared in the story—that was the pay-off. We figured that the Ohio district manager was up to his old tricks; and we didn't deduce wrongly.

The story closed with this paragraph: "Lawrence was inclined to believe that the bags would be returned some time Monday night." And, sez we, we are sure that they will.

The above lead-off was just written in order that you may obtain some idea of the way Sid works. He's a crackerjack at that kind of publicity grabbing. He has grabbed plenty of space in papers throughout the country; and the best part of it all is that he knows how to do it so that the papers won't hold any ill feeling against him. Which is the only way it should be done.

Here's another. When Sid played "Common Clay," he hopped over to the local gun club and secured 1,000 broken clay pigeons. Parts of the clay were wrapped up in pieces of paper, in which a note was placed, "It's just 'Common Clay' (theatre, playdate)." The packages were delivered to all of the offices in the down town section and created quite a furore in the way of laugh-getting; enough, in fact, to bring the recipients to the box-office.

We also note with interest that he has contacted the local Tom Thumb courses, supplying them with score cards imprinted with the attraction of the theatre. Another piece of excellent work were the special lay-outs he designed for his newspaper ads on "All Quiet." They were well made-up with plenty of selling copy and a judicious use of mats. We want to thank him for passing these along to us, and we know that we'll have more in the future. So watch the Club pages, and see what else this showman is doing to bring them in.

Hugh Wallace Is Still Constructing Novel Lobby Sets

As we remarked once before, when Hugh Wallace, manager of the Kitsilano Theatre in Vancouver, B. C., creates special lobby displays they are certain to bring lots of comment. And the one he made up for "Burning Up" did just that.

If you recall we showed you what he did to plug "The Hottentot" when that film played his house, by building a miniature race track and using a compo board cut-out of a horse galloping on it that was very realistic. This time he used the same



idea again but on an entirely different picture, as "Burning Up" is a story of an auto race track.

However, Hugh set to work and the result was another eye arresting display made up out of six and three sheets and containing a lot of novel touches in the form of concealed spots and things playing upon it. Though the photo from which the cut was made happened to be a little light for reproduction, we think that you will be able to make out what he did, even though the cut doesn't do it full justice. The proof of the display, we might add, was in the fact that despite hot weather, business was excellent.

Since Hugh tells us that he has something up his sleeve which is going to make interesting reading, we'll have to hold off until we receive it. Keep up your live-wire work Hugh and above all keep us posted on it so that we can let your fellow-managers up in Canada, see what you are doing, as well as the rest of your brother members.

IRVING FEINMAN Says:

"I assure you it is a pleasure to read of the wonderful things that the boys are doing. As a matter of fact, I already have several hot ideas for which the MANAGERS' ROUND TABLE CLUB is directly responsible."

Manager,
Fox Culver Theatre,
Brooklyn, N. Y.

MANAGERS' ROUND TABLE CLUB

As Team's Final Effort Weiss And Perlberg Did This

The last contribution from the team of Weiss-Perlberg, Inc. Yep! The rumors are true. The team is no more. As we announced in a recent issue, Al Weiss, manager of the Florida Theatre in Jacksonville, Fla., has gone and got himself married; and Jonas Perlberg, other half of the team is going on a new assignment for the Publix Circuit.

As the final installment from the two showmen is about to be writ, we think it only fitting that Jonas Perlberg should do it, so here goes—in his own language Jonas tell you what they did; "for our campaign on 'Anybody's War,'" he states, "we got ourselves a hundred or more black balloons, and painted eyes and ears and mouths on them, showing them in various moods and then they placed over-sea caps on them and hung them up about two weeks in advance in every window in the downtown district of Jacksonville.

"We made a tie-up with the American Legion for a Midnite preview and for a week in advance the Legion and their band broadcasted a program over Station W J A X and told all about the coming of the Two Black Crows. On the principal corners the Legion Boys had an advance sale of tickets with box-offices built on gun-carriages and on the night picture opened the Legion Drum and Bugle Corps with 10 squads of Army Boys from the Summer Camp at Camp Foster paraded through the downtown streets with banners flying and lots of red fire. It sure made this "Take in the Street at 9 o'clock Town" look like Broadway at mid-nite.

"During the showing of William Haines in "Way Out West" —Master Philippe deLacy, the little movie star who last played with Ruth Chatterton in Sarah and Son—came in town by motor to visit some relatives on his way to New York from the



coast (California) so Weiss and Perlberg prevailed on him to extend his stay and they signed him up for a three day personal appearance—Perlberg got him a big new Chrysler Eight and put him and his mother up at the best hotel in town (gratis). Philippe talked over the radio between shows—and the kids came from far and near and even sat two in a seat at the Junior Matinee which is held every Saturday morning at the Florida. He also made a personal appearance at the leading department store and entertained about 3,000 kiddies and autographed pictures and gave a $5 gold piece to four newsboys on the leading papers who had won these awards in a special circulation contest. Philippe was entertained by the civic clubs and public officials at luncheons (Perlberg ate free) six times a day. He also visited the Moose Home, the various orphanages and other places of interest. He started the Motor Boat Races and the Florida had one of the biggest week-ends in some time. Weiss-Perlberg, Inc., recommend Philippe deLacy as a real box-office draw and he doesn't do a tap dance or sing Sonny Boy.

"For the exploitation of Marx Brothers "Animal Crackers," Weiss-Perlberg staged an Animal Cracker Hunt in one of the big parks—after enlisting the services of the Mayor and the Supt. of the Jacksonville Zoo. They planted 2,000 animal crackers in the park at night in various spots under the palm trees, etc., and then at the crack of the gun the kids started hunting for the animals, and the ones bringing the most crackers or lucky crackers imprinted on back to the Florida box-office received cash and other prizes. This stunt simply went over with a bang. Another outstanding stunt on animal crackers was the placing of animal crackers under the seats before the show and then asking the patrons to look under their seats and if they found an animal cracker they would receive a ticket to see a performance of Marx Brothers—at the Children's Matinee. An animal cracker contest was staged, a bunch of kiddies were allowed to come on the stage and each was given an envelope with six animal crackers in it and at a given signal they tore open the envelopes and started eating and the first one to whistle and say animal crackers received a cash prize, Perlberg was judge, and when they started blowing, he got his, got his eyes full of crumbs. Perlberg says don't stand in front of the blowers.

"Well," Jonas concludes, "that's all." Weiss will continue to work down here in the Land of Sunshine and Perlberg is going up to New York to work. Anyone on his way to Florida to spend the winter can have several palm beach suits for the asking, or will trade for one good fleece-lined overcoat. "And now with the last chapter ended—so long."

That's that. But it doesn't mean that we won't hear any more about what these showmen are doing. We know Weiss will continue his activity; Jonas his, and though they will be in separate parts of the country we may be sure that they will be represented, individually this time. We want to wish the best of luck to them both; and hope to hear from them again real soon. Good Luck Al and Mrs. Al! Good Luck Jonas!

WANTED!

Some interesting "dope" about miniature golf courses and how they can be best tied in with theatre exploitation.

There are any number of courses in every town on the map, it seems; so let's hear what our members and readers have to say on the subject.

M. R. T. C.

Here Is How Two Peoria Showmen Sold Summer Shows

The heat wave which has been sweeping the middle western states has met with all kinds of opposition on the part of showmen, and in Peoria, Illinois, City Manager Leonard Worley and Manager Warner J. Miller helped to offset the effect by several stunts which conveyed the cool idea.

The Palace is refrigerated, and besides having newspaper ads which carried appropriate copy to that effect, also had a "polar" display under the canopy, and a standard cooling campaign. Worley and Miller had cakes of ice out in front of the theatre in which were imbedded sales copy about the current attraction and the cool theatre. These cakes of ice, besides creating a "cool idea" about the theatre attracted a great deal of interest because many people wondered how the sign telling of a current show could have become frozen into the cake of ice.

In addition to these few novel stunts a tie-up was also effected with a local bottling company whereby cool drinks were dispensed to all patrons desiring them, at no cost to the theatre. This idea did a lot to boost up the good-will stock of the theatre and resulted in a lot of favorable comment that reacted toward the box-office.

We are glad to note that these showmen are right on the job, and, despite the heat, endeavoring to keep their houses right up to the mark. And when showmen work like that, it is a pretty sure thing that they are going to turn in a profitable season. We'd like to hear more about what Worley and Miller are doing and we hope that they will favor us with future accounts.

MANAGERS' ROUND TABLE CLUB

A "Good Deed" a Day Keeps the "Red Ink" Away!

"If Bill was a few years younger, he would make an excellent Boy Scout, doing, as he does, his good turn daily," says the Port Washington News in an article relating to the many novel exploitation stunts William A. ("Bill") Levey, manager of the Beacon Theatre, one of the A. H. Schwartz chain houses located in Port Washington, Long Island, New York, engineers to bring in Mr. and Mrs. Public.

It seems that Bill tied up with the local paper and arranged to have them run a notice to the effect that he would admit the mothers of seven children to the Beacon Theatre to witness the showing of "Courage." The children were also invited.

These "good deeds" are good box-office builders for Levey and we can say with conviction that in the time he has been at the house he has certainly done a lot to obtain and hold the good-will of the residents, merchants and newspapers of Port Washington, cementing it to the state where his personal endorsement of a film has been known to pack the Beacon. It is also interesting to note that the patrons of the theatre have had the circuit trademark before them so often, the name "A Century Circuit Theatre" has become as standardized on Long Island as that of the larger chains throughout the country.

How about you? Are you doing your "good deed," too? It's the little "good deeds" that build up good-will and circuit standardization. Keep it up, Bill, and let's hear from you again.

Newsreel Shot Gave Herman Bamberger A Lead For Stunt

Showmen have often capitalized on many features of local interest which they found in their pictures, such as a star, who was born in or near the home town, or a resident of the town who had become successful in the movies, and things of like nature; but it remained for Herman Bamberger, manager of the Kentucky Theatre in Lexington, Ky., to cash in on all of the newspaper publicity that followed the startling dilemma confronting the Bamberger-Watkins families (no relation to Herman) when their babies were mixed up in the hospital.

When Bamberger received his weekly newsreel and noticed that it contained shots of the families participating in the mix-up he immediately got busy, and dispatched a boy about the streets, wheeling a baby carriage, which carried a card with copy: "You've read about them. Now see and hear them in the Paramount Newsreel—the Watkins-Bamberger Baby Mix-up. The babies and their parents. Can you decide which baby is which?" The stunt caused quite a sensation as it was the first time it had ever been seen in the city. In addition to plugging the newsreel shots, Bamberger also got in a plug for his feature picture.

Here's an angle that you too can make good use of. You know your newsreels and your shorts might often furnish you with leads that will enable you to secure valuable publicity. Keep your eye on them, and whenever you see something of local interest, get busy on it. Don't be afraid to plug it! You'll more than be repaid for your work, by the additional business and publicity that will result.

We want to thank Bamberger for passing this slant along to us; and we are sure that we will have some more of this showman's work to pass along in the very near future. Right, Herman?

"Civic Pride Week" Helped Good-Will Stock Of Orlove

"Civic Pride Week" is the latest one that Louis Orlove, manager of the Uptown Theatre in Milwaukee, is using, and, as usual, it's paying him dividends in good-will.

He tied up with the local merchants and they agreed to donate lawn mower, yard equipment and other useful implements that delight the heart of the gardener and Americ's famous amateur gardener, the commuter. He then ran a special notice in the newspaper to the effect that persons having the best dressed yards during the week would be awarded the gifts.

A committee of judges was selected to go through the various yards, front and rear, in the residential districts. The judges made pencilled notations and upon their return to the theatre handed Orlove about 28 names nightly. Four of these names were read off from the stage. The winners had to be in the house to receive the prize. This stunt was one of the most outstanding of those used during "Civic Pride Week" and it met with the enthusiastic approval of the Chamber of Commerce.

Perhaps you too, have been contemplating something of this sort. Or maybe, the community itself makes a seasonal feature of "Civic Pride Week." Here's an opportunity for you to get in a lot of good-will for your house; and at the same time boost up business.

"Smiling" Bob Has A Band He Drills For His Theatre

Whether the weather is hot or cold, it makes no difference to "Smiling" Bob E. Lewis, manager of the Paradise Theatre in West Allis, Wis., a new Club member, who from the start seems determined to prove himself a very active one by sending us in, as his first contribution, an account of his show-selling activities.

One of his best stunts and business boosters may be seen in the photo we are reproducing a file and drum corps composed of the personnel of the Paradise Theatre. The boys are house ushers and the girl in the center is the relief cashier. The three white batons, in the foreground, are twirled by two ushers and the girl. The doorman is the Major Domo. The band was trained by "Smiling Bob" personally and besides the ushers, numbers recruits from the town to the total of 40 drums.



On Independence Day, Lewis transported his band to the State Fair Park, where the county's mammoth Fourth of July celebration was taking place. He arranged to parade the corps in front of the grandstands which held 18,000 people, and before the governor of the state, who was guest of honor. This was the only band which was allotted this privilege and it resulted in effective publicity for the theatre, as four ushers carried a large banner at the head of the procession, with the following copy: "Fox Paradise Theatre West Allis, For Safe and Sane Entertainment. We Are Here to Serve You. Now Playing (Title)."

The stunt proved a great good-will booster as well. The local American Legion post was sponsoring the Fair and they were very much pleased at the novel parade. We want to welcome "Smiling Bob" to the Club and express the hope that we'll see his smiling face many more times in connection with some high-powered showmanship. And how about a photo of that smile with your next contribution, Bob?

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

PETE EGAN was vacationing over Winnipeg way and spending some of his time like most trolley car conductors. Hanging 'round the Capitol Theatre. But he has been promoted to the post of city and district manager and if anyone can think of a better man for the job we wish they would step forward and tell us who. Pete has an enviable background and record in show business and there are mighty few tricks he has ever been accused of missing.

He has constantly stored away a mass of knowledge that has equipped him admirably for looking after a group of houses and unless we miss our guess you'll be hearing about Pete climbing still higher on the theatre ladder of Canada. And is he liked? Well, we must leave that question up to the boys who know Pete a lot better than we do. We spoke to some dozen of them around his vicinity and nary a one had anything but the best to say about him and his methods. Just let him continue that way and it won't be lond before his ability will be needed in wider fields than the prairies of Canada.

But to jump back to Borland, we want you to look forward to a picture of your humble chairman visiting at the training school for the Royal Canadian Northwest Mounted Police, located just outside of Regina and used for the purpose of preparing the famous "Mounties" for their cold and difficult task of enforcing some semblance of law and order in the remote regions of northern Canada. And what a time we had getting a close view of this magnificent training school. Escorted by none other than Col. Wesley, head of the school, and prying into every spot on the place. If you don't think we found it a welcome relief from theatre visiting, you're mistaken. Yes, even I can get tired of riding the trolley cars on my day off. But it was these little sidelights which made the trip so much more enjoyable than it would have been had we confined all our time to theatre and show-business.

IF one must form opinions from what they see, and that's a doggoned good way to arrive at any opinion, then Regina will grow even faster in the future than it has in the past. There ar efew other cities in this part of the Dominion where so many improvements and innovations are in progress or under consideration. As witness their marvelous new airport, located but a few minutes by auto or trolley from the center of the city. And many other features all due to attract a lot of attention to this city on the prairie. And while mentioning the airport we would have you know that they are almost due for a big air pageant during this month and leave it to the snappy showmen of that town to see that they tie right in with it.

Hopping about with Borland, we stopped in to see the cutest little atmospheric house in the country. It's the Broadway Theatre, managed by another old-time showman—Blum—and any one in Regina way can tell you plenty about him. Also had a look-in at their projection room and almost gasped with astonishment. Here was a theatre of about eight hundred seats, I should judge, and their booth was as large as the Warner Hollywood Theatre booth. Everything of the latest and finest in sound and projection equipment, so naturally, the show houses in this town need not hide their heads in shame over anything they offer their patrons.

Despite the crop-failure, which hit this town about as bad as anywhere, they are managing to keep their faces to the front and are optimistic enough to feel that better times are coming pretty soon. It's no cinch to sell shows in a town where money has become so scarce you must be SOME salesman to do it, but Pete, Dave and the rest of the boys are just that, and if the theatre is any sort of a gauge for future prosperity and general conditions, then the managers in this town are sure that better business will arrive with the new fall season.

IN this era of dissatisfaction among many of the chain house managers, it was gratifying to learn how much the boys of the F. P. Canadian outfit like their new chief—Fitzgibbon. They met him just recently at the eastern and western conventions, and he also made a tour of the houses to look things over. "Fitz" has earned a great name for himself down in the States, so he's just duplicating his usual popularity with these boys up here. We doubt whether he will attempt any wholesale changes among the house men, especially in the western part of the Dominion. First, he has a marvelous group of men now, and second, as we have already mentioned, they would have a tough time replacing them with some of those warm-climate babies that we know so well.

THE question of injecting a personal touch to your theatre's advertising has been a subject for much debate and discussion for years. Our attitude has been that, in the right towns and under the proper conditions, a personal touch in a theatre's contact with their patrons will result in much good will and friendship between the patron and the manager. Here in Regina, I noted with much satisfaction, that the boys only inject, themselves into the newspaper ads when the circumstances or type of advertising warrants it. Good judgment. But when they do, it invariably results in added business. I, particularly, liked the way Dave indorsed a picture about to play the Met. Such methods ought to be adopted on a wide scale in many of the towns and cities in the States, instead of discouraging it and raising hell from the home office. It is not personal publicity for the manager. What in hell can be gained from injecting his own name in an ad indorsing a picture? But it does lend that personal touch with the theatre patron of the average town likes so well. It gives them a feeling that they know the manager personally, and many a theatre would profit greatly if they could get just such an impression across to their patrons.

ALTHOUGH we could not possibly take the time to run down to Moose Jaw, we found it was not a bit necessary so far as finding out what was going on down there. Our good friend Fields has spread his showmanship rep. over the whole countryside and, no matter who you talk to, you are bound to hear something about Fields and his activities. However, we are sure grateful that he is a steady contributor to our Club pages, for in that way we always know what he is doing—and he's constantly doing something.

Before saying goodbye to Regina we tried to locate several of the other boys, but just through one of those coincidents, they were almost all over to Winnipeg on business. We'll have to leave a note for them and hope to see them at some future date, and let's hope it won't be too long from now.

ONCE you step off the train at this city, you know that you are getting back to real big-town spots. Winnipeg shows every indication of being a mighty lively city, and from the short and sweet observations we made during the 12 hours we were in the town, we knew we would leave with a feeling of real regret.

And while on the question of vaudeville and "flesh" being in demand, as found in many of the spots already covered since leaving Hollywood, you just need to look in at the Capital. The house was packed from top to bottom, and it was far from being perfect show weather the night we arrived here. The more attention I pay to this angle, the more convinced I am that vaudeville will pull many of the houses out of the red. The novelty of the talkies has not only worn off, even the so-called good ones need help from some other direction to get them by the box office.

I have yet to encounter a combination vaudeville and picture house doing poor business, and if that don't mean anything then I'll eat my next year's good hat—when I can afford to buy one. And I'm not alone in these thoughts, either. Just talk to some of the boys right on the firing line. They ought to know, and they are of the same opinion. They must have vaudeville if they are to return to the prosperous box-office days of before the talkies. I heartily agree with them and I am willing to bet that before the next season is far under way, the man at the say-so desks in the home offices will O. K. the stage shows for the houses now floundering around in the muck of uncertain and poor business.

ALTHOUGH we only had time for a look-in at some half dozen of the other houses, we soon decided that business was not so hot for the moment. Even in one or two spots where they had a fairly good screen attraction, they should have been playing to better business. But they tell me this condition was only recent and that things in general were better than at the moment. I'm hoping it is so for their sakes. Nothing so depressing as consistently plugging a house doing poor business, but it does take guts to plug that kind.

Had to turn down many nice invitations from the boys up here, but I had made up my mind to keep moving as I have already lost almost ten days and it has my schedule knocked into a cocked hat. I'm so confused trying to dope out time, trains and Pullman berths, that half the time I walk around in a trance. The last time the waiter in the hotel asked me what I wanted for dessert I said, "A drawing room and see that it's in the center of the car." Laugh that off. It's not as much of a "pun" as you think.

PULLED out of Winnipeg early in the morning (to the steady growling of Mrs. Chick for making her lose some of her beauty (?) sleep), and after the dirtiest and dustiest train ride of the entire trip, pulled into Duluth (friendly, according to the Chamber of Commerce) and into the arms of Morris and Molly. What? You don't know who Morris and Molly are? Gosh all hemlock, where's your eddykation? Them's the Rosenthal fambily in the flesh and not a talkie (says who?) And if you don't think I was glad to see them you're way off your mark. But Duluth and Superior deserves a special edition all for themselves, so I'm going to sign off for this week and continue in our next (as they said in the old dime novels).

LACK of time compelled us to cut out about ten days from the "tour," therefore, next week's issue will bring this particular series to a close. Duluth and Superior were the last two cities officially covered. We then jumped into Chicago and then into New York.

Following this series we will endeavor to convey some of the more important impressions gained by this trip.

"CHICK"

MANAGERS' ROUND TABLE CLUB

George Delis Now Handling Two!

Congratulations are in order for George Delis, of the Olympic Theatre in Steubenville, Ohio, who has just been appointed manager of the Capitol Theatre in the same city.

The Capitol and Olympic are recent Warner acquisitions. As most all of our members know, the Capitol was formerly managed by William L. Hendricks, who goes, so we understand, to Parkersburg, W. Va., for the Warner interests.

Delis turned out some excellent work at the Olympic and we are sure that, though he will have his hands full with two houses, he is going to give us still more of it. He arrived in Steubenville six and one-half years ago and started working at the Olympic as reel and errand boy, for his uncle, who formerly owned both of the local houses. He is one of the youngest managers on the Warner circuit. We wish him continued success and look to hearing from him real soon.

Lobby Shadow-Box Created Effective Flash For B. Gary

Here is one that you can credit to Bob Gary of the Paramount Theatre in Des Moines, Iowa, and which should serve as an example of showmanship that will be hard to beat or equal if we were to stack up all of the stuff that comes into CLUB headquarters as a sort of elimination contest.

In the event that you are a little doubtful at what we are driving at or what the reproduction represents, we want you to know that it is a changeable shadow-box of gigantic pro-



portion and was designed by Bob to sell his coming stage and screen entertainment.

The cut-out caricature figures of the musicians are a permanent part of the box, which sort of gives the material back of these cut-outs the appearance of depth and altogether the display is unusually beautiful and effective.

The change is made each week when his poster artist puts in the material for the new attractions on the tilted covered background hung in the box and as a means of lighting it, plenty of plug lighting is utilized and in addition the columns at both ends are illuminated with colored lights shining through transparent silk cloth.

Altogether this strikes us as being a mighty fine piece of work and we are only sorry that the photograph couldn't do it far more justice than it did. However, with a little bit of imagination most any one should be able to create a gag of this type for a spot in their lobby that will be bound to attract attention.

Ewing Used Some Sure-Fire Ones On Recent Campaigns

A good deal of valuable publicity was secured by J. C. Ewing, manager of the Colonial Theatre in Watertown, South Dakota recently.

When he installed a cooling system at his house, he decided that the town had to know about it in a big way. The best medium, he decided, was the local newspaper. Accordingly, he promoted ads from all of the manufacturers whose products went into the building of the system. The result was a three-quarter page co-operative ad with the theatre name being given prominence. This was followed up with another ad in which the cooling plant company itself devoted half of its space to the theatre. The campaign went over very well, and the whole town knew that the local house was sporting a hot weather reliever.

Ewing passes along a little stunt he used for "True to the Navy" in the form of stage money. The dummy currency was imprinted with copy: "You'll certainly get your money's worth when you see Clara Bow in 'True to the Navy" (Theatre, playdates). As this stunt had never been used before, considerable attention was given it; with the theatre profiting both from a monetary as well as publicity standpoint. As you will note, this idea can be adapted to almost any picture or special attraction you play at your house; so if you can't make use of it right away—file it until you can. Thanks "J. C.," for letting us know what you are doing; and we guess it is almost needless for us to say that we are more than interested in learning of your future work. So keep us posted.

Parade Of Horses Was Latest Of McKoy's Pet Feats

J. H. McKoy's penchant for street parades has led him into another. This time it was a stunt whereby a parade of horses would be staged and every one possessing an animal—be it thoroughbred or nag—was invited to enter. The gag was worked in conjunction with the showing of "Way Out West" at the Olympia Theatre in Miami, Fla.

The parade got under way on the evening of the picture's opening day with a large entry of all sorts of horses, and was preceded by the Junior Chamber of Commerce Drum and Bugle Corps. Most of the boys and men mounted on the equines wore Western costumes and as the strange cavalcade wended its way through the main streets of the town persons stopped and gasped in amazement. Not since McKoy's pet parade some time ago had there been anything like it. The streets resound with "neighs, notes, whoas and other et ceteras. Laughs aplenty were occasioned by the frequent kittenishness of some of the venerable nags, who, happy to be free from their truck pulling, endeavored to caper about in time with the music. Small wonder that the town got a big kick out of the stunt. The local ice company's horses were also well represented.

Altogether it was a very effective party and it did a lot to line them up at McKoy's box office all during the playdates. This showman is frequently pulling novel stunts of this sort, and these, coupled with those corking front displays he turns out, have made his work an object of interest on the Club pages. We hope he will continue his active interest and that we will have some more of his showmanlike work to pass along very soon.

R. W. VAN HOOK Says:

"Have looked forward to your section each week and I think it's a great help to the managers of the country and I for one would not be without it. I have gotten quite a number of good tips from reading each and every page and all I can say is ON WITH THE GOOD WORK."

Manager,
Rialto Theatre,
Morrillton, Ark.

MANAGERS' ROUND TABLE CLUB

Earl Willey Gives Low-Down On His Art Display Work

This showman, Earl N. Willey, seems to possess a natural knack at turning out campaigns that will click for his house, the Bijou, in Savannah, Ga.

A special display in his lobby was one of the highlights for a recent campaign on the Rudy Valee film, "Vagabond Lover." A "Mike" finished in bronze and standing 7 feet high was constructed. The center of the mike was finished in glass with copy painted on it plugging the film and playdate. The titles of the various song numbers in the film were inserted in the round holes, the three bottom ones being used to let through the music issuing from the combination radio victrola, promoted from the local agency—that was secreted in back. A life-size cut-out of Vallee was placed alongside of the mike. The top of the mike carried the words Station B-I-J-O-U.

The residents of the town had never seen anything like it before and they were astonished aplenty. The local music store dealer sold out all of his records and this pleased him too. Business on the film was capacity and Willey thinks so much of the stunt that he tells us he is going to use it again in the future. He also tells us about the campaign he turned out for "With Byrd at the South Pole." But wait—we'll let him tell you.

"On our campaign," he says:

"We rented two windows next to the theatre and at the top we bordered with crepe paper, red, white stripes with the blue field and stars, Byrd's picture 40x60 in center of window, from corner to corner, draped on each side and on top with alternate sections of red, white and blue. On top of the picture was suspended a beautiful miniature plane about 3 feet long; in each corner stood a 10x40 mat with two stills on each with the title of the picture between; on the floor in front of display was scattered remnants of the red, white and blue crepe paper. A 300-watt globe threw its rays direct on Byrd's picture. In the other window was an exact duplicate in formation except where the Byrd picture stood in the first the second had a pictorial one sheet, showing Byrd's picture and the big plane he flew across the pole with.

"On the two windows of our lobby we suspended a beautiful gold-framed picture of Byrd surrounded by actual stills of the expedition. These held the interest of everyone that passed by. We also had two One Sheet mats with stills in our lobby and on the sidewalk was a large gold-framed frame filled on each side with four 11x14, and in the middle another one sheet. Suspended over the sidewalk was a large electric sign on each side of which was a picture of Byrd cut out of the two 24s. All around the pictures was painted spotted black, inside the sign was ten 100-watt globes, and it is a fact that the picture of Byrd could be seen for blocks on each side. On the front of the theatre, high, we erected a 24-sheet. We used 3,000 heralds, placarded the city with window cards, 1, 3 and 6 sheets, also placed framed pictures of Byrd in different merchants' windows without passes, ran teaser ads one week in advance, and in all ads we kept hitting at the women folks and children, did everything in our power to show them they should not miss this picture. The picture did a marvelous business the week of July 14, in spite of the terrific hot weather and rain storms. Our campaign proved itself by an extremely large attendance of ladies during the entire week. We found that the thing to do is to keep Byrd in the front on everything and keep away from the Antarctics as much as you can.

"We had as our guests during the week all of the different orphanages and old folks home. I persuaded the Yellow Cab Co. to furnish big buses to carry the old folks to and from the theatre, all being my guests. This brought us untold publicity in the featured parts of our local newspapers. In sending these in I hope that some brother manager will derive some benefit or suggestion from them as I have from the many ideas so kindly printed in the Managers' Round Table."

Thanks, Earl, for those kind sentiments at the close of your because we are sure that your fellow members are as interested as we in learning how you bring them up to the box-office. Let's have some more.



LANDY'S SMASH ADV'T!

One familiar with the advertising out on the Coast need only to pick up a paper from any part of it and he is certain to find some outstanding advertising in it. The lay-outs are bound to be of the type that will attract the eye the moment the page is reached. An angle that the showmen who create the ads haven't overlooked is the fact that localized copy, having a personal appeal, is one of the most valuable and effective mediums that can be used, and they hasten to make the most of it.

The ads are noted for their variety. The endorsements of local celebrities, the scare head catch line, a few lines of type and a picture, are some of the mediums used. In the past we have presented many samples of newspaper advertising from all over the world, and, it is interesting to note, as we go back over the files, that in all of the lay-outs the West Coast advertising was represented. The ad that we are showing in conjunction with this little story was turned out by George Landy, who, as you all know, is director of advertising and publicity for RKO on the Pacific Coast.

This "Dawn Patrol" ad created quite a stir when it appeared in the paper. Its novelty of make-up made it one of the most outstanding of the lay-outs presented on the newspaper pages that day. Study it carefully and no doubt you will pick out one or two angles that you can reserve for future use to serve as an advertising aid in your own lay-outs. You will notice the local touch that Landy injected in the notice that the evening show is dedicated to the "Quiet Birdmen," an organization, as the ad explains, of America's leading aviation aces. You will also notice that he has added more life to the lay-outs by inserting thumb nail photos of the leading aces.

There are a number of striking features in the lay-out of this ad and we think that if you'll allow some time in perusing them it will be well spent.

MANAGERS' ROUND TABLE CLUB

BRYAN, REGIONAL CHAIRMAN, NOW IN JERSEY

Here's the new Regional Chairman for New Jersey. Meet Bunny Bryan, who has just been transferred from New England to New Jersey by the Publix circuit.

Bryan has assumed his position as publicity director of the state, with headquarters at the Parmount in Asbury Park. When we heard that he was moving, he was immediately delegated for the Regional Chairmanship, as we know he is fully capable of seeing that his state is represented a-plenty on our pages.



Most of our members are acquainted with the work that this live-wire turned out in New England; and those of you who haven't met Bryan or are unaware of what he is capable of doing need only consult past issues of the Round Table pages and the matter will be cleared up. Notable among Bryan's achievements to date with the Publix circuit are his ace opening of the Paramount in Providence, R. I., and his stunt of selling the picture via a personal speed.

As we are in constant touch with the showmen on the other side of the river, we know what goes on over there in show business; and we think that when Bryan gets started, things are certainly going to hum under his direction. We want to congratulate him on his new position and let him know that we are sure he will more than continue the showmanship that characterized his work in New England.

Estes' Bank Tie-Up Proved Profitable Venture for Both

A form of commercial tie-up which a great many showmen have been quick to take advantage of is that of contacting their local banks. Through just such a tie-up Joe Estes, Director of Publicity for the Saenger Theatre in New Orleans was enabled to profit to the tune of plenty of newspaper space.

The nature of the tie-up was that the Savings Bank was to distribute $2 checks to patrons of the theatre—attending the theatre during the week of August 15th. However, the checks were void unless the person deposited them with $10 in cash in the Savings Bank. The conditions also provided that the depositor would have to let the $12 investment remain in the bank for at least a year or the $2 check would be void.

The theatre permitted the bank to distribute the checks to the theatre patrons free of charge. The cost of printing these checks was borne by the bank, and the person or persons selected to deliver these checks to the patrons were also paid by the bank. In return the bank agreed to pay to the theatre the sum of $375 which was to be used in payment of newspaper bills accruing from the insertion of eight quarter-page ads run in the four papers of New Orleans. The copy for these ads was prepared by the theatre and gave preference to the attractions playing the week of August 15th. The ads also carried copy relative to the distribution of the $2 checks, name of bank, etc.

A showman must have a lot of pull in his city to engineer stunts like this, and it leads us to believe that Estes must be pretty popular. If that's the case, Joe, how about giving us the low-down on your methods; and, at the same time, include your photo so that we can let the rest of the Club meet you.

Sonosky Tied-Up Local Aero Corps To Good Results

When a showman knows that he can get co-operation from local organizations it's a cinch that he is going to do it the first chance he gets. And that's just what was done by A. J. Sonosky, manager of the Riviera Theatre in St. Paul, Minn., when he set out to merchandise "Young Eagles."

He tied up with an organization known as the 109th Aero Squadron (a group of boys studying aeronautics) and arranged with them to help plug his picture.

The Aero Squadron marched to the theatre in a body and then posed in front of the theatre while the news photographers 'shot' them. The sight of all these boys in uniform attracted lots of attention. The boys later entered the theatre to see the picture.

Sonosky also managed to get the loan of a huge searchlight from an aviation field. Although it was impractical to hook the light up due to lack of enough juice to carry the load, it did, however, prove effective in attracting attention as hundreds of people stopped daily to examine its mechanism.

This is Mr. Sonosky's first contribution to these pages and we are sure that now he has gotten off to a "flying start" he will keep up the good work and also keep us posted on his future stunts. And by the way "A. J." We'd like a photo of yourself and a little dope about your career in show business so that we can introduce you to the rest of the crowd.

Dick Gaston Used Wrecked Automobile To Great Results

A novel street stunt was the one executed by Dick Gaston, manager of the Granada Theatre in Norfolk, Nebraska, to bring home to the natives the fact that he had an attraction at his house called "Manslaughter." Read on and see for yourself.

He secured a wrecked automobile and piled it in a vacant lot that was situated right on the main road leading into the center of the town. Above the pile of junk he erected, as the photo shows, a banner which carried copy directing motorists to the fact that "Manslaughter" might be the charge if they didn't drive carefully, besides reminding passersby that the film would be shown at the local playhouse.



As this stunt had never before been used in the town, it attracted a great deal of attention and comment with the result that wide-spread publicity was secured by Gaston. There was very little possibility of any motorist missing the display and the subsequent good business at the house proved that it was a very valuable angle to be used. This stunt, as you know, can be used on a number of pictures; so if you think that conditions will permit your use of it in the near future, file the stunt away and you'll have it ready when you want it.

ELLIOTT JOHNSON Says:

"I have been following this section of MOTION PICTURE NEWS for some time and cannot begin to tell you how much benefit I have derived from this source."

Manager,
Saenger and Grand Theatres,
Hope, Arkansas.

MANAGERS' ROUND TABLE CLUB

Heinie Johnson Adds More Poster Art To His Contributions

As we have stated once before, it makes no difference to Heinie Johnson whether he is located at the Ritz Theatre in Big Spring, Texas, or the biggest deluxer in the country, he still turns out display work that sells; and to back up our assertion we are going to once more present some of his work.

By studying the photos carefully you will note the special effects he achieves by the judicious use of copy and facial expressions. As nearly as possible he attempts to inject originality in his work and does not depend to any great extent on the various posters sent him by the exchanges—his method being to secure an idea of the film story and then picturize it in the best way possible.



In the display piece for "The Girl Said No" you will notice that he has used a cut-out head of William Haines and at the same time manages to give more life to the piece by painting in a comic situation on the bottom of the board. In this piece, we understand, Heinie, who knows his public, was aware that Haines is one of the biggest drawing cards at the house, so he felt that all necessary would be a head with something added to attract the eye.

The other piece of art work was used on "True to the Navy" and Heinie has followed out the same principle in regard to it. A great deal of comment is occasioned by his work and it



has been found that the natives are often sold by it. Heinie tells us that he actually "thirsts" for photos and he is more than glad to take advantage of the many helpful suggestions that his fellow members pass along on the Club pages, when they send us in samples of their display work. So when so much interest is paid, not only by Heinie, but by a good many other artist showmen, we believe that you will all want to send us in a couple of more. What do you say, Heinie?

35,000 People Saw Ballyhoo Stunt At Railroad Picnic

Just before "The Unholy Three" was to play at the Rialto Theatre, Joliet, Ill., the Elgin, Joliet and Eastern railroad employees were having a picnic which was attended by some 35,000 people. Such a large gathering offered City Manager M. E. Berman and Manager George Mahoney a splendid opportunity for getting a message across about a Rialto performance, so they decided to use a character ballyhoo for "The Unholy Three."

An employee from one of the other theatres in the city was drafted into service to portray the role of "the old lady." He was outfitted in the garments which Chaney wears in his screen portrayal, and sent to the picnic grounds. When he made his appearance there his unusual dress attracted plenty of attention—more being given to him than any other entertainment feature of the picnic.

A card on the man's back carried the announcement of playdates and title. This stunt, done at a minimum cost, was one of the most effective methods for securing a personal contact.

Schools and the Kiddies!

Here we are back again to good old school days and wherever you find live-wire managers you will generally find them engineering all sorts of co-operative tie-ups with the schools.

Such tie-ups don't necessarily mean selling them tickets or plugging pictures, they also refer to special performances, usually in the mornings, and running educational pictures such as are now available to schools all over the country, and in many cities and states, are part of the regular system of education; but, many of the schools lack the necessary equipment or seating capacity. That's where you can gain a strong toe-hold with the faculty and Boards of Education by helping them out.

If you've ever worked anything along those lines then you already know that it gains more good-will than you could ever hope to promote through any other medium.

Besides, it leads to all sorts of ideas to increase the kiddie interest and trade. That angle alone should be sufficient to start you thinking how you can negotiate such co-operation with your schools, and then you ought to get busy.

NOW'S THE TIME.

Stage Coach of By-Gone-Days Attracted Lots of Attention

Grabbing one of the real old-time stage coaches to plug "The Arizona Kid," enabled L. P. Weaver, manager of the Rialto Theatre in Phoenix, Arizona, to feature a fine street ballyhoo for the picture.

The stage coach was drawn by two horses and was filled with cowboys. Cowboys also headed and followed it on horses. The coach carried signs on rear and sides advertising the picture, theatre and play dates as well as the special midnight show. The cowboys, and wagon, traversed not only the business district, but the residential sections as well.

On opening night, it was parked in front of theatre. And about an hour before the midnight show started, the cowboys who were working in the prologue, mounted the stage coach and played and sang cowboy ditties. This attracted considerable attention.



The lobby display consisted of saddles, spurs, etc., as well as a rare collection of old pistols and guns which were displayed in a show case. The art centerpiece was a large cut-out of cactus spotted with stills from the picture and pictures of the cowboys working in the prologue.

All of these stunts tended to increase business for Weaver and we have a hunch that he put them away in his file for future use, too, since all of the live-wire showmen know that no stunt is ready for the discard after it has been used once. Let's hear some more from you, "L. E.," so that we can report what you are doing out there in Phoenix.

MANAGERS' ROUND TABLE CLUB

Photos of Members!

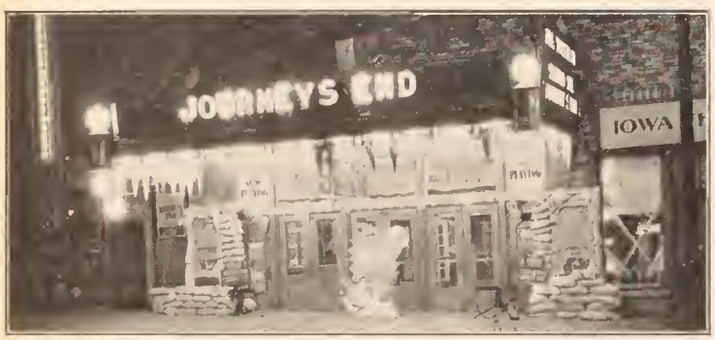
THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once.

"Journey's End" Front Was Biggest Flash Theatre Had

One of the finest fronts that the theatre had ever displayed was seen at the Iowa in Waterloo, Iowa, for the showing of "Journey's End."

Through his tie-ups with the local reserve corps, the manager of the house, secured a display of war trophies, which included among them machine guns, rifles, types of bayonettes, pistols, shells, helmets, cartridges, grenades, bombs, etc., all of which were placed in the inner lobby and on the side-walk. Flanking the display of machine guns on the streets, were a number of sandbags, procured from painting supply houses and filled with sand from around the town.

A special cut-out, painted by hand, graced the center portion of the display and was largely instrumental in getting a flash across that was very valuable, due perhaps to its novel make-up which, as you may see in the cut we are reproducing featured nothing but head outlines and a scene from the film. Atop the marquee, the wide-awake showman erected an electric sign of beaverboard letters, that provided an evening flash that caught the eye of every motorist and pedestrian in the vicinity of the house. Flags of different nations, as well as army battalion colors were strung about the marquee, the war tone being observed throughout.



As a ballyhoo stunt, the entire local National Guard manned a couple of the large army transport trucks and cruised to the theatre. The regimental band, during the course of the ride, played suitable war tunes. Banners, strung alongside of the trucks informed the residents of Waterloo that "Journey's End" was at the local playhouse. Arriving at the theatre, the soldiers stood at attention while the band plade a number of military selections, at the conclusion of which the entire force witnessed the film as the guests of the management.

These few stunts proved to be the necessary punch to get across the fact that the Iowa was featuring a production out of the ordinary.

Teddy Is Now In Hollywood; Drop Him A Line Or So

It was with a great deal of pleasure that we heard of the promotion of Teddy McDonald, former publicity director of the Rivoli Theatre in West Haven, Conn., to the staff of publicists comprising the Pacific Coast studios of Universal Pictures.

McDonald, who as you all know was very active in his old position, his many efforts appearing on our pages every now and then, is attached to the office of John Leroy Johnson. whom we happen to know.



"Teddy"

Just before leaving the Rivoli Theatre McDonald turned out another of his "laugh heralds" on "The Big Pond" and we are reprinting it here so that you can get a look at it. It was made up in black on good stock yellow cardboard. As in this case it is unnecessary, we have omitted the name of the picture and theatre. Look over the copy and remember that it can be used on any number of pictures.

HEALTH NOTICE

NOW IS THE TIME TO TAKE YOUR LAUGH MEDICINE

The new germ (Blomi Probiscus) isolated by that eminent physician, Ivor Nastikoff, is said to be pale blue in color; hence the term "feeling blue." It is the deadly enemy of the Red Germ which permeates the blood of healthy persons. Whether your Red Germs can repulse the Blue or Flue Germs depends on the condition of the blood which in turn depends on the action of the heart. Any doctor will tell you that the action of laughter expels from your lungs every particle of stale air. That is why people say it leaves them breathless. The reaction causes you to take deep draughts of fresh air. Ask your medical adviser what deep breathing will do for you. Deep breathing stimulates the action of the heart, sending the blood (and the red germs) coursing more quickly through your veins and giving your body a rise in temperature which enables it to resist cold. Many people today spend dollars in vibratory treatment, but the cheapest form of vibration (and most pleasant to take) is to shake with laughter, which you most certainly will do when you see—

"A LAUGH A DAY KEEPS THE GERMS AWAY"

Take a month's course of this wonderful treatment during the Comedy Month—JULY

Attend the "RIVOLI" Clinic, Hours 2:00 to 11:00
Afternoon doses, 2:00 Evening doses, 7:00 - 9:00

"Pass this on to a friend after reading it."

McDonald is the youngest publicity man in any studio in Hollywood. He promises to keep us posted on the work he is doing out there and to let us see any other work that is turned out. We want to congratulate him on his new position and we are sure that if he displays the same kind of work he did while in West Haven, he will more than make good.

And, incidentally, Teddy tells us that if any of you men want to secure some dope on what Universal is doing with their new product, drop him a line and he'll be more than glad to give you all of the information he can. Address him in care of the Universal Studios and see how quick he is to reply.

AL FOURMET Says:

"My biggest disappointment in arriving here was to find that there was no MOTION PICTURE NEWS coming through the mails every week, but it did not take me long to request that a subscription be made, and here I am with the old standby on my desk at all times."

Manager, Paramount Theatre, Abilene, Texas.

MANAGERS' ROUND TABLE CLUB

S. Farrar Flooded Fair With Heralds Plugging His Show

With a county fair as competition for him it was only fair that Steve Farrar, Managing Director of the Orpheum and Casino Theatres in Harrisburg and Eldorado, Ill., grab some publicity for his houses.

In order to do this he made up some novelty pluggers in the form of cards measuring 3½ by 2¾ inches, printed on colored stocks. One side of the card was devoted to a sales talk on the theatre's policy with the other side containing a gag in the form of bold type copy samples of which were "Partners Wanted," Do You Love Me?" "Choose Me" and things of like nature.

A boy, covered with the cards, gave away thousands of them at the fair to anyone requesting them. Pins were also supplied and it was very amusing to see children and adults walking about the fair grounds with the various pert cracks pinned onto their clothing. But it saved the day for Farrar as a good many people visited the theatres at the matinee and the last evening show.

Another stunt he is using, and it is an angle you should note, is that of supplying school children with blotters as an institutional plug for his theatre. In this manner he anticipates keeping the house before the kids all during the school term. Here's something that you too will no doubt take advantage of, and in case you add a couple of novel touches we hope that you will pass them along to your fellow members. We are glad to note that Steve is right there, as wide-awake as ever, and we know he will continue his activity.

Rhodes Featured Cooking Show On Stage For Ladies

Realizing the tremendous importance attached to showmanship many commercial enterprises have gladly consented to co-operate with showmen on plans that would be of mutual benefit. Accordingly, the showmen have tried to lay out their campaigns in such a manner so as to work in some form of merchandise other than amusement.

When B. J. Rhodes, manager of the Majestic in Gettysburg, Pa., played the "New Movietone Follies" he decided to boost up his matinee business. To do this he tied up with the local Edison Company and they arranged to conduct a demonstration of cooking on the stage of the theatre using an electric range and a nationally known oven. In order to advertise the display he imprinted the backs of his heralds with the notice and it is interesting to note that a great many women were present on the appointed day.

The stunt went over in fine style and at the close of the matinee, the dinner was given to the person holding the ticket stub number that corresponded with the one called from the stage. A cake and a delicious pie, baked on the stage, were also donated in like manner. The Edison Company were more than pleased at the number of requests received regarding information on their product and it is easy to see that Rhodes was also elated, since he had managed to boost up business and secure publicity and good-will at the same time.

We are very glad to pass along this example of what Rhodes is doing to keep them coming to his house and we know that if any of our members can use a stunt of this sort they will more than take advantage of it.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Allen Stepping Along!

Just a few weeks in New York and already making them sit up and take notice! That's the record that Wally Allen, former publicity chief for the Publix Southern Florida division is hanging up.



Wally is now attached to the office of Oscar Doob, head of the Loew Theatre exploitation force with headquarters in New York City. His duties take him over to New Jersey and up to Yonkers in addition to the city houses. The latest work that we have on hand regarding Wally's activity is a photo of a giant invitation he had delivered, via an Austin car, to all of the Borough Presidents in Greater New York, the stunt rating plenty of newspaper publicity and word-of-mouth comment.

Starting off auspiciously with his school tie-ups in an attempt to inform the teachers and students that all through the new term they will find plenty of entertainment in the Loew houses, Wally is going to follow through with a bunch of new ones in an attempt to break the knockout record he created while he was connected with the Publix organization. Good luck, Wally.

"Border Legion" Front Display Was Fine Showmanship

So many requests have been received at Club headquarters requesting the publication of more pictures of theatre fronts, that we are glad to be able to pass along any meritorious efforts that are submitted to us. And now here's one from H. C. Winham, manager of the Rapides Theatres, Alexandria, Texas, and we are sure, if you will look it over carefully, you will find a few angles that may fit in with something you are planning.

The marquee at this theatre is unusually long—perhaps more than twice the length of the average theatre's marquee. Extending the full length of the marquee Winham had constructed



a log cabin effect. The effect was built against the front of the theatre and did not extend to the curb of the sidewalk as has been done in some instances.

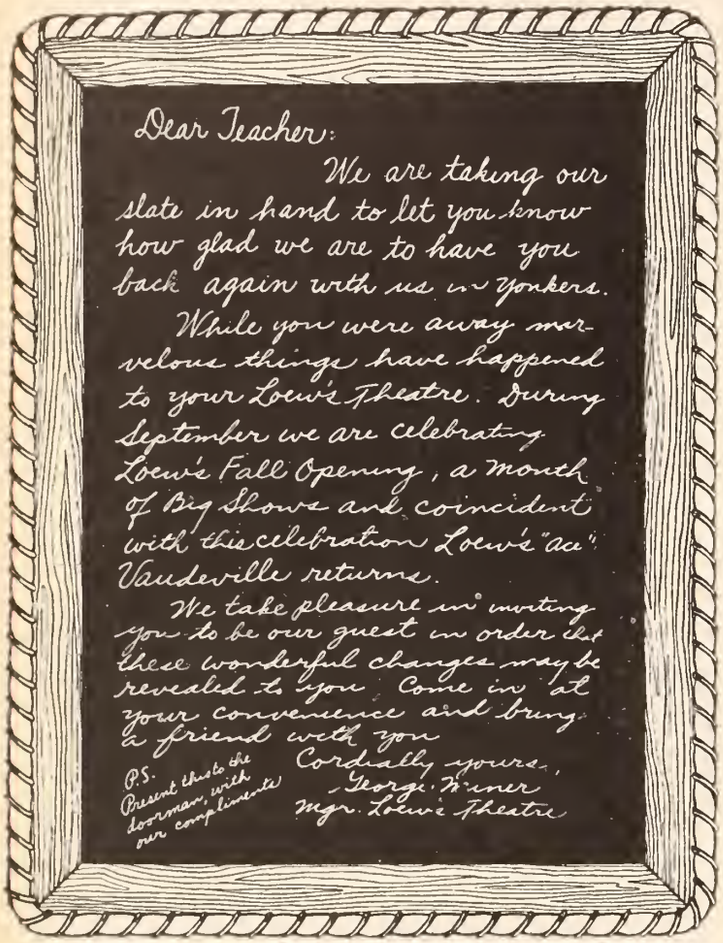
About the main entrance way was a sign giving names of cast, while on the left over a small entrance and exit door appeared, "Zane Grey's stirring romance" and on the other side over another small entrance-exit, appeared the title of picture. Two large heads from the 24-sheets, one of Jack Holt and one of Richard Arlen, were used on either side of the cabin. The theatre front had a lot to do with publicizing the picture as was evidenced from the number of favorable comments heard.

The front was one of the highlights of the picture's campaign. Thanks, "H. C.," for letting us see this one, particularly since a number of our members down around your territory have requested something like it.

MANAGERS' ROUND TABLE CLUB

THEATRES AND TEACHERS!

Here's a corking good gag which originated in Oscar Doob's office up at Loew's Inc. A little attention to the make-up and text will reveal its outstanding appeal in a stunt of this kind. The original was printed on good stock measuring about eight by ten inches. Read it over, boys, and see if the idea holds any value for you and your theatre.



Bryan And Puckett Are Doing Publicity Over In New Jersey

Bunny Bryan has been transferred from New England to New Jersey, as publicity director of that state for Paramount Publix with headquarters at the Paramount on the Boardwalk, Asbury Park. Ray Pucket went along from New England with Bryan and is now functioning as district publicity director for Publix in Perth Amboy, Plainfield and Red Bank, with headquarters at Perth Amboy.

Bryan has brought along some of his New England efficiency to New Jersey, judging from the following activities. In conjunction with Manager R. K. Stonebrook of the Asbury Park Paramount, Bryan promoted 30,000 animal crackers from the local National Biscuit Co. headquarters. Two crackers were placed in an envelope with suitable sales copy on the envelope, and handed to patrons as they were leaving the theatre. Twenty downtown stores were tied up with full window displays in connection with the Asbury Park local showing of "Animal Crackers."

At the Paramount Publix Mayfair, Asbury Park, Manager Bob Jonnasson and Bunny contracted the editor of the Asbury Park Press, the very conservative local newspaper, and the following afternoon the paper broke with a front page box on Jonnasson's Mayfair Third Anniversary. Story was built around a search for babies born on Aug. 3, 4 or 5. Lucky babies would each be given a five dollar deposit in a local bank's savings department, deposit promoted by the showmen. A. Goldsmith, manager of the Paramount Publix Savoy, the only house in Asbury Park playing legitimate stage shows, took advantage of the action taken by Cardinal Hayes against profane shows, obtained an interview with William Brady, producer of the Savoy's current show, and the interview crashed the front page of both the Asbury Park and Long Branch dailies with cuts of Brady and one column stories.

Puckett obtained some real action in Perth Amboy by cooperating with Manager Zanzaleri of the Paramount Publix Strand in arranging for a parade in connection with the Perth Amboy showing of "All Quiet on the Western Front." The parade along with an unusual war relic lobby display and front is believed responsible for the phenomenal business shown by "All Quiet."

Puckett and Bryan are now engaged in working on the opening campaign for the Plainfield Paramount, a beautiful house soon to be opened in Plainfield, N. J.

These few activities are typical of the work now being shown in these houses since their acquisition by Publix. We want to thank Bunny for letting us see this initial work and we know that he is going to follow it right up with some more that will give you new slants on show selling, as it is done in New Jersey.

Miniature Track In Lobby Helped Sell Rice's Show

One way to insure attracting attention to your coming attractions is to feature a display that will express motion; and when H. W. Rice, manager of the Saenger Temple Theatre in Meridian, Miss., constructed his novel display for "Burning Up," it attracted plenty of attention.

The lobby display consisted of a miniature race track and grandstand with a background framed with color and flitter together with stills placed all around.

Two small cars were borrowed from a store and these were placed on a belt that was pulled by a motor. The cars were so placed that it gave the impression they were racing each other. The mechanical display was used for four days in advance and throughout showing a picture.

A tie-up with the DeSota agency resulted in their having a DeSota Straight Eight with radio attachment bannered and on streets for two days in advance. Signs on the car also stated that a guessing contest would be held on how far the car would run on five gallons of gasoline.

The DeSota was placed in front of the theatre and fenced off to keep people away from it. As the motor purred along at a certain speed, one of the ushers nearby told the many onlookers about the contest and handed out the estimate blanks.

Both the mechanical lobby display and the DeSota tie-up helped immeasurably in making the picture a most popular attraction. This angle has long been proven a very helpful one. A good many showmen throughout the country use it every once in a while as it is always good for attracting interest and comment, as well as securing the good-will of the dealer with whom the tie-up is made.

Thanks "H. W." for passing this along to us. And by the way, you know we're still waiting for that photograph of yourself so that we can give you a regular introduction. How about including it in your next contribution?

HARRY M. ECCLES says:

"This is Monday and I am looking forward to the arrival of the NEWS tomorrow. It certainly is like seeing an old friend to be able to keep in touch with all the boys I have known in the old and better days."

Manager, Gem Theatre, Oakland, Cal.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

SHOWMEN NEWSETTES FROM EVERYWHERE

RAYMOND WILLIE, former managing director of the Majestic Theatre in San Antonio, Texas, has returned to the house, from the Paramount in Toledo, Ohio. He replaces John H. Thoma who goes to Atlanta, Ga.

* * *

FRANK PHELPS, manager of the Palace Theatre in Canton, Ohio, will also assume managership of the Alhambra which re-opens with straight talkies after having been dark throughout the summer. Francis Hammerly will be assistant manager.

* * *

G. A. DUNNING, former manager of Crescent Amusement Company's Princess Theatre in Nashville, Tenn., has been appointed manager of the Palace in Cincinatti, succeeding Tom Davis, resigned. Davis is slated to manage the new St. Bernard Theatre, a 1500 seater now under construction in the suburbs, with opening date scheduled for the middle of November.

* * *

ROBERT L. LIPPERT and **A. J. TURNER** have taken over control of the Chapultepec Theatre in Corona, Calif.

* * *

JOE HAAS will remain as manager of the Gem Theatre in Memphis, Texas.

* * *

WALTER KOFELDT former manager of the Plaza Theatre in Hawthorne, Calif., has been transferred to the Newsreel Theatre in Los Angeles. He is succeeded by Robert Church who has been stationed at the Egyptian, Long Beach.

* * *

ALEX McPHERSON of Westport, Ore., is the new manager of the Peoples Theatre in Glatskanie, Ore.

* * *

CHARLES B. NOMEJKO now owns and operates the Capitol Theatre in Milford, Conn.

* * *

JOHN L. MILLER has resigned his position as manager of the Capitol and Colonial Theatres in Winchester, Va. He is replaced by Ferd. J. Thomas.

* * *

JOHN REIDT, owner of the Lake Stevens Theatre, Granite Falls, Wash., has installed sound equipment in the local house.

* * *

WALTER FENNEY has been appointed manager of the Orpheum Theatre in Spokane, Wash., succeeding J. K. Strachan. Oscar Nyberg also received an appointment as treasurer from Homer Gill, district manager.

* * *

GEORGE C. WALSH, divisional director for Publix, has assumed charge of the acquired Comerford Theatre interests in Pennsylvania.

* * *

ROBERT E. WEITMAN, former manager of the Brooklyn Paramount, in Brooklyn, N. Y., has been appointed to the post of district supervisor of the New York and Brooklyn Paramount and Rialto and Rivoli, in New York. S. L. Barutio, formerly manager of the New York Paramount, goes to Brooklyn. His post in New York has been taken by E. T. Leaper.

AL NOWITZKY, former manager of the State Theatre in Norfolk, Va., has been appointed new manager of the Rialto Theatre in Allentown, Pa.

* * *

GEORGE R. BROWN, former manager of the Strand, Duluth, has replaced Don J. Smith as manager of the State, Virginia, Minn. Brown is succeeded by E. E. Seibel, formerly district advertising supervisor.

* * *

JOSEPH ELIAS has been promoted from the assistant managership of the Paramount, St. Cloud, Minn., to that of manager, replacing Newt Treece, resigned.

* * *

PAUL BUCHOLZ, former manager of the Grand Theatre in Mankato, Minn., has been made manager of the State Theatre in Willmar, Minn. L. Kirkeberg succeeds him in Mankato.

* * *

LEONARD FRIED, formerly assistant manager of the State, Eau Claire, Wisc., has been promoted to the managership of the Wisconsin, Eau Claire. Harry Greenberg, former manager, will be assigned elsewhere.

* * *

MARSH GOLLNER, formerly manager of the Princess Theatre in Toledo, Ohio, has been assigned to the Toledo Paramount as manager, replacing Raymond Willis, resigned.

* * *

AL LEVER has been appointed manager of the Eastman Theatre in Rochester. E. S.. C. Coppock, temporary manager, continues as assistant manager.

* * *

H. W. RICE, manager of the Temple Theatre in Meridian, Miss., has been appointed manager of the local Strand. Rice now handles two in the town. The Strand was formerly managed by C. R. Willis, resigned.

* * *

LOUIS ST. PIERRE, formerly district manager of Northern Indiana, has been appointed city manager in Rockford, Ill., succeeding Rudy A. Born, whose next assignment is under consideration.

* * *

DENNIS C. DUKES has been appointed manager of the Roxy Theatre in Anniston, Ala.

* * *

LEO PETERSON will build a theatre in Belle Fourche, South Dakota.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

REED NEILL, former manager of the Lynwood Theatre, Compton, Calif., has been appointed manager of the Symphony Theatre, succeeding George Strong.

* * *

R. E. BEACH is acting as manager of the Capitol, in Cincinnati, Ohio, in the absence of Joe Goetz, who is recovering from an operation.

* * *

J. M. RICCI will construct a new theatre in Meridan, Conn.

* * *

LYMAN LYNN, former manager of the Liberty Theatre in Pasco, Washington, has been appointed manager of the two recently acquired houses by the Mercy Circuit in La Grande, Ore.

* * *

JULIUS LAMM, former manager of the Publix houses in Illinois and the Fox theatres in Milwaukee, is the new manager of the Variety theatre in Cleveland, Ohio.

* * *

PETE TENDER has re-opened the Tivoli Theatre in Lorain, Ohio. House was dark for several months.

* * *

MAX FEDERHAR has leased the People's Theatre in Akron, Ohio, to M. Levin.

* * *

MRS. LESLIE B. KRAFT will re-open and manage the Royal Theatre in Findlay, Ohio.

* * *

H. W. BREMNER has leased the Orpheum Theatre in Cleveland, Ohio. House will be entirely re-decorated and new sound equipment installed.

* * *

MATTHEW KUTINSKY has taken over the operation of the Allerton Theatre in the Bronx, New York City. He is related to Morris Kutinsky former theatre owner in Jersey.

* * *

FRANCIS KADOW, manager of the Mikado Theatre in Manitowoc, Wis., has reopened the house with sound.

* * *

MRS. E. L. KING, former owner of the Liberty Theatre in Marietta, Okla., will assist in the active management of the town's New Palace Theatre.

* * *

ISIDOR M. BERG has resigned his position as manager of the Capitol Theatre in Lynn, Mass.

* * *

STEPHEN KENNEDY, of New York, will open the New Lexington Theatre in Columbus, Ohio.

* * *

DAVID F. PERKINS has been appointed manager of the re-opened Merrimac Square Theatre, Lowell, Mass. Perkins handled the house for five years before it closed its doors.

* * *

A. J. COOPER will operate the Casto Theatre in Ashtabula, Ohio. The house was closed for repairs during the summer.

* * *

MIKE ZALESNY, former assistant manager of the Valencia Theatre, Walsenburg, Colo., is the new manager of the Rio Grande Theatre in Las Cruces, N. M.

MANAGERS' ROUND TABLE CLUB

Did These Go Over? Read This and See How Hewitt Did It

A stunt that more than woke them up in Robinson, Ill., was pulled recently by Joe Hewitt, manager of the Lincoln Theatre in Robinson, Ill., and, as a matter of fact, they are still talking about it.

Two weeks ahead of the showing of "Common Clay" Hewitt placed 30 boxes of various sizes in front of stores and on street corners. The boxes had formerly served as fruit crates but a little paint and a couple of extra slats transformed them into something that would catch the eye. The boxes were painted green and filled with common clay. A small sign, stuck in a split stick of orange hue, was placed in the center. The sign carried nothing but the title "Common Clay." In addition to this, paper plates, filled with clay and carrying the same sign, were placed on counters and in store windows about the town.



The comment caused by this teaser enticed more curiosity than anything that the theatre had pulled for years. Everyone was asking the other the meaning; and storekeepers were kept busy answering inquiries. Some wag started the report that it was a sample of money that was going to be adopted by farmers and this spread all over town causing widespread comment. The stunt was further carried out on the highways leading into the town. Mud letters sprayed with whiting were moulded along the road and motorists were bound to see the title "Common Clay." In the photo we are showing you may see the way Hewitt lettered the doors of the theatre and enhanced the effect by placing clay all over them. Children were barred from attending the show unless accompanied by their parents and this too helped business.

A few days before the opening the newspaper ads broke with the announcement, with heralds being distributed right after it. The success of the campaign was seen in the record-breaking business that the theatre enjoyed. We want to thank Hewitt for passing this along to us as we are sure that it will be met with open arms by his fellow showmen who may have this picture booked in; and even if they are not going to play it we know that they will hang onto the stunt until such time as they can use it. Keep up the good work, Joe, and let's hear from you again; and listen, when you send in your next contribution include your photo and a little dope about yourself so that we can give you an introduction.

J. Nelson Bryant Is Now Handling The Tivoli Theatre

His many friends will doubtless be glad to know that J. Nelson Bryant has been placed at the head of the Fox Tivoli Theatre in Jersey City, New Jersey.

The Tivoli is one of the best of the first runs in Jersey City and with so capable a man as Bryant handling it we know that it is going to be heard from even more than it is. Bryant has been stepping right along since leaving the Cameo to go with Fox when that organization took over the State as assistant to Jack Keale, who incidentally is now the city manager of the district. When the State Theatre closed he went to the Capitol to assist his old friend Mike Neary where he stayed until his present promotion.

He is well liked by his fellow managers in the division and as we happen to know that he is a hustler we are pretty sure we are going to hear some more about him in the very near future. We would like to know what he is doing along the lines of selling his shows and we hope that he will favor us with an account of the ways and means. What do you say, Nelson?

Milkman Delivered Ken Hoel's Heralds All Along Route

Through a tie-up with his local milk company, Ken Hoel, manager of the Harris Theatre in Findlay, Ohio, was enabled to successfully distribute a number of heralds plugging "The Dawn Patrol."

The milk company's dawn aviators—the milkmen—placed a herald on every bottle of milk they delivered, attaching it to the bottle by means of a rubber band. The heralds carried copy stating "The Milkman is your 'Dawn Patrol,' Every day through all kinds of weather. 'The Dawn Patrol' of milk wagons bring you, etc." The heralds then went on to plug the quality of the milk and the quality of the film.

In addition to this stunt on the picture's selling campaign, Hoel also managed to promote a full page co-operative ad from the local dealers in which the name of the picture and the theatre were prominently displayed in every ad. This angle helped him to boost up business a number of dollars extra and at the same time enabled him to secure the good-will of the local merchants.

We are glad to note that Ken is still displaying his well known brand of showmanship out there in Findlay.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

HERE'S THE REAL SCHOOL OF SHOWMANSHIP!

And These Men Agree With Us!

GEORGE N. THOMPSON is the manager of the North Park Theatre in San Diego, Calif. While we met Mr. Thompson personally when we were on our recent tour, we did not have time to get a look at his house and his show-selling methods, but we know he is going to remedy this by keeping us supplied with accounts of what he does to keep the box-office humming.

———*Wear Your Club Pin! ! !*———

E. B. HANDS, JR., manages the Saenger Theatre in Texarkana, Texas, for the Publix circuit. Hands' work is well known by the managers around his district and with competition between them strong, to determine who is turning out the best of stunts, he has to do some tall stepping to keep in the front. How he is accomplishing this may be seen from time to time on our pages, as we are sure "E. B." is going to be an active member and contributor.

———*Wear Your Club Pin! ! !*———

HARRY MULLER manages the State Theatre in Anderson, Ill. His town is not unknown to us, as we recall passing through it some years ago while we were looking over some western cities. We want to welcome him into the Club and hope to hear from him soon regarding his work, and we'd also like his photo so that we can give him a regular introduction.

———*Wear Your Club Pin! ! !*———

J. G. HRUBY is the manager of the Harvey Theatre in Harvey, Ill. Since he has been located at the Harvey Mr. Hruby has been displaying some excellent showmanship that has resulted in box-office increase. He is well liked by the various merchants in the town and this angle tends to permit his use of some good stunts. Let's hear from you, "J. G.," regarding some of your activities so that we can pass them along.

FLOYD G. FITZSIMMONS is an advertising-publicity man working out of the Paramount-Publix home office. Mr. Fitzsimmons has some notable pieces of showmanship to his credit and it is interesting to note that he is heartily endorsed for Club membership by W. H. Bergman of the Empress Theatre in Fremont, Neb., who is no slouch himself when it comes to turning out corking showmanship. We want to welcome Mr. Fitzsimmons into the Club and we hope he will keep us supplied with accounts of what he is doing.

———*Wear Your Club Pin! ! !*———

ELLIOTT JOHNSON is the manager of the Saenger and Grand Theatres in Hope, Ark. With two houses on his hands, Mr. Johnson is no doubt very busy, but we hope he will find time to sit down and let us know what he is doing to bring them in to the box-office. And when he sends us in his next contribution we would like to find his photo enclosed with it. How about it, Elliott?

———*Wear Your Club Pin! ! !*———

PHILLIP D. BLOOMBURG manages the Paramount Theatre in Salem, Mass. Mr. Bloomburg has been turning out some good work in his section of the country, and we would like to see some of it, particularly since the New England showmen have proven themselves to be very active. Let's have a look at it Phil, and at the same time shoot us in a photo of yourself.

———*Wear Your Club Pin! ! !*———

EDWARD J. KANE is the assistant manager of the Strand Theatre in Oswego, New York, for the Fox outfit. This up-state division of showmen have been making quite a rep for themselves over the circuit and we think Mr. Kane is fortunate to be working with them because he is sure to pick up plenty of knowledge regarding the why and wherefores of the selling end of the show business. Welcome into the Club, Edward, and keep in touch with us.

———*Wear Your Club Pin! ! !*———

VICTOR FRANK is the assistant manager of the State Theatre in Syracuse, New York. We are well acquainted with the Syracuse State and we also know that Mr. Saxton, the manager, is a showman of wide experience, having been in the game for a number of years. We think that Frank is going to profit by his association with him and we hope soon to announce his promotion to a house of his own.

———*Wear Your Club Pin! ! !*———

ROBERT T. ENOCH assists Bill Levey in the running of the Beacon Theatre, Port Washington, Long Island. That alone should be enough for us to say, since Bill's work does all his talking. We feel that this young man will secure a wonderful training course in showmanship working with Levey, and, as we happen to know that he is willing to learn, having had the experience of working in a house at Parkersburg, W. Va., and now looking for still more training, we think he will be running his own house one of these days. Keep it up, Bob, and keep us posted on what you are doing to help Bill keep the Beacon up among the best run houses on Long Island.

DON PHILLIPS is the manager of the Lyric in Colby, Kansas. Mr. Phillips has followed the activities of the showmen who make up the Round Table Club for so long that he has decided it is about time for him to jump in line, so he forwards his application. We are glad to welcome him into the Club and we hope that he will keep us in touch with his work in order that his fellow members may get a line on his showmanship.

———*Wear Your Club Pin! ! !*———

M. L. SEVY is the assistant manager of the Lyric Theatre in Charleston, W. Va. With the recommendation from his manager, T. A. Boradaile of "A very efficient employee," he must be working pretty hard to help Mr. Boradaile put his shows across. Let's hear from you again, "M. L.," and give us some dope on what you are doing to help your manager keep his house going along with a profit.

———*Wear Your Club Pin! ! !*———

WILFRED BURNS is the manager of the Princess Theatre in Joliet, Ill. Our rolls number a great many active showmen from his state and we are sure that Mr. Burns is hustling right along with them. In order that we may know more about your work and your town, Wilfred, why not drop us a couple of lines setting forth your methods so that we can pass them along?

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simenov	June	6	7202	78	June 14
Children of this New Day	F. Gillazova-Litkin	June	28	5516		
China Express	Special Cast	Mar.	8	5631	65	Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	8800	75	
Fragment of an Empire	Niktin-N. Semenova	Jan.	25	7000	78	Feb. 1
Law of Sib-Taiga	Kevebul Kima					
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4	6000	67	Jan. 18
Old and New	Mertha Lapkina	May	2	6921	76	May 10
Pamir, Record of Expedition		July	12	8000		
Storm Over Asia	V. Inkizhinov	Sept.	5	7152		
Turksib	Educational	May	24	4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Livino Corpse, The	V. Pudovkin
Reziem	M. A. Narokov
Soil	S. Svashenko
Spring	Educational
Transoort of Fire	G. Kuznetsov

BIG 4 FILM CORPORATION

Title	Star	Rel.	Date	Feet	Mins.	Reviewed
*†§Bar L Rench (A.T.) DF	Buffalo Bill, Jr.	Aug.	4	5400	60	Aug 23
*†§Beyond the Rio Grande (A.T.) DF	Jack Perrin	Apr.	12	5400	60	June 7
*†§Canyon Hawks (A. T.) DF	Yakima Canutt	Apr.	12	5400	60	
*†§Firebrand Jordan (A.T.) DF	Lene Chandler	June	28	5400	60	July 26
*†§Ridin' Law (A.T.) DF	Jack Perrin	May	24	5600	62	July 7
*†§Trells of Danger (A.T.) DF	Wally Wales	Sept.	30	5400	60	
*†§Take the Heir (A.T.) D	Edw. E. Horton	Jan.	20	5700	63	Jan. 25
*†§Would You Believe It? (A.T.)	Walter Forde	Feb.	4	6 reels	60	

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3	8371	71	Apr. 12
*†§Hell's Island (A.T.)	Holt-Graves-Sebastian	July	16	7462	67	July 26
*†§Ladies of Leisure (A. T.)	Stanwyck & Graves-Sherman	Apr	5	9277	103	Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	8	5432	59	July 12
*†§Ledies Must Play (A.T.)	N. Hamilton-O. Sebastian	Aug.	1	5978	65	Aug. 16
*†§Last of the Lone Wolf (A.T.)	Lytell-Petsy Miller	Aug.	26	6500	64	Sept. 13
*†§Melody Man, The (A. T.)	Collier, Jr.-Oay-St. Polis	Jan.	25	8388	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Prinole	Mar.	26	6383	71	May 17
*†§Rain or Shine (A. T.)	Joe Cook-Joan Peers	Aug.	15	8273	92	July 26
*†§Royal Romance, A (A. T.)	Collier-Sterke	Mar.	17	6359	63	May 31
*†§Sisters (A. T.)	O'Day-O'Neil	June	15	6284	70	June 28
*†§Spuealer, The (A. T.)	Holt-Revier-Davy Lee	Aug.	25	6358	70	Sept. 13
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	6671	70	May 17
*†§Temptatlea (A.T.)	Wilson-Gray-Percy	June	8	6279	70	June 28
*†§Vengeance (A. T.)	Holt-Revier-Straape	Feb.	22	8160	68	Mer. 1

Coming Attractions

Title	Star	Rel.	Date	Length	Mins.	Reviewed
*†§Africa Speaks (A. T.)						
*†§Arizona (A.T.)	Bert Lytell-Sebastian					
*†§Brothers (A.T.)	Charles Ruggles-June Collyer					
*†§Charley's Aunt (A.T.)						
*†§Criminal Code, The (A.T.)	Holt-Graves-Fay Wray					
*†§Dirigible (A.T.)						
*†§Fifty Fathoms Deep (A.T.)						
*†§Flood, The (A.T.)						
*†§Fer the Leve of Lil (A.T.)	Mulhall-Starr-Elliot Nugent					
*†§Last Parade, The (A.T.)						
*†§Lien and the Lamb, The (A.T.)	W. Byron-C. Meyers-R. Hatton					
*†§Madonna of the Streets A. T.)	Evelyn Brent					
*†§Meet the Wife (A.T.)						
†§Miracle Woman, The (A.T.)	Barbara Stanwyck					
*†§Paris Nights (A. T.)	Barbara Stanwyck					
*†§Subway Express, The (A.T.)						
*†§Sweethearts on Parade (A. T.)	Alice White-Lloyd Hughes	Aug.	16	6247	67	Sept. 6
*†§Tal'able David (A.T.)	Richard Cromwell-Jean Peers					
*†§Virtue's Bed (A.T.)						
*†§Woman Who Came Back, The (A.T.)						

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†Alaske Knights	Krazy Kat Cartoon	May	22	1 reel	July 12
*†§Arctic Antics (A.T.)	Disney Cartoon	June	5	1 reel	
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*§†Barnyard Battle (A.T.)	Mickey Mouse	Apr.	25	1 reel	
*†§Barnyard Concert (A.T.)	Mickey Mouse	Mar.	3	1 reel	July 5
*†§Barn Dance (A.T.)	Mickey Mouse	Mar.	14	1 reel	
*†§Cactus Kid (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†Cannibal Capers	Disney Cartoon	Mer.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Chain Gang (A.T.)	Mickey Mouse	Aug.	6	1 reel	
*†§Centinental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Oesert Sunk	Krazy Kat Kartoen	Mar.	27	1 reel	
*†§De It Now	Clark & Rergman	Jan.	29	1 reel	
*†§Fiddling Around (A.T.)	Mickey Mouse	Mar.	14	1 reel	June 21
*†§Firefighters (A.T.)	Mickey Mouse	June	11	1 reel	
†§Frollicking Fish (A.T.)	Disney Cartoen	May	8	1 reel	
*†§Gallnolne Gaucho (A.T.)	Mickey Mouse	Feb.	14	1 reel	
*†§Hnm Beroer & His Horse Radish (A.T.)	Color Sensation	July	16	1 reel	
*†§Haunted House (A.T.)	Mickey Mouse	Aup.	1	1 reel	
*†§Hawaiians	Columbia-Victor Gem	Anr.	9	1 reel	
*†§Honolulu Wiles (A.T.)	Krazy Kat Cartoons	July	17	1 reel	
*†§Jailhouse Blues (A.T.)	Mamie Smith			1 reel	Aug. 16
*†§Jazz Fool (A.T.)	Mickey Mouse	July	5	1 reel	
*§Jazz Rhythm	Krazy Kat			1 reel	July 26
*†§Jungle Rhythm (A.T.)	Mickey Mouse	July	19	1 reel	
*†§Karnival Kid (A.T.)	Mickey Mouse	May	23	1 reel	
*†§Marionettes	Tony Sarg	Mar.	12	1 reel	
*†§Mickey's Follies (A.T.)	Mickey Mouse	June	26	1 reel	
*†§Mickey's Choo Choo (A.T.)	Mickey Mouse	June	20	1 reel	
*§†Midnight in a Toy Shop	Oisney Cartoon	July	3	1 reel	
*†§Night (A.T.)	Disney Cartoon	July	31	1 reel	June 28
*†Old Fleme, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Op'ry House (A.T.)	Mickey Mouse	Mar.	28	1 reel	
*†§Plane Crazy (A.T.)	Mickey Mouse	Feb.	28	1 reel	
*†§Plow Boy (A.T.)	Mickey Mouse	May	9	1 reel	
*†§Princess Lady Bug (A.T.)	Color Sensation	Mar.	17	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†§Shindig (A.T.)	Mickey Mouse	July	9	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Oeyle	Apr.	23	1 reel	
*†§Stage Oor Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Steamboat Willie (A.T.)	Mickey Mouse	Jan.	31	1 reel	
*†§South Sea Interlude (A.T.)	Color Sensation	Jan.	17	1 reel	
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel	
*†§When the Cat's Away (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†§Wild Waves (A.T.)	Mickey Mouse	Aug.	15	1 reel	
*†§Ye Heartte Shop (A.T.)	Color Sensation	Apr.	12	1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§A Flying Trip	Hodge Podge	Sept.	7	895	10	
Average Husbend (A. T.)	Clyde-Moorhead	Sept.	7	1646	18	Aug. 23
*§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, Ths (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pellard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July	13	1 reel		July 12
*†§Camere Shy (A.T.)	Hamilton-Hiett	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
†Caviar	Terry-Toons	Feb.	23	659	7	Feb. 22
Chop Suey	Terry-Teon	Aug.	24	529	6	
*†§Chumps, The (A.T.)	Beebe-Clyde	July	8	1888	21	July 12
*†§Codfish Balls	Terrytoon	June	15	578	8	
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct.	26	2 reels		
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
Dutch Treat	Terry-Toons	Sept.	21			
*†§Fat Wives for Thin (A.T.)	Beebe-Barreud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallew (A. T.)	Lloyd Hamilton	Apr.	27	1886	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Royd	June	15	1864	19	Aug. 9
French Fried	Terry-Toon	Sept.	7	547	6	
Freshman's Goat, The (A.T.	Cooke-Shockley	Sept.	7	1789	6	
Fried Chicken	Terry-Toons	Oct.	19	1 reel		
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
Grandma's Girl	Clyde-Stuart-Kane	Oct.	12	2 reels		
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	May	18	602	7	May 24
*†§He Trumped Her Ace (A.T.)	Burke-Reebe	Mar.	23	1895	21	Apr 12
*†§Hello Television	Clyde-Christy	Aug.	17	1844	20	Aug. 23
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20	
*†§Honeymoon Zeopelin (A. T.)	Beebe-Pellard	Apr.	13	1978	22	Apr 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	1710	19	June 28
*†§Hot and How (A.T.)	Goodwin-Crane	Jan	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	804	7	
*†§Hew's My Baby (A.T.)	Bernes-Collins-McPhail	June	22	1887	19	
*†§Hungarian Geulash	Terry-Toons	June	29	515	8	
*†Indian Pudding	Terry-Toon	Apr.	6	576	6	Apr. 26
Johnny's Week End (A.T.)	Johnny Hines	Sept.	14	1853	18	
Irish Stew	Terry-Toons	Oct.	12	1 reel		
*†§Kengaroo Steak	Terry-Toon	July	27	1 reel		
Love Your Neighbor	Charlotte Greenwood	Oct.	12	2 reels		
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug.	10	548	6	Aug. 23
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peek	Feb.	16	1565	17	Feb. 1
Over the Air	Hodge-Podge	Oct.	12	1 reel		
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Pelished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	623	6	Apr. 8
*†§Prize Pupples	Lloyd Hamilton	Aug.	3	1724	19	
*†§Radio Kisses (A.T.)	Beebe-Durvea-Carewe	May	4	1891	21	June 14
†Roman Punch	Terry-Toon	Apr.	20	560	8	Apr. 26
*†§Scotch (A.T.)	Clyde-Revan-McPhail	Jen.	19	1961	22	Jen. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21	1755	20	
†Spanish Onions	Terry-Teon	Mar.	23	637	7	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terry-Teon	June	1	547	6	
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
Vacation Loves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21	
*†§Western Knights (A.T.)	Lambert-St lehn-McPhail	Aer.	20	1661	20	Apr. 5
Won by a Neck	Lloyd Hamilton	Oct.	5	2 reels		

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5872	53	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidoean	June	22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec.	1	Not Set		Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6884	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	73	Apr 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	28	6338	70	Apr 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec 21
*†§Lease Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	8190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lea	Apr.	6	6200	69	Apr. 19
*†§Naughty Flirt (A.T.)	Alice White	Oct.	12			
*†§Ne, Na, Nanetts (A. T.)	Claire-Gray	Feb.	16	9108	101	Jen. 11
*†§Notorious Affelr, A (A. T.)	Billie Dove	May	4	6218	89	May 3

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Numbered Men (A.T.)	Nagel-Claire	Aug.	3		72	June	7
*†§Other Tomorrow (A.T.)	Billie Dove	Feb	9	5800	64	Jan.	4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	68	Apr	5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	66	July	5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec.	28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May	3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8444	92	Feb	8
*†§Song of the Flame (A.T.)	Gray-Claire	May	25	6501	72	May	3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr.	26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May	10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June	7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55	July	19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	24	7200	80	June	21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	70	July	26

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adios (A. T.)	Richard Bartholmess	Dec.	14	
*†§Bad Man, The (A.T.)	Huston-Revier	Sept.	14 7007	Aug. 30
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept.	21 6416	July 5
*†§Captain Blood (A.T.)	James Rennie			
*†§College Lovers (A.T.)	Whiting-Nixon	Oct.	5 5633	Sept. 6
*†§Father's Son (A.T.)	Janney-Stone-Rich			
*†§Girl of Golden West (A.T.)	Harding-Reenie	Oct.	12 6750	75 June 21
*†§Going Wild (A.T.)	Joe E. Brown		6486	72 Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov.	16	
*†§Honor of the Family, The (A.T.)	Walter Huston			
*†§Hot Heiress, The (A. T.)	Lyon-Munson			
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Billie Dove	Nov.	2	
*†§Little Caesar (A.T.)	Edw. G. Robinson			
*†§Men of the Sky (A.T.)	Irene Delroy-Jack Whiting			
*†§Mothers Cry (A.T.)	Peterson-Manners	Dec.	7	
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Oct.	19 5769	
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			Sept. 13
*†§Right of Way, The (A.T.)	Nagel-Young		6142	
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept.	28 5906	65 Aug. 9
*†§Sunny (A.T.)	Marilyn Miller	Nov.	9	
*†§Toast of the Legion A.(T.)	Clare-Pidgeon			
†§Truth About Youth (A.T.)	Young-Tearle	Nov.	30	
*†§Widow from Chicago (A.T.)	Alice White	Nov.	23	
*†§Woman Hungry (A.T.)	Lee-Kohler-Bleckmer			

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marls	Apr.	27 7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23 6482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May	11 7400	82	May 19
§*Camea Kirby (A.T.)	Terris-Murray	June	22 5600	62	Aug. 2
*†§Cheer Up and Smile	Lee-Lake-Baclanova	Feb.	16 6171	69	Aug. 19
*†§City Girl (P.T.)	Farrell-Duncan	Aug.	17 7961	88	June 21
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Mar.	30 5828	64	Mar. 29
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Apr.	20 5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee				
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4 7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29 6340	70	June 14
*†§Golden Call (A.T.)	Carol-Mulhall-Brendel	Mar.	16 6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2 7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19 6395	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	23 6750	75	Mar. 1
*†§Last of the Duanes (A.T.)	O'Brien-Loy-Browne	Aug.	31 5500		July 12
*†§Lat's Go Places (A.T.)	Wagstaff-Lane	Feb.	2 6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5 5940	66	Jan. 25
*†§Man Trouble	Sills-Mackaill	Aug.	24 7800	84	Aug. 30
*†§Men Without Women (A. T.)	MacKenna-MacDonald	Feb.	9 7216	81	Jan. 4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25 6500	72	June 14
*†§One Mad Kiss (A.T.)	Dos Jose Mojica	July	13 5568	64	July 14
*†§On the Level (A.T.)	Victor McLaglen	May	18 5600	62	July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14 6600	70	July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15 4800	60	June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26 6925	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	8 8300	92	May 31
*†§Song D' My Heart (A.T.)	John McCormack	Sept.	7 8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9 7586	82	Feb. 1
	(Reviewed under title of "Mask of Love" in Feb. 1, 1930, Issue)				
*†§Temple Tower (A.T.)	MacKenna-Day	Apr.	13 5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	6 6442	71	Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	6 7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1 7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Marls	Jan.	4	
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Dec.	14	
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall	Nov.	16	
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§East Lynne	Ann Harding-Brook-Nagel			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Dec.	7	
*†§ First Love (A.T.)				
*†§F. O. B. Detroit				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-D'Sullivan	Nov.	2	
*†§Lightnin'	Will Rogers	Nov.	23	
*†§Lilliom	Farrell-Taylor	Oct.	5 6472	Sept. 13
*†§Luxury (A.T.)	Warner-Luce	Dec.	26	
*†§Man Who Came Back, The (A.T.)	J. Gaynor - C. Farrell - K. MacKenna			
*†§Men on Call (A.T.)	Edmund Lowe-Clarke	Dec.	21	
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	McLaglen-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Play Called Life (A.T.)	Moran-Holmes-Walter Byron	Nov.	30	
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan-H. B. Warner	Nov.	9	
*†§Ronagades	Baxter-Beery-Loy	Jan.	11, 1931	
*†§Scotland Yard (A.T.)	Edmund Lowe-Bennett	Oct.	19	
*†§Sea Wolf (A. T.)	Milton Sills	Sept.	21 8000	87 Aug. 30
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§Shopper Newtounder (A.T.)	T. Clifford-H. Lowe	Oct.	26	
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Souo to Nuts (A.T.)	Healy-Winninger-Smith	Sept.	28	
*†§Snider, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	MacDonald	Oct.	26	
*†§This Modern World (A.T.)	Baxter-Already			
*†§Tonight and You (A.T.)	J. Harold Murray-Moran	Nov.	9	
*†§Up the River (A.T.)	Lucc-Bogart-Tracy	Oct.	12	
*†§Woman Control (A.T.)	Murray-Marls-Luce			
*†§Women et All Nations (A.T.)	McLanlen-Lowe			
*†§Wyoming Wonder (A.T.)	Howard-Cochran			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1 7	76	June 21
*†§Crimson Circle, The	Stewart Rome	Feb.	1 7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1 8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animat Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night In Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	2t 6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June	14 7901	88	June 28
*†§Call of the Flesh	Novarro	Aug.	16 9179	100	July 12
	Reviewed under title of "Singer of Seville" in July 12th, 1930, issue				
*†§Caught Short (A.T.)	Dressler-Moran	Jan.	3 7961	88	May 10
*†§Bishop Murder Case (A.T.)	Basil Rathbone	May	10 6873	75	May 10
*†§Chasing Rainbows (A.T.)	Love-King	Jan.	10 8100	90	Nov. 2
	(Reviewed under title of "Road Show" in Nov. 2, 1929, Issue)				
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	26 6400	72	Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7 8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	19 7533	84	Apr. 19
*†§Doughboys	Buster Keaton	Aug.	30	75	July 26
	Reviewed under title "Big Shot" in July 26 issue.				
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22 8413	93	Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31 7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15 8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Aug.	23 6100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17 7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24 6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8 8142	90	Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Rogue	Aug.	9	70	May 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Feb.	28 7200	80	Jan. 25
*†§Love In the Rough (A.T.)	R. Montgomery-D. Jordan	Sept.	6		Aug. 16
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29 7917	88	Feb. 8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan.	17 7650	85	Nov. 2
	Reviewed under title of "Dulcy" in Nov. 2, 1929, Issue				
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July	19 9138	102	July 19
*†§Ono Embarrassing Night		June	21 7000		Aug. 16
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5 6019	67	May 10
Richest Man in the World	Mann-Nugent	June	27 7775	86	July 5
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10 9372	104	Feb. 1
*†§Romanca	Greta Garbo	July	26	76	Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7 6570	73	May 8
*†§Shlo From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31 6225	69	Jan. 18
*†§Sins of the Children (A.T.)	Mann-Nugent	June	27 7775	88	July 5
	Reviewed under the title of "Richest Man" in the World in July 5 issue				
*†§Strictly Unconventional (A.T.)	Stone-Cavanagh-Owen	May	3 4970	55	Feb. 22
	Reviewed under the title at "The Circle" in Feb. 22, 1929, issue				
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	12 6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31 8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2	70	May 24
*†§Way Out West (A.T.)	Haines-Hyams	Aug.	2 6407		Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct.	25	Sept. 13
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler	Nov.	29	
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore	Nov.		
*†§Like Ketty Can (A.T.)	Montgomery-Jardon			
*†§Madam Satan (A.T.)	K. Johnson Reginald Denny	Sept.	20	Aug. 30
*†§March of Time (Test.)	Weber & Fields			
*†§Merry Widow The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roland	Sept.	27	
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
†§Never the Twain Shall Meet	R. Torres			
*†§New Moon, The (A.T.)	Tibbett-Moore	Dec.	13	
*†§Passion Flower (A.T.)	K. Francis-Johnson-Bickford	Dec.	6	
*†§Prisoner of Zenda	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)	Haines-Doran	Nov.	15	
*†§Revue of Revues (A.T.)	Xing-Love-Haines-Crawford			
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Squaw Man (A.T.)				
*†§Tamaica (A.T.)				
The Southerner	Lawrence Tibbett			
*†§Those Three French Girls (A.T.)	R. Donny	Oct.	18	
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery	Nov.	22	
*†§Way for a Sailor (A.T.)	John Gilbert	Oct.	11	
*†§Woman Racket (A.T.)	Meore-Sweet	Jan.	24 6367	71	Dec. 14
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19 1895	Mar. 20
*†§Baby Follies (A. T.)	Revue	Apr.	12	
*†§Bear Shooters	Our Gang	May	17 1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	26 1889	
*†§Big Kick, The	Harry Langdon	Mar.	29 1827	Jan. 25
*†§Biltmore Trio		Jan.	25 853	
*†§Blotto	Laurel-Hardy	Feb.	8 2654	Feb. 15
*†§Rats	Laurel-Hardy	Apr.	27 1928	Apr. 5
*†§Clock Shop, The	Revue	May	10 2 reels	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§College Hounds	Dogs				2 reels		Mer. 29
*†§College Romeos	Biltmore Trio	Jan.	25	853			
*†§Decrr, Clyde		Jen.	18	572			
*†§Dollar Dizzy (A.T.)	Charley Chase						Aug. 16
*†§Fast Work (A. T.)	Charlie Chase	June	28	1868			May 24
*†§Fiddlesticks (A.T.)							Aug. 18
*†§Fifty Million Husbands	Charlie Chase	May	24	1848			Mar. 29
†§Fighting Parson	Langdon	Feb.	22	1877			Dec. 14
*†§First Seven Years, The	Our Gang	Mer.	1	1843			Apr. 5
*Flower Garden	Revue	Jan.	18				
*†§Gems of M-G-M (A.T.)							
Girl Shock	Charley Chase						
*†§Haywire (A.T.)	Laurel-Hardy	May	29	1775			June 7
Head Duy, The	Harry Langdon	Jan.	11	1878			
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31	1775			
*†§Hot Dog	Dogs				2 reels		Feb. 15
*†§Kiddies Revue (A. T.)		Mer.	15				
*†§King, The	Harry Langdon	June	14	1787			
*†§Laurel & Hardy Murder Case	Laurel-Hardy				2 reels		Aug. 2
*†§Manhattan Serenade (A. T.)	Hackett-Duran						
†§Night Owls (A. T.)	Laurel-Hardy	Jen.	4	1895			Dec. 14
*†§Old Men Trouble (A. T.)	Davidson-Nichols				2 reels		
*†§Pirates (A.T.)							Aug. 16
†§Real McCoy (A. T.)	Chase	Feb.	1	1899			Dec. 14
School's Out	Our Gang				21		Aug. 30
*†§Shivering Shakespeare	Our Gang	Jan.	25	1870			
*†§Shrimp, The	Harry Langdon	May	3	1738			Feb. 15
*†§Song Writer's Revue, The (A.T.)							
*†§Teacher's Pet (A.T.)	Our Gang				2 reels		Aug. 16
*†§Tough Winter, A	Our Gang	June	21	1880			Mar. 29
*†§Van & Schenck		Jen.	11	799			
*†§Vodeville (A. T.)	Laurel-Hardy				2 reels		
*†§What Price Georgie (A.T.)	Georgie Price						Aug. 16
*†§When the Wind Blews	Our Gang	Apr.	5	1795			
*†§Whispering Whoopee		Mar.	8	1907			Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Animal Crackers (A .T.)	Merx Brethers	Sept. 10	8897		Aug. 30
*†§Anybody's Wer (A.T.)	Moran & Mack	Aug. 2	8?5u	75	Apr. 5
*†§Anybody's Woman	Chatterton-Brook	Aug. 30	7243		Aug. 16
*†§Appleuse (A.T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Meke-Up(A.T.)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 28
*†§Benson Murder Case The (A.T.)	Powell-Pellette-Calvert	Apr. 12	5794	85	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May 3	8984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June 28	6068	68	July 5
*†§Burning Up (A.T.)	Arlen-Brien	Feb. 1	5251	58	Feb. 15
†§Civilian Clothes (A.T.)	Coopor-Cellyer	July 12			
*†§Dengerous Nan McGrew (A.T.)	Helen Kene	July 5	6571	71	June 28
*†§Dengerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May 24	6743	75	May 17
*†§Fellow Thru (A.T.)	Rogers-Carroll	July 26	Not set		May 24
*†§Fer the Defense (A.T.)	William Powell	July 28	6670	63	July 12
*†§Grumpy (A. T.)	Cyril Meude	Aug. 23	5940	66	July 12
*†§Heney (A.T.)	Nency Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brien-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Ladies Leve Brutes (A.T.)	George Bancroft	Apr. 28	7177	70	Apr. 19
*†§Laughing Lady	Chettertes-Brook	Dec. 28			
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjeu-C. Colbert				Sept. 6
*†§Let's Ge Netive (A.T.)	MacDonald-Dakle	Aug. 16	6560	65	May 31
*†§Light et Western Sters (A.T.)	Arlen-Brien-Green	Apr. 19	6312	70	May 31
*†§Leve Among the Millienaires (A.T.)	Bow-Smith	July 19	6190	71	July 12
*†§Leve Parade (A.T.) (D)	Chevalier-MacDonald	Jan. 18	10?6	111	Oct. 19
†§Men From Wyeming (A.T.)	Cooper-Collier	July 12	6120	68	July 12
*†§Manslaughter (A. T.)	Colbert-March	Aug. 9	7954	89	July 26
*†§Men Are Like That (A.T.)	Hal Skelly	Mar. 22	5500	61	Nov. 23
*†§Mente Cerlo		Not Set	7650	85	Aug. 9
*†§Only the Brave (A.T.)	Gery Cooper	Mer. 8	8024	67	Mar. 15
*†§Paramount on Perade (A.T.)	Speciel Cast	Apr. 28	9125	90	Apr. 5
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug. 23			July 26
*†§Return of Fu Menchu (A.T.)	Dland-Arthur	Mey 17	6588	73	May 10
*†§Roadhouse Nights (A.T.)	Mergan-Ruggles	Feb. 15	6700	74	Dec. 28
Reviewed as "River Inn" In Dec. 28, 1929 Issue					
*†§Setety In Numbers (A.T.)	Cherles Rogers	June 7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Dakie	July 26	6018	68	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar. 22	6868	77	Mer. 22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue					
*†§Shadow of the Law (A.T.)	Powell-Schilling	June 14	6392	68	June 7
*†§Silent Enemy, The	Indian Cest	Aug. 2	8080	88	Mey 17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jen. 25
*†§Social Lion, The (A.T.)	Dekle-Brien	June 7	5403	60	June 21
*†§Street et Chence (A.T.)	Wm. Powell	Feb. 8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May 10	7142	88	May 17
*†§True to the Nevy (A.T.)	Clere Bow	Mey 31	6398	71	Mey 17
*†§Vagebend King, The (A.T.)	King-MacDonald-Dlend	Apr. 19	9412	105	Jan. 11
With Byrd at the South Pole		June 28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22
*†§Yeung Man of Manhattan (A.T.)	Colbert-Ruggles	Mey 17	7821	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ateng Came Youth (A.T.)	Charles Rogers			
*†§Dencing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The(A.T.)	Huston-Francis			
*†§Heads Up (A T)	Rogers-Kane			
*†§Her Wedding Night	Clere Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Durkin			
*†§Kid Boots (A. T.)	Jack Dakie			
*†§Laughter (A T)	Nancy Carroll			
*†§Manhattan Mary	Ed Wynn			
*†§Merton of the Talkies (A.T.)	Jack Dakie			
*†§Merocce (A. T.)	Caeger-Dietrich			
*†§Monte Carlo (A.T.)	MacDenald-Buchenen		7650	90 Aug. 9
*†§New Morals (A. T.)	Wm. Powell			
*†§Playbey of Peris (A.T.)	Maurice Chevalier			Sept. 13
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Reden Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§See Ged, The (A. T.)	Arlen-Wray	Sept. 13	8054	Aug. 30
*†§Skippy (A. T.)				
*†§Soellers, The (A. T.)	Cooper-K. Johnston-B. Compsen	Sept. 26	Not set	Aug. 30
*†§The Virtuous Sin				
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Typhoon Bill	George Bancroft			

SOUND SHORTS

Title	Star	Rel. Date	Leneth	Reviewed
*†§A Bird in the Hand (A.T.)	Lois Wilson & Co.		2 reels	
*†§A Hint to Brides (A.T.)	Christie Comedy		2 reels	
*†§A Million Me's (A.T.)	Lee Merse		1 reel	
*†§A Sailor's Luck (A. T.)	Gee, Beatty		1 reel	
*†§A Yankee Doodle Boy (A.T.)	Screen Song			
†§Accidents Will Haegen (A.T.)	Smith and Dale	Aug. 2	2 reels	
*†§Actions Seeak Leder Than Words (A.T.)	Wm. & Joe Mendel		1 reel	
*†§Adam's Eve (A.T.)	Christie Comedy		2 reels	
*†§After Seven (A.T.)	Jas. Barton Co.		2 reels	
*†§After the Ball (A.T.)	Screen Song			
*†§Agertment Hunting (A.T.)	Florence Moore		2 reels	
*†§Artist's Reverie, The (A.T.)	Gamberelli & Co.		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§At the Gate (A.T.)	Smith & Dale		1 reel	
*†§Ballet Class (A.T.)	Dancing Act		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Telkertoon		1 reel	Aug. 2
*†§Bearded Lady (A. T.)	Christie Comedy	Mer. 1	1794	
*†§Bedelia	Screen Sang	Jen. 4	604	
*†§Belle of the Night	Christie Comedy	Feb. 15	2 reels	
*†§Bishop's Candlesticks (A.T.)	Walter Hus en.		2 reels	
*†§Blue Songs (A.T.)	Ruth Etting & Orchestra		1 reel	
*†§Book Lovers (A.T.)	Joe Santley-Ivy Sawyer		1 reel	
*†§Boyhood Days (A.T.)	Musical Novelty		2 reels	
*†§Brown Gravy (A.T.)	Christie Talking Play		2 reels	
*†§Carnivel Man (A.T.)	Walter Huston		2 reels	
*†§Chinese Fantasy (A.T.)	Novelty Act		1 reel	
*†§Chinatown Fantasy, A	Miller-Dove	July 5	1 reel	May 24
*†§Chords of Memory (A.T.)	R. Bruce Scenic		1 reel	
*†§Cleaning Up (A.T.)	C. Conklin-M. Swain		2 reels	
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May 24	1 reel	June 14
*†§Confounded Interest (A.T.)	Reymond & Caverly			
*†§Cow Camp Ballads (A.T.)	R. Bruce Scenic		1 reel	
*†§Crooning Melodies (A.T.)	Singin, Orchestra		1 reel	
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Daisy Bell (A.T.)	Screen Song			
*†§Dengerous Females (A.T.)	Dressler-Moran		2 reels	
*†§Dancing Gob (A.T.)	Christie Comedy		2 reels	
*†§Deer Teacher (A.T.)	Talking, Singing		2 reels	
*†§Dear Vivian (A.T.)	Christie Comedy		2 reels	
*†§Deep "C" Melodies (A.T.)	Frances Williams, Yacht Club Boys		1 reel	
*†§Desperate Sem	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkertoon	Aug. 9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Dresden Dolls (A.T.)	Marie Gemberelll, Dancing		1 reel	
*†§Drifting Along (A.T.)	Robert Bruce Scenic		1 reel	
*†§Duke of Duplin (A T.)	Christie Talking Comedy	Feb. 1	1850	
*†§False Alerm Fire Co. (A.T.)	Smith & Dale		1 reel	
†§Family Next Duer, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Faro Nell (A.T.)	Louise Fazenda		2 reels	
*†§Fetal Card, The (A.T.)	W. & E. Howard			
*†§Fetel Forceps (A.T.)	Christie Comedy		2 reels	
*†§Favorite Melodies (A.T.)	Ruth Etting & Orchestre		1 reel	
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug. 2	1 reel	
*†§Fer Leve or Money (A.T.)	Christie Talking Play	Jen. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Framing of the Shrew (A.T.)	Christie Talking Pley		2 reels	
*†§Getting a Breek (A.T.)	Block & Sully		1 reel	June 28
*†§Getting a Ticket (A.T.)	Eddie Cantor		1 reel	
*†§Glow Worm, The (A.T.)	Screen Song	Aug. 23	564	July 19
*†§Go Ahead and Sing (A.T.)	Tom Howard		1 reel	
*†§Grend Uprear (A.T.)	Talkertoon		1 reel	
*†§He Did His Best (A.T.)	Christie Comedy		2 reels	
*†§He Loved the Ladies (A.T.)	Christie Comedy		2 reels	
*†§He Was Her Man (A.T.)	Gilde Gray		2 reels	
*†§Helping Hend, The (A.T.)	Solly Ward		1 reel	
*†§Her Husband's Women (A.T.)	Lois Wilson & Co.		2 reels	
*†§Her Pieno Boys (A.T.)	Lillian Roth & Orchestra		1 reel	
*†§High Hat (A.T.)	Alice Boulden & Bend		1 reel	
*†§Highlowbrew (A.T.)	Telking Novelty		2 reels	
*†§His College Chums (A.T.)	Eddie Peabody & Band		2 reels	
*†§His Honor the Meyer	Charlie Murray		2 reels	July 15
*†§His Wife's Birthday (A.T.)	Solly Ward		2 reels	
*†§Held-Up (A.T.)	Tom Howard		2 reels	
*†§Hot Air Merchant (A.T.)	Charlie Ruggles		2 reels	
*†§Hot Dog	Telkartoon	Mar. 29	1 reel	
*†§Hot Lemonade (A.T.)	Louise Fazende		2 reels	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song	Aug. 2	1 reel	July 5
*†§Humorous Flights (A.T.)	Donald Dgden Stewert		1 reel	
*†§I Came First (A.T.)	Hermen Timberg		1 reel	
*†§It Men Pleyed Cards Like Women Do (A.T.)	Hugh Cemeron & Co.		1 reel	
*†§I'm e Wild Women (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Heme In the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June 7	1 reel	
*†§In the Shede of the Old Apple				
*†§Installment Collector (A.T.)	Fred Allen		1 reel	
*†§I've Got Rings on My Fingers (A.T.	Screen Song			
Tree	Screen Sone	Jen. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§It Heppened to Him (A.T.)	Jas. Barton & Co.		1 reel	
*†§Jazz Preferred (A.T.)	Zellaya		1 reel	July 5
*†§Jed's Vacation (A.T.)	Grapewin-Chance (Christie)		2 reels	
*†§Just One Word (A.T.)	Broadway Cast, Sketch		1 reel	
*†§Kandy Kobaret (A.T.)	Children's Ballet		1 reel	June 28
*†§Kisses (A.T.)	Talking Comedy (Overman)		2 reels	
*†§Knights In Venice (A.T.)	Smith & Dale		1 reel	
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Ladies' Choice (A.T.)	Grapewin-Chance		2 reels	
*†§Lady, You Slay Me (A.T.)	Perkins-Hilliot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jen. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Maine Stein Song (A.T.)	Screen Sono-Vallee			Sept. 6
*†§Makers of Melody (A.T.)	Telking, Musical		2 reels	
*†§Many Means (A.T.)	Bruce Novelty	Aug. 9	1 reel	Sept. 6
*†§Marching to Georgie (A.T.)	Christie Comedy		2 reels	
*†§Merriage Wows (A.T.)	Talkartoon			
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Meet the Boy Friend (A.T.)	Lillien Roth		1 reel	
*†§Meet the Missus (A.T.)	Christie Comedy		2 reels	
*†§Melancholy Dame (A.T.)	Christie Talking Play		2 reels	
*†§Melodies (A.T.)	Smith Bros., Singing		1 reel	
*†§Melting Pot (A.T.)	Petite Revue		2 reels	
*†§Million Me's	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding (A.T.)	Indian Musical Novelty		1 reel	
*†§Moonshine (A.T.)	Jas. Berton & Co.		2 reels	
*†§Mother Pin a Rose on Me (A.T.)	Screen Song			
*†§Mountain Melodies (A.T.)	R. Bruce Scenic		1 reel	
*†§Music Hath Charms (A.T.)	Christie Talking Play		2 reels	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell	Aug. 16	2 reels	
*†§New Rhythm	Azalazer & Bend			July 26
*†§Noah's Lark (A.T.)	Talkartoon			
*†§Now and Then (A.T.)	Musical Novelty		2 reels	
*†§Ott in the Silly Night (A.T.)	Christie Talking Play		2 reels	
*†§Old Black Joe (A.T.)	Screen Song			
*†§Ole Man Wheeeee (A.T.)	Art Frank		1 reel	July 26
*†§On the High C's (A.T.)	Frances Williams & Yacht Boys		1 reel	
*†§One Man Reunion (A.T.)	George Fawcett		1 reel	
*†§Operetic Selections (A.T.)	Tito Schipa		1 reel	
*†§Pals is Pals (A.T.)	Jas. Barton & Co.		2 reels	
*†§Paramount Acts			1 reel	
*†§Paremeunt Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkertoons			1 reel	
*†§Piano Tuners (A.T.)	D'Donnell & Blair, Sketch		1 reel	
*†§Pining Pioneers (A.T.)	R. Bruce Scenic		1 reel	
*†§Plasterers (A.T.)	D'Donnell & Blair, Sketch		1 reel	
*†§Post Mertems (A.T.)	Christie Comedy		2 reels	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Prisoner's Song, The.....Screen Song.....Mar. 1.....738.....
*†§Put on Your Old Gray Bonnet (A.T.).....Screen Song.....
*†§Radio Riot.....Talkartoon.....Feb. 15.....737.....Feb. 15
*†§Radio Rhythm (A.T.).....Rudy Vallee & Band.....1 reel.....
*†§Raising the Roof (A.T.).....Lillian Roth & Band.....1 reel.....
*†§Red, Green & Yellow (A.T)..Lulu McConnell.....1 reel.....
*†§Resolutions (A.T.).....Billy House.....Aug. 30....2 reels.....
*†§Rube, The.....Jimmy Barry.....June 21....1 reel.....
*†§Salt Water Ballads (A.T...)..R. Bruce Scenic.....1 reel.....
*†§Scrappily Married (A. T.)....Christie Comedy.....Feb. 22....1631.....Jan. 18
*†§Schipa, Tito.....May 24....1 reel.....
*†§Shubert's Inspiration (A.T.)..Famous Composer Series.....1 reel.....
*†§Shubert's Masterpiece (A.T.).Famous Composer Series.....1 reel.....
*†§Shubert's Songs (A.T.).....Famous Composer Series.....1 reel.....
*†§Shubert's Unfinished Symphony (A.T.).....Famous Composer Series.....1 reel.....
*†§Sidewalks of New York (A.T.).Screen Song.....
*†§Sing, You Dancers (A.T.)...Eva Puck & Sam White.....1 reel.....
*†§Sleeping Porch (A.T.).....Christie Comedy.....2 reels.....
*†§So This Is Paris Green.....Fazenda.....Jan. 18....1747.....Jan. 25
*†§Song Service (A.T.).....Lee Morse & Co.....1 reel.....
*†§Story Book Parade, The (A.T.) Children's Ballet.....1 reel.....Aug. 23
*†§Strike Up the Band (A.T.)..Screen Song.....
*†§Stronger Sex, The (A.T.)....Christie Talking Play.....Mar. 15....1760.....
*†§Sunset Hunter (A.T.).....R. Bruce Scenic.....1 reel.....
Sure Cure.....Lynn Overman.....1 reel.....Sept. 6
*†§Swing, You Sinner (A.T.)...Talkartoon.....
*†§That Party In Person (A.T.) Eddie Cantor.....1 reel.....
*†§That Red-Headed Hussy (A.T.).....Grapewin-Chance.....2 reels.....
*†§The Home Edition (A.T.)....Christie Comedy.....2 reels.....
*†§The Lady Fare (A.T.).....Christie Talking Play.....2 reels.....
*†§The Spy (A.T.).....Tom Howard.....2 reels.....
*†§The Rube (A.T.).....Jimmy Barry, Sketch.....1 reel.....
*†§The Tide Rises (A.T.).....R. Bruce Scenic.....1 reel.....
*†§The Wanderlust (A.T.).....R. Bruce Scenic.....1 reel.....
*†§Toys (A.T.).....Three Drmonde Sisters.....1 reel.....
*†§Traffic Regulations (A.T.)....Donald Ogden Stewart.....1 reel.....
*†§Travellin' Alone (A.T.).....R. Bruce Scenic.....1 reel.....
*†§Twentieth Amendment, The (A.T.).....2 reels.....
*†§Two Americans (A.T.).....Walter Huston.....2 reels.....
*†§Two Little Chinese Maids (A.T.).....Anna Chang & Co., Songs.....1 reel.....
*†§Voices of Lonely Men.....Apr. 19....1 reel.....
*†§What Do I Care? (A.T.).....Moss & Frye.....1 reel.....
*†§What Is It? (A.T.).....Elinor Glyn.....1 reel.....
*†§Wee Bit o' Scotch (A.T.)....R. Bruce Scenic.....1 reel.....
*†§When Caesar Ran a Newspaper (A.T.).....Christie Comedy.....2 reels.....
*†§Weak But Willing (A.T.).....Christie Comedy.....2 reels.....
*†§Wise Files (A.T.).....Talkarton.....July 19....1 reel.....June 14
*†§Yo Olde Melodies (A.T.)....Screen Song.....
*†§Yes We Have No Bananas.....Screen Song.....Apr. 26....1 reel.....May 24
*†§Ziegfeld Midnite Frolic (A.T.).Talking, singing, Instrumental.....2 reels.....

PATHE

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scott	t. 12			
*†§Crashing Through (A.T.) (F.)	William Boyd	Dec. 28			
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Two Vet ees Holmes		7508	85	Sept. 13
*†§His First Command (A.T.)(F.)	Boyd-Sebastian	Jan. 19	5850	85	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames-Hopper		8870	97	June 14
*†§Night Work (A.T.) (F.)	Eddie Quillan	Aug. 3	8394	95	Aug. 23
*†§Officer O'Brien (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess	Oct. 26			
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5854	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan. 5	7074	78	Feb. 8
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	May 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
Big Money	Eddie Quillan			
*†§Greater Love, The (A.T.)	Ann Harding	Nov. 16		
†§In Deep (A.T.)	Constance Bennett	Jan. 18		
†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
Looking for Trouble	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd	Feb. 8		
*†§Romance Harbor (A.T.)				
*†§Rebound	Ann Harding	Dec. 14		
Sin Takes a Holiday	Constance Bennett			
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

	Rel. Date	Run. Time	Reviewed
2 reel comedies		26 m...	
Pathe Sound News		10 min	
Pathe Silent News		10 min	
Pathe Audio Review		11 min	
Pathe Review		11 min.	
Aesop's Fables		8 min	
Grantland Rice Sportlights		10 min	
Talking Tonics of the Day		7 min	
Knute Rockne Notre Dame			
Football Series of 6			
1. The Last Yard	Oct. 15	10 min.	Aug. 30
2. The Hidden Goal	Oct. 15	10 min.	Aug. 30
3. Flying Feet	Oct. 15	10 min.	Sept. 13
4. Touchdown	Oct. 15	10 min.	
5. Two Minutes to Go	Oct. 15	10 min.	
6. Backfield Aces	Oct. 15	10 min	

Title	Star	Rel. Date	Length	Reviewed
All for Mabel			2 reels	Aug. 23
*†§America or Bust	Daphne Pollard	July 27	2 reels	June 21
*†§Beauties, The	Hiatt-Kaley	June 29	2 reels	
*†§Big Hearted	Harry Gribbon	June 22	2 reels	June 28
*†§Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels	Aug. 2
*†§Bugville Romance, A	Aesop Fable	June 8	1 reel	June 21
*†§Campus Favorites	Sportlight	June 29	1 reel	July 5
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels	July 19
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel	
*†§Champion Makers	Sportlight	June 15	1 reel	June 21
Child's Life in India	Vagabond Adv. Series-Terriss		2 reels	12 July 12
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel	June 28
Dope South	Southern Songs	Aug. 24	1 reel	Aug. 16
*†§Dude Ranching (A.T.)	Sportlight		1 reel	10 June 28
Ebony Shrine	Vagabond Adv. Series		1 reel	Sept. 13
Frozen Frolics	Aesop Fable		1 reel	Sept. 13
*†§Give Me Action	Manning-Holman	Aug. 17	2 reels	Aug. 9
*†§Glacier's Secret, The	Vagabond Adventure Series	June 1	1 reel	
*†§Hearts and Hoofs	Rico-Keefe	Sept. 7	2 reels	
Hold Anything	Looney Tunes No. 3		1 reel	Aug. 30
*†§Hold the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels	
*†§Hot Tamale	Aesop Fables	Aug. 3	1 reel	Aug. 9
*†§Hooked	Sportlight	May 18	1 reel	
I'm the Type That One	All Star		2 reels	
*†§Jungle Jazz	Aesop Fable	July 6	1 reel	July 19
Lair of Chang How	Vagabond Adv. Series-Terriss		2 reels	18 June 7
*†§Laundry Blues (A.T.)	Aesop Sound Fable	Aug. 17	1 reel	Aug. 23
*†§Let 'Er Buck	Sportlight	July 27	1 reel	Aug. 9
*†§Live and Learn	McPhail-Deering	June 15	2 reels	
Mama's Reminiscences (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§Love That Kills	Vagabond Adventure Series	Aug. 24	1 reel	June 7
*†§Mandalay	Song Sketch	Aug. 24	1 reel	
Mind Your Own Business			2 reels	17 June 12
Musical Beauty Shop	Melody Series		2 reels	18 June 7
Neat and Tidy	All Star		2 reels	
*†§New Waiter, The	All Star	June 8	2 reels	
*†§Night Clerk, The	All Star	Sept. 14	2 reels	
*†§Night In a Dormitory, A	Ginger Rogers	Jan. 5	2 reels	
†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	Apr. 13	2 reels	Aug. 16
*†§Romeo Robin, A	Aesop Fable	June 22	1 reel	June 28
*†§Royal Flush, A (A.T.)	All Star		2 reels	Aug. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 16
*†§Sacred Fires	Vagabond Adventure Series	July 27	1 reel	
*†§Satan's Fury (A.T.)	Vagabond Adventure	Sept. 7	1 reel	Aug. 23
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
Self Defense	Sportlight		1 reel	Sept. 13
Snow Time	Aesop Fable		1 reel	8 July 26
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr. 20	2 reels	Apr. 19
Ski Hi Frolics	Sportlight		1 reel	
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb 15
*†§Some Babies	Carle-Hiatt-Little Billy	Sept. 21	2 reels	Aug. 16
*†§Somewhere Out	Sportlight	July 13	1 reel	
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb 15
Sporting Brothers	Sports		1 reel	8 June 7
Swell People	Dot Farley-Harry Gribbon		2 reels	22 July 19
Temples of Silence	Vagabond Adv. Series-Terriss		2 reels	10 July 19
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
Trying Them Out			2 reels	17 June 7
Two Fresh Eggs	Al. St. John-Jimmie Aubrey		2 reels	20 July 5
Two Plus Fours	Campus Comedy—Nat Carr-Thelma Hill		2 reels	20 July 26
*†§Venetian Nights	Vagabond Adventure	Aug. 10	1 reel	Aug. 16
Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bail! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6416	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar. 2	6128	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar 5
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks	Aug. 10	6480		
†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	9155	90	Apr. 5
*†§Dancehall (A.T.)	Olive Borden-Arthur Lake		6184	67	
*†§Dixiana	Bebe Daniels	Aug. 30		Not set	July 26
*†§Escape (A. T.)	All Star Cast	Aug. 7	6600		Sept. 13
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6111	68	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharland	Feb. 2	6174	69	Jan. 4
*†§Half Marriage (A.T.)	Olive Borden-Farley		6481	71	
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie Walker	Feb. 2	9219	70	Apr. 26
*†§Inside the Lines (A.T.)	Compson-Forbes	July 20	6652	75	July 12
*†§Jazz Heaven (A.T.)	Sally O'Neill-Brown		6383	69	
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug. 17	6309	69	July 19
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June 1	6469	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May 24	6194	72	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb. 9	6088	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan. 12	6759	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug. 24	6727		June 28
*†§Shootino Straight (A.T.)	Dix-Lawlor	July 20	6720	55	July 12
*†§Side Street (A.T.)	Three Moore Brothers		6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde		6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy		6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver		6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee		6220	68	
*†§The Very Idea (A.T.)	Sally Blaine-Hugh Trevor		6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Check and Double Check (A.T.)	Amos 'n' Andy			
*†§Cimarron (A.T.)	Richard Dix			
*†§Danger Lights	Wolheim-Armstrong-Arthur			Sept. 6
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey	Oct. 3		
*†§Ladies of the Past	Betty Compson			
*†§Leathernecking (A. T.)	Fov. Jr.-Rubin	Sept. 25	7150	Sept. 6
†§Pay Off, The	Lowell Sherman	Oct. 15		Sept. 13
*†§Perfect Alibi, The (A. T.)				
*†§Sensation (A.T.)				
*†§Silver Horde (A. T.)	Brent-Wolheim			
*†§Upperworld (A.T.)		Oct. 25		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F).	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom The (A.T.)(F)	Marc Connelly	Feb. 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept. 1		June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargsat	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Good Time Kenneth	Marc Connelly		1 reel	Aug. 9
*†§Gunboat Ginsburg (A.T.) (F).	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Humanettes	Benny Rubin		1 reel	July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Magnate The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur		2 reels	July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	Aug. 18
*†§Mickey's Musketeers (A.T.)				
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch		1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb 2	2 reels	Jan. 25
*†§Plooks Flying School (A.T.)		June 22	1 reel	
*†§Peep en the Deep, A	Clark & McCullough	Sept. 1	2 reels	July 5
*†§Pure and Simple	Louise Fazenda	Sept. 15	2 reels	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Setting Son, The (A.T.)	Vaugnn-Cooke	Feb.	16	2 reels	Feb.	8	
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels	Dec.	21	
Society Goes Spaghetti	Armetta-Basil			2 reels			
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels			
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.		1 reel			
*†§Toby the Fiddler (A.T.)		Sept.	1				
*†§Wiltie Auto Waits (A.T.)(F)		Jan.	12				
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3	2 reels	May	24	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Rio Fight, The (A.T.)	Williams-Lane	Sept.	5850	65	Apr 19
*†§Blaze O'Glory	Eddie Dowling-B. Compson	Jan.	8800	90	Dec.14/29
*†§Cock O the Walk (A.T.)	J. Schildkraut-Lov	May	7200	80	Apr. 19
Costello Murder Case	Tom Moore-Lola Lane	Nov.	7000	80	
*†§Dude Wrangler, The (A.T.)	Durvea-Basquette	June	6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Compson	Jan.	9950	100	Sept.21/29
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept.			June 21
*†§Reno (A.T.)	Roland-Thomson-Love	Oct.			
*†§Rogue of the Rio Grande	Halton-Loy-Bohr	Oct.	7000	70	
*†§Talk of Hollywood	Nal Carr-Fay Marbé	Mar.	6588	72	Dec.21/29
*†§Up The Congo	Travel Lecture	Feb.	5800	62	
*†§What a Man (A.T.)	Denny-Segar	June	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Acress the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Not set	8860	98 Jan. 25
*†§After the Verdict (A.T.)	Tschechewa-Ward	Int. Photoplay	Jan. 1.	8900	73 June 21
Alma de Gaucho	Special Cast	Edw. L. Klein			Sept. 6
Asphalt	Freelich-Amaan	Allied Film. Mar.	15	8 reels	85 May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100 Feb. 8
*†§Bottom of the World		Talk. Pic Epics	Sept. 1	3800	42
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Anglo	Apr. 6		100 Apr. 19
*†§Bright Eyes	Belfour-Trevor	New Era	July	10.6800	76 July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88 May 24
*†§Call of Circus (A.T.) (D F)	Bushman Clayton	Burr	Jan. 15	5466	61 Jan. 18
*Canyon of Missing Men	Tom Tyler	Syndicate	June 1.	4742	50 Aug. 2
Caught in Berlin Underworld	Fritz Kortner				Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.			
*†Civilization	Hickmon-Merkey	Amer. Trad. Assa			
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127	Mar. 1
*†§Code of the West	Bob Custer	Syndicate		57	
*†§Co. Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Dancer Man, The (P.T.)	Chas. Hutchinsen	Cosmos	May 20	6516	82 May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Pred.	Jan.	5400	60 Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa			
*†§Drifters		Harold Autea		40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70 Apr. 19
Eternal Fools		Judea Films	Sept. 23.	6120	68 Sept. 6
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76 Jan. 18
Figaro		Franco-American	Not Set	6360	71 Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan.	107609	85 Jan. 18
Hungarian Nights	Special Cast	mAer. Gen. Film Co.	Aug.5/29	8 reels	June 14
Hunted Men	Bob Steele	Syndicate	Apr.	4853	
*†§Immortal Vagabond (A.T.)	Haid-Freelich	Ufa Film			
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics.	Sept. 1	5538	May 31
*†Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13	7778	86 Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64
*†§Juno and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27.	9100	July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	69 May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65 Mar. 29
*Lena Horsemaa	Tom Tyler	Syndicate	Nov. 1, '29.	4739	53 Aug. 2
*†§Lost Gods (A.T.)		Talk Plc. Epics	Sept. 1	4800	53 July 12
Lost Patrol		Pro Patria	Not Set	5100	57 Dec. 21
*†§Love at First Sight(A.T.)	Keener-Foster	Chesterfield	Feb 15	6039	68 Feb. 1
Melody of the Heart		Ufa Film	Aug. 29	Eng...8061 Germ...8543	90 Sept. 6
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.
*†§Mysteries of Natura		Ufa		71	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56 Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52 Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60
Poor Millionaire	Talmadge-Heward	Biltmore	Apr. 7	5200	58 May 17
Port	Special Cast	Ufa Films			
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64 Jan. 18
*†§Rasputin, the Holy Devil	Special Cast	Martin Berger			Aug. 30
Riders of the Rio Grande	Bob Custer	Syn Pictures	Sept.'29.	5223	June 28
*†§Romance of West	Jack Perrin	Jack Trop	June 15.	5494	61 Aug. 2
Sea Fury	Mildred Harris	Tom White	Net Set	5200	58 Dec. 7
*†Slums of Tokie	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		6605	73
South of Panama	Carmelita Geraghty	Chesterfield		6300	70
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80 May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	8800	Mar. 22
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7.	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66
Western Honor	Bob Steele	Syndicate	Mar.	4849	50 May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18.	5100	68 Aug. 9
*†§White Cargo (A.T.)	Special Cast	Harold Auten			Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagever	UFA Films			
Why Cry at Parting	Haim-Gralle	Internatlenal		7000	78 Feb. 22
*†§Women Who Was Far-gottee (A.D.)	Belle Benaett	State Cinema	Jan. 1	7560	85 Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30.	8 reels	80 June 14
Worldly Goods	Kirkwood-Kennedy	Centinental	Aug. 1.	8085	65 Aug. 2
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000	

Coming Feature Attractions

Title	Star	Producer	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Pred.			
*†§Body, Soul and Dress					
*§Burned Evidence (F)		Continental			
Buying a Wife	Special Cast	Aff. European		7 reels	
*†§Clown, The (F)		Continental			
*§†Comeback, The (A.T.)		Majestic			
*†§Dancing Fathers (A.T.)					
*†§Dangerous Trails		Big 4	Sept. 15		
*†§Davy Jones Locker (A.T.)		Liberty Prod.			
*†§Divorce Question, The (A.T.)		Majestic			
Duty to be Silent	Merle Albana	Aff European		8 reels	
*†§East Lynne (A.T.)		Liberty Prod.			
*†§East of Asia (A.T.)		Liberty Prod.			
*†§Everybody's Girl (A.T.)		Liberty Prod.			
Exodus to the New World, The	Lyon-Prevost	Pioneer			
Full Dressed Thieves	Nils Asther	Aff European		7 reels	
German Underworld	Special Cast	Aff European		7 reels	
Great Unknown, The	John Leder	Aff European		6 reels	
*§†Hail the Woman (A.T.)		Majestic			
Her Viennese Lover	Asther-Nolen	Aff. European		5 reels	
*†§In Oklahoma (A.T.)					
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick			
*†§Life For Sale, A (F)		Continental			
Lonesome Trail		Syndicate			Sept. 13
Milak of the Snowlands	Special Cast	Allied			
*†§Midnight Alarm, The (A.T.)		Liberty Prod.			
*†§Mother's Millions (A.T.)		Liberty Prod.			
*†§Night Hawk, The		Big 4	Aug. 15		
Our Daily Bread	Mary Nolen	An. European		7 reels	
*†§Price Mark, The (A.T.)		Majestic			
*†§Red Kisses (A.T.)					
*†§Romantic Scoundrel, The (A.T.)					
*†§Second Honeymoon, The (F)		Continental			
*†§Sentimental Satan (A.T.)		Majestic			
*†§Smart Women (A.T.)		Majestic			
*†§Thou Shalt Not Squeal (A.T.)					
*†§Teday (A.T.)	Nagel-Owen	Majestic			
*†§Trap, The (A.T.)		Majestic			
*†§Unforbidden Sin, The (F)		Continental			
Unholy Love	Wegener-Petrevitch	Art. European			
When Duty Calls	Special Cast	Allied		6714 feet	
Wild Men of Kalihari	Denver Airlean Exp.	Talk. Plct. Epics			
*†§Worst Woman in Paris (A.T.)		Liberty Prod.			

SOUND SHORTS

Title	Star	Istribuer	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celeurity Pred.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids	Travel Talk	FitzPatrick	1 reel	June 21
*†§Fourth of July	Travel Talk	Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galleping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzpatrick		
Imperial City	Travel Talk	Fitzpatrick	1 reel	Aug. 23
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Caberat		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Land of Freedom	Seymour Reizteit	Judea Films, Inc.	2 reels	
Lincoln's Birthday		FitzPatrick	Feb. 12.	350 feet
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
Natas.ha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Celor Novelty	Castle	1 reel	
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Hermonies	Song Carteen	Blephene	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Cooley Films	1 reel	Apr. 5
Temple of Love	Travel Talk	Fitzpatrick	2 reels	Sept. 6
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22.	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the cat's Away	Mickey Mouse Carteon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18	5974	65 May 31
*†§Borrowed Wives	Rex Lease	Sept.	10	5580	Aug. 30
*†§High Treason (A.T.)	Hume-Themas	Mar.	25	6210	69 June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7803	88 July 12
*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130 Apr. 12
*†§Just Like Heaven (A. T.)		July	14		
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June	20	5169	58 Aug. 2
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar.	10	6183	69 Mar. 15
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	15	6211	69 June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	10.	5918	58 July 5
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Oklahoma Cyclone (A.T.)	Bob Steele	Sept.	10	5850	65 Aug. 30
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6080	67 Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	6994	78 May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78 Apr. 26
Thoroughbred	Garon-Barry	Aug.	10	5425	50 Aug. 23
*§Troopers Three (A.T.)	Lease Gulliver	Feb.	15	7739	80 Feb. 22
*†§Wings of Adventure	Rex Lease	June	30	5050	70 Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Aloha Oe				
Arctic Patrol				
Beleved Enemy				
Blazing Guns	Rex Lease			
Branded Men	Rex Lease			
Caught Cheating	George Sidney-Charlie Murray			
Circus Parade				
Danger Signal				
Drums of Jeopardy				
*†§Enchanting Melody (A.T.)				
Extravagance	June Collyer			
Fighting Grin	Rex Lease			
Ghost Ship				
Girl of the Limberlost				
*†§Headin' North (A.T.)	Bob Steele			
Hi-Jack				
Keeper of the Bees				
*†§Land of Missing Men (A.T.)	Bob Steele			
Lasca				
Lawless Valley	Rex Lease			
Leftover Ladies				
Lure of the Yuken				
Meran of the Lady Letty				
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	6750	75 Dec. 21
*†§Ridin' Feol, The (A.T.)	Bob Steele			
Roaring Barrier				
She Got What She Wanted				
Single Sin				
Steel				
†*§Sunrise Trail, The (A.T.)	Bob Steele			
The Barbarian				
The Ojibway				
Third Alarm	James Hall-Hersholt-Louise			
Thundering Hoofs	Rex Lease			
*†§Under Montana Skies	Harlan-Gulliver			
Unpardonable Sin				
Utah Kid	Rex Lense			
Wild Youth				

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Classics In Slang Series	6 H. C. Witwer's		2 reels	
Color Symphonies Series	6 In Technicolor		1 reel	
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 24
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
Kentucky Jubilee Singers	Series of 3		2 reels	
*†§Kentucky Jubilee Singers	Series of 3		1 reel	
Little Covered Wagon	Chimp Comedy		2 reels	Aug. 30
*†§Melodie	Color Symphony		1 reel	
Musical Fantasies	Series of 6		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
Rolling Stone Series	6 Color Travels		1 reel	Sept. 6
*†§Station S-T-A-R			1 reel	Dec. 7
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
Voice of Hollywood	26 Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Oel Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug. 30	7272	88	Aug. 23
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Glsh-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6509	70	Aug. 2

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Nov. 29	8704		Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Morris	Nov. 15			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion	(A. T.) Norma Talmadge	Oct. 11			
Kiki (A.T.)	Mary Pickford	Nov. 29			
*§†Lilli (A.T.)	Evelyn Laye	Jan. 10			
*†Hell's Angels (F)	Lyon Hall-Harlow				June 7
†§Lottery Bride, The (A.T.)	Ma Donald Garrick	Oct. 25	8028		
*†§Reaching for the Moon (A.T.)	Douglas Fairbanks	Feb. 21			
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§Sons O' Guns (A.T.)	Al Jolson				
*†§What a Widow (A.T.)	Gloria Swanson	Sept. 13			
†§Whoopee (A. T.)	Eddie Cantor	Sept. 27	8550		July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan. 25	952	Jan. 25
*†§Second Hungarian Rhapsody		May 24	895	July 19
*†§The Americans Come (A.T.)	Otto Matieson	Aug. 2	978	
*†§Wizard's Apprentice		Apr. 20	840	
*†§Zampa (A.T.)		Sept. 6	1 reel	Sept 7

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	Aug. 24	12423	138	Apr. 28
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 28	5545	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryan	Feb. 9	5773	68	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	Apr. 27
Reviewed under title of "Under the Southern Cross"		In April 27, 1929 Issue			
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 8	8763	75	Oec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan. 5	6148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†§King of Jazz, The (A.T.)	Whiteman's Band & Special Cast	Aug. 17	9163	102	Apr. 5
*†§Little Acoident (A.T.)	Fairbanks, Jr., Page	Sept. 1	7897	87	July 12
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3	6872		Aug. 9
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24	5303	58	Sept. 6
*†§Storm, The (A. T.)	Special Cast	Aug. 18	7203	80	Aug. 23
*†§Trailing Trauble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 31	6041	67	Sept. 6
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4511		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Blind Husbands (A.T.)					
*†§Boudoir Diplomat (A.T.)					
*†§Cat Creeps (A.T.)	Hersholt-Hackett-Twelvetrees				
*†§Cohens & Kellys Hunting Big Game in Africa (A.T.)	Sidney-Murray				
*†§Dracula (A.T.)					
*†§East is West (A.T.)	Lupe Velez-Lew Ayres				
*§†Hunchback of Notre Dome (A.T.)					
*†§Lady Surrenders, A (A.T.)	Conrad Nagle	Oct. 6			
*§†Merry-Go-Round (A.T.)	Loff-Boles				
*†§Ourang					
*§†Outside the Law (A.T.)	Nolan-Robinson	Sept. 18	7116	78	Aug. 23
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
*†§See America Thirst (A.T.)	Langdon-Love-Summerville				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stambeul (A.T.)					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar 8	2 reels	Feb
Danger Claim, The	Bobbie Nelson	Mar 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	1 reel	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Indians Are Coming	Serial 15 Episodes		2 reels	Aug. 23
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Reissue)		July 14	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 11	1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July 12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Walt	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Waltop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbees	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug. 18	1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Finger Prints (A.T.)	Kenneth Harlan	Mar. 23	10 episodes	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sportino Youth	Apr. 14	2 reels	Apr. 5
*†§Hammer & Tongs (A.T.)	Kane Richmond Leather Pusher Series	Oct. 8	2 reels	
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heals	Oswald Cartoon	June 2	1 reel	June 7
*†Henpecked	Oswald Cartoon	Aug. 11	1 reel	
*†§Hero of the Flames (A.T.)		June 2	12 episodes	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy	Oct. 10	12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†§Kid Roberts (A.T.)	Kane Richmond Leather Pusher Series	Sept. 3	2 reels	Aug. 23
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 16	1 reel	June 28
*†§Neighbors	Sunny Jim	Mar. 28	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July 7	1 reel	July 26
*†§One Day to Live (A.T.)	All Star	Sept. 24	2 reels	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Parlez-Vous	Summerville	Sept. 10	2 reels	
*†Prison Panic	Oswald Cartoon	Apr. 26	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 26	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†Snappy Salesmen	Oswald Cartoon	Aug. 18	1 reel	
*†§Spell of the Circus (A.T.)	F. Bushman, Jr.-N. Vaughn	Jan. 12	10 episodes	
*†§Spooks	Oswald Cartoon	July 21	1 reel	
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 8	2 reels	Dec. 14
*†§Stop That Noise	Sunny Jim	July 16	2 reels	June 14
*†§Strange As It Seems Novelties		Sept. 1	1reel	
*†§Talking Newsreel			1 reel	
*†Tarzan the Tiger (Sarial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Aug. 11	10 episodes	June 21
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
A Soldier's Plaything	Lader-Lyon-Langdon	Nov. 1			
Big Boy	Al Jolson	Aug. 30			July 26
*†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 31
*†§Dancing Sweeties	All Star	July 19			June 14
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A.T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Wooll-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
Matrimonial Bed	All Star	Aug. 2	6030		Aug. 9
Office Wife	Makalli-Stone	Aug. 23			
*†§Oh! Sailor, Behave (A.T.)	Olsen & Johnson	Aug. 16	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Recaptured Love	Bennett-Halliday	July 8	6120	68	June 7
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280	68	July 26
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A.T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A.T.)	Monte Blue	Apr. 19	6878	76	July 12
*†§Three Faces East	Bennett-von Stroheim	July 26	6120	68	June 21
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Adam and Evening				
Bad Women §	Dell-Boley-Gordon			
Barber John's Boy	Holmes-Mitchell			
Both Were Young				
Captain Applejack	John Halliday		5940	Aug. 23
Captain Thunder	Fay Wray-V. Varconi			
Children of Dreams				
Divorce Among Friends	All Star			
Don way to Hell	Lewis Ayres-Judels-Mathews	Oct. 18		
Fifty Million Frenchmen	Olsen & Johnson			
Gay Caballero				
God's Gift to Women	Withers-Nixon			
Doorway to Hell	Ayres			
Ex-Mistress	Nolan-Hamilton			
Life of the Party	Winnie Lightner	Oct. 25		
Maybe Its' Love	Brown-Bennett	Oct. 4		
Maytime				
Moby Dick	John Barrymore	Sept. 27	7220	Aug. 16
Old English	George Arliss	Sept. 27	7926	Aug. 30
Outward Bound	Howard-Mercer			
Penny Arcade	Withers-Knapp			
Red Hot Sinners	Winnie Lightner			
River's End	Bickford-Knapp			
Sinners' Holiday		Oct. 11		
Sit Tight	Lightner-Brown			
Steel Highway	Withers-Aster			
Sweet Kitty Bellairs	Claudia Dell	Aug. 9	5772	Sept. 13
Viennese Nights	Gray-Segal-Hersholt	Sept. 20	9007	Aug. 30

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Alda, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Davis	971	11 Apr. 12
At Home, Potter Series	Littlefield-Ward	1435	16 Mar. 15
At the Round Table	Hellinger-Hopper-Runyon-Corbett		
At Your Service	Landis-Halligan-Blackwood	633	7
Barefoot Days	Cast of Children		
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not, No. 1	Robert L. Ripley	2 reels	May 24
Believe It or Not, No. 2	Robert L. Ripley		Aug. 30
Believe It or Not, No. 3	Robert L. Ripley		
Believe It or Not No. 5	Robert L. Ripley	1 reel	
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money, Potter Series	Littlefield-Ward	1141	12 May 24
Bigger and Better	Watsons	8	Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel	July 19
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Alda	Giovanni Martinelli	9	June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
College Capers			
Collegiate Model, The	Dna Munson	2 reels	May 10
Congo Jazz	Looney Tunes No. 2	1 reel	Aug. 30
Contrary Mary	Bobby Watson	839	9 June 7
Cry Baby	Vernon-Treen		
Danger	Litel-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bartlett	725	8 July 26
Devil's Parade, The	Sidney Toler	888	10 June 14
Dining Out	Kent-Lake		
Doctor's Wife	Pangborn-Astor-Mitchell		
Done to Dll, Potter Series	Littlefield-Ward	1539	17 June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Emergency Case	Hugh Cameron		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress nt Motion Pictures	10	June 21
Evolution of the Dance	Lupino Lane	1071	12 Feb. 22
Family Ford			
Fashion's Mirror	Newberry-Thompson		
Faust, Duet-1st Act	Chas. Haekett	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station	Overman-Churchill-Sidney		
Footnotes	Page Sisters & Oscar Grogan	519	6 Apr. 19
For Sale	Gregory Ratoff	523	6 June 14
Fore	Ford-Lane		
Fowl Triangle			
Frame, The	Boyd-Middleton	934	10
Getting a Raise, Potter Series	Littlefield-Ward	1138	13 May 10
Ginsberg of Newberg	Eddie Lambert	2 reels	Aug. 2
Girls We Remember			
Glee Quartette, The	Jack Buehanan	552	6 Feb. 15
Going Places	Shaw & Lee	660	June 7
Grand Uproar	Jim McWilliams	702	8 May 31
Grounds for Murder	Foster-Glendenning		
Gym Jams	Lew Mayer	635	7 Apr. 19
Hard Guy	Spencer Tracy	1 reel	Sept. 6
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	19 Aug. 30
His Public	Morris & Campbell		
Holland	Technicolor	733	8 June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Hold Anything	Looney Tunes No. 3		Aug. 30
Horse Sense	Bob Roebuck		
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Loreh-Graham	2 reels	June 14
Japanese Bowl, The	Technicolor	694	8 June 14
Jay Walker, The	Chester Cluto	1 reel	
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Legacy, The	Betty Compton	2 reels	15 Aug. 30
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9 June 14
Let's Merge	Doree Leslie		
Lobo Dog of Dogs	Lobo	990	7 Mar. 8
Lonely Gigio	Lntti Loder	922	9
Lost and Found	Oemarest-Bond	(This act not yet released)	
Love Boat The	Herman Timberg	754	8 Mar. 1
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	17 Aug. 30
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matinee Idle	Henry Hull	685	8 June 14
Military Post, The	Roberto Guzman	570	6 Mar. 15
Modern Business			
Money, Money, Money	Mason-Keeler	876	10
Mr. Intruder	Otto Kruger		
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel	June 14
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9 June 14
Nay, Nay, Nero	Cameron-Watson		
Nightingale, The	Osborne-Talbot-O'Brien	2 reels	
Nile Green	Broderick-Crawford	740	8 June 7
No Account, The	Hardie-Hutchinson	777	9
Office Steps	McNaughton-Thompson	874	10 May 31
Oh, Sarah	Jack McLallen & Sarah	1 reel	
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation The	Edgar Borgen	835	9 Aug. 9
Out for Game, Potter Series	Littlefield-Ward	2 reels	Aug. 9
Pagliacci	Giovanni Martinelli		
Pa Gets a Vacation, Potter Series	Littlefield-Ward	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paolo, Paquita & Chiquita		832	9
Pay Off, The	H. B. Walthall	1076	12 Mar. 8
People Versus, The	Campeau-D'Malley	548	6 Apr. 12
Perfect Understanding, A	May-Oaks	537	8
Play Boy, The	Fox-Curtis	2 reels	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Putting It On	Jarvis-Bond		
Railroad Follies	Varieties No. 4209	1 reel	Aug. 23
Reno or Bust	Pangburn-Elliott	1150	13 June 7
Road Knights			9 Aug. 9
Rhythms	Reisman Band		15 Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1558	17 June 14
Rural Hospitality	Roger Imhoff		
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Ryan & Lee			June 14
Salesman, The	Orth-Vernon		
School Daze	Musical-song-dance skit	2 reels	Aug. 30
Scotch Taffy	Scott Sanders		
Seeing Off Service	Penner-Budey-McNaughton	1 reel	
Seymour, Ann	Songs		
Shakespeare Was Right			
She Who Gets Slaoped	Tom Ougan		June 7
Ship Ahoy	All Star		
Showin' Off	Vitaphone Kiddies	1 reel	
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel	May 10
Skin Game, The	Irving-Lambert-Ouffy		
Slick As Ever	H. J. Conley	2 reels	June 7
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger, The	Joe Frisco	1390	16 June 7
Sound Effects	Buddy Traps	853	7 May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8 June 14
Stepping Out	Penner-Phillips-Donnelly	1 reel	
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm The	Harrington-O'Nall		
Substitute, The	Chas. Lawrence		
Surprise	Ougan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Drth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15 June 14
Temple Belles	Green-Blackman	1346	15 June 14
Tenement Tangle, A	Ryan & Lee	756	9 June 14
Thank You, Doctor	Varieties No. 1026	1 reel	Aug. 23
Tintypes	Yorke & King		
23 Skiddo	Lew Fields	854	10 June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Varsity Show, The	Olive Shea		
Vengeance	Richmond-Moorhead	819	9 Feb. 8
Victim, The	Orth-Howard		
Wanderer, The	Douglas Stanbury		
Who's the Boss?	Pangborn-Howard		
Websterian Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8 June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11 June 14
Who Pays?	Murray-Dakland	942	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Woman Tamer, The	Gilbert-Howard-Davis		
Won to Lose	Irvlon-Lambert		
Work, Milton C.			
Yamekraw		857	9 Aor. 26

Motion Picture News

Leads

The Field

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Without an equal for vivid reality and brutal strength
—*Daily Review*

RICH RED BLOOD

Life in the raw, tough, brutal and done into an amazingly convincing new picture, Fox's melodrama "The Sea Wolf" will give strong entertainment to our wellknown masses. Milton Sills as Wolf Larsen is even tougher than Jack London painted him and he gives the greatest performance of his career. As a story of the sea this picture is without an equal for vivid reality and brutal strength.
A. J.

Mighty! — *Film Daily*

"The Sea Wolf"

"Mighty" is the word that best describes Fox's talker version of the famous Jack London story, viewed yesterday at a special showing. Milton Sills, in a powerful performance that will stand out as one of the year's best, dominates every foot of the film. Those who like their action as rough as it is humanly possible to make it, will revel in his robust exhibition as the terrifying master of a sail-ship in Far Eastern waters. The romantically-minded also will find plenty to enjoy in the love affair between Raymond Hackett and Jane Keith, outcasts who meet in an Oriental den and find eventual happiness despite the "Wolf's" designs to crush the lad and take the girl for himself. Alfred Santell directed. Any exhib can put a check alongside of this one.
GILLETTE.

The Greatest Work of the Most Rugged Writer of the Age

JACK LONDON'S

THE SEA WOLF

with

MILTON SILLS
JANE KEITH
RAYMOND HACKETT

Most powerful sea story ever written comes to life with realism that makes you gasp. Brawny men who hate, love and fight with primal passion. A woman who was wayward but won and redeemed by love. Shut out from heaven, chained to hell on the wet decks of a sailing ship with a skipper who was a demon of strength and cruelty, whose will was the law. Wonderful characterizations, dynamic climaxes, terrific drama make this an immediate and electrical hit.

Directed by **ALFRED SANTELL**



Wolf Larsen; "What I want I take!"

"Yes? Well, you won't take *me*!"

FOX

SEPTEMBER 20, 1930

Motion Picture NEWS

Reg. U. S. Patent Office

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The Company is

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Will Hit 50,000,000 Women

Between the Eyes!

• Big hits of 1930, move over and make room for "Extravagance," one of the sixteen special specials on the Tiffany program! • Millionaire fashions . . . Gorgeous models . . . Golden backgrounds . . . Luxuries guaranteed to draw the women back into the theatre! • And a plot so vital it's a pleasure . . . The story of a luscious lady who buys and buys and buys . . . Romance . . . Humor . . . Tragedy . . . Punch! • Done to a turn by a huge cast . . . headed by peaches-and-cream June Collyer . . . The girl who turned royalty's head will turn yours ~ and your patrons'! • Are American women extravagant? . . . They'll eat this alive!

with JUNE COLLYER • OWEN MOORE • GWEN LEE • LLOYD HUGHES • JAMESON THOMAS • DOROTHY CHRISTY • directed by PHIL ROSEN • story by A. P. YOUNGER

ONE OF THE 16 SPECIALS FROM TIFFANY

MIGHTIEST ALL-TIME STA
SCREEN AND RADIO LINKE

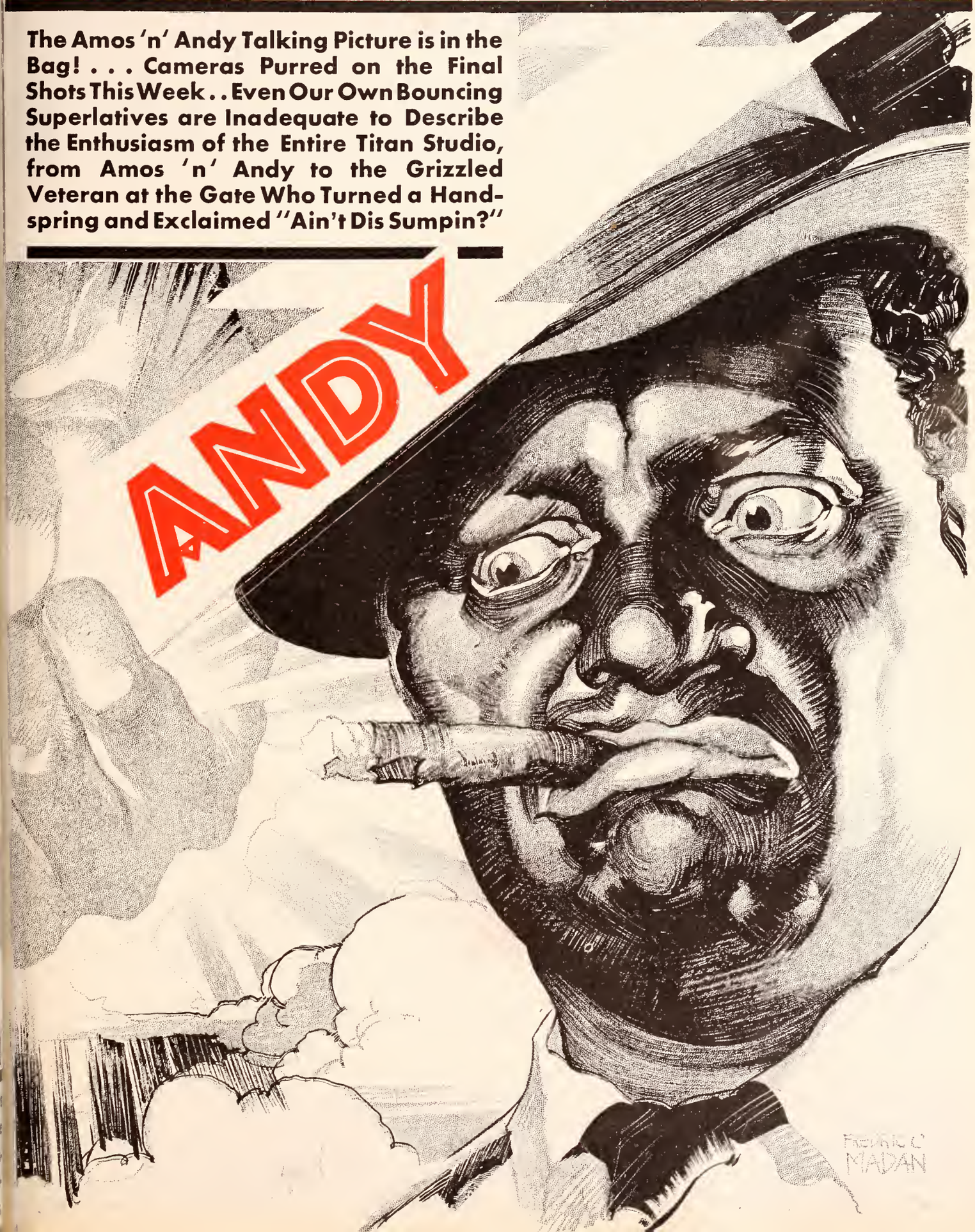


Amos 'n' Andy March Across the Pages of Motion Picture History . . Blazing Glamorous New Trails of Entertainment for the Peoples of All the World! That the Motion Picture Industry at Large Takes Pride in the Success of Their First Screen Venture Goes Without Saying . . "Check and Double Check" Presents Them Not as Mere Black-face Comedians But as Authentic Characters Who Will Dwell Immortally in the Hearts of Millions.

RS IN TITAN TRIUMPH . .

D IN STUNNING VICTORY

The Amos 'n' Andy Talking Picture is in the Bag! . . . Cameras Purred on the Final Shots This Week . . Even Our Own Bouncing Superlatives are Inadequate to Describe the Enthusiasm of the Entire Titan Studio, from Amos 'n' Andy to the Grizzled Veteran at the Gate Who Turned a Handspring and Exclaimed "Ain't Dis Sumpin?"



Exhibitors DAILY REVIEW and Motion Pictures

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"INDIANS ARE COM
STARTS AT R

Broadway, supposedly immune to anything new, is due for a new thrill—that of a serial taking first-run privileges and at no less a house than the Roxy.

Universal wins the distinction of having the first serial booked for a Broadway first-run in the history of pictures.

"The Indians Are Coming" is the title of this all-talking chapter play, starring Col. Tim McCoy. The first chapter will be shown at the Roxy beginning this Saturday. This booking is in line with the latest trend among big theatres throughout the country, which, Universal reports, are signing up for "The Indians Are Coming."

UNIVERSAL FIRST IN FE

TODAY, WEDNESDAY, SEPTEMBER 10, 1930

ING," U SERIAL, OXY ON SATURDAY

This development is regarded as most significant. In an era when production to a large extent has swung to talking pictures with distinct adult appeal, the big houses are recognizing that the younger generation must not be lost sight of.

The Roxy booking of "The Indians Are Coming" is considered the highest type of box office confirmation for Carl Laemmle, Jr.'s emphasis on the youth angle.

"The Indians Are Coming" was directed by Henry McRae. It is based on Buffalo Bill's story, "The Great West That Was", authentic record of Buffalo Bill's career.

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FIRST IN SHORTS
FIRST IN FIRST RUNS EVERYWHERE

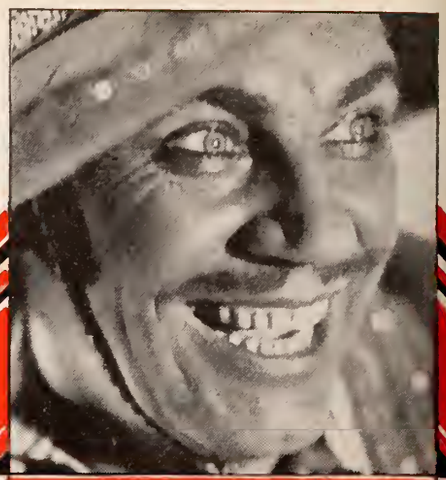
BOX-OFFICE RECORDS GO "PHOOF"



"I break ze box office records just like I break ze ladies' heart"



"Beezness bad? Pancho Lopez fix damn queek! Then we get plenty dronk!



"If ze exhibitor have ze wife— Pancho Lopez make love to her personalle! He fix everything!"

He's The BAD

-- one of the good things from FIRST

WALTER HUSTON

in "The Bad Man" gives you the personality the world is talking about!

With

DOROTHY REVIER
SIDNEY BLACKMER
JAMES RENNIE

Based on the play by Porter Emerson Brown

Directed by Clarence Badger

and "TOP SPEED"

"GIRL OF THE GOLDEN WEST"

"SCARLET PAGES"

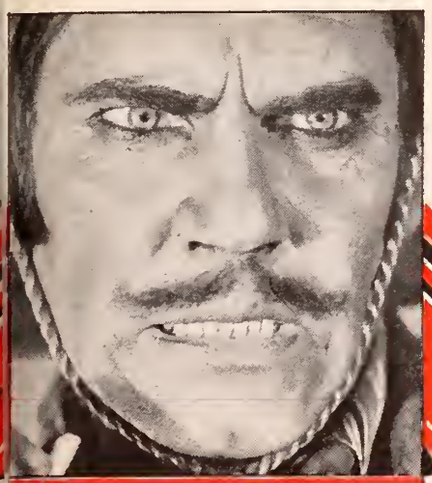
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VITAPHONE Picture
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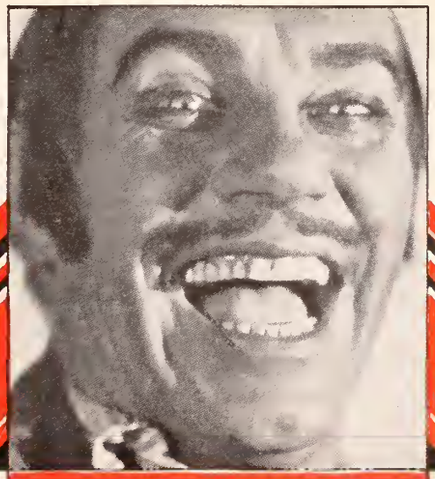
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"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

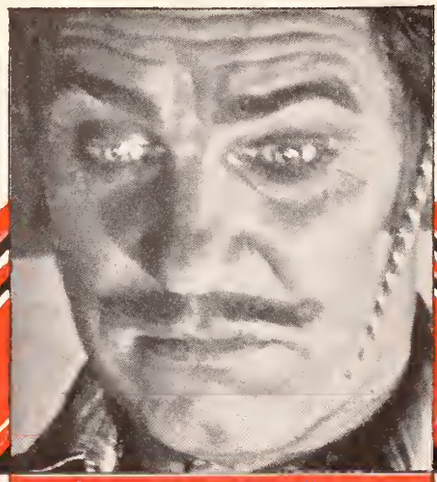
when PANCHO LOPEZ COMES TO TOWN!



"Pancho Lopez is damn mad! Exhibitor worried about baby golf—ees only one kind baby—one lak my fifteen"



"Pancho Lopez mak you 'appy! He break ze records—exhibitor buy ze wife jewelry—presto!—everything jake."



"Well if ze competition have ze Bad Man—s'too bad! that's one thing Pancho no can feex."

MAN

NATIONAL if you BUY WITH BRAINS!

"DAWN PATROL"

"BRIGHT LIGHTS"

"COLLEGE LOVERS"

ATIONAL

the industry!

First National Pictures

"PANICS LOS ANGELES

opened to record breaking business at Warner's Downtown—women force picture into second week at de luxe house —Huston sensation— looks like record run."

MOE SILVER

Hal Roach Comedies are often billed above the feature!

KEENE EVENING SENTINEL

EXTRAORDINARY ANNOUNCEMENT TO THE GENERAL PUBLIC

"The LAUREL HARDY MURDER CASE"

WILL SHOCK THE COUNTRY FROM ITS FOUNDATION

$3,000,000 LEFT TO THE HEIR OF LAUREL ESTATE

WHAT HAPPENS IN THIS BAFFLING GREAT MURDER CASE WILL BE EXPOSED AT THE

LATCHIS THEATRE

WED. AND THURS.

THIS WEEK BY MESSRS LAUREL AND HARDY

This space advertises another company's feature picture



Laurel-Hardy



Charlie Chase



Our Gang



The Boy Friends

HAL ROACH
makes 'em
M-G-M
releases 'em

THE SPREAD OF A GREAT IDEA

FOX TÖNENDE WOCHENSCHAU

(Fox Sound News)

Since its first issue, December 3, 1927

FOX MOVIETONE NEWS

pioneer news reel, has gone from triumph to triumph.

Now Berlin has been taken by storm by the first German language news recording. "Audience overwhelmed" at Mozart Theatre, Berlin, at first showing September 12 last, of continental edition of Fox Movietone News.

Audience overwhelmed.—TEMPO

We saw world in sixty minutes. We saw what we term perfection. Photography, sound recording unbelievably fine.—BERLINER ZEITUNG

Revolutionary.—LICHT BILD BUEHNKE

Sound film scored great victory in newsreel. Special Movietone show a performance never to be forgotten. We now see events and persons as living beings for first time.—VOSSISCHE ZEITUNG

Movietone most effective living, vibrating reporter one can imagine.—MORGENPOST

Fox will lead by many lengths in future.
—MITTAGE ZEITUNG

FOX MOVIETONE NEWS
Was, Is, Will Continue First!

"AFRICA SPEAKS"

FILMED BY PAUL L. HOEFLER FOR THE COLORADO AFRICAN EXPEDITION -- PREPARED FOR THE SCREEN BY WALTER FUTTER

Terrific Hit!

Enthusiastic Newspapers Ransack Dictionary for Adjectives to Describe it!

Another COLUMBIA Triumph

VOLUME XLII
NUMBER 12

Motion Picture News

NEW YORK CITY
SEPTEMBER 20, 1930

Distributors Grab Box-Office Receipts Of N. Y. Showmen Violating Contracts

The Millennium

London—A leading West End theatre is understood to have received an emphatic "no" from Maurice Chevalier when the latter was recently offered $7,500 per week for personal appearances.

Chevalier, now making appearances at key city spots in the United States, receives $5,000 top per week—some weeks.

Prominent Exhibitors Among Defendants in Film Board Action

Confiscation of box-office receipts in at least six instances within the last two weeks has been resorted to by New York distributors to levy on judgments obtained against contract violators.

This method has been employed only as a last resort, but it is in line with New York exchangemen's insistence that contracts must be lived up to in their trade zone. Some of the box-offices tied up by marshals have been at theatres of some of the more prominent greater New York showmen, MOTION PICTURE NEWS learns.

Several hundred suits have been brought against exhibitors in the New York territory for alleged violation of contract. In about 99 per cent of the cases the exhibitors have settled promptly, states Louis B. Nizer, secretary of the New York Film Board and organizer of the clearance bureau, which handles contract complaints for distributors.

The clearance idea was put into effect by Nizer as an aftermath of the Thacher decree outlawing compulsory arbitration in the industry. It has proved effective in curbing contract violations in the New York zone.

Other Film Boards are understood to be studying the Nizer innovation with a view to adopting similar plans in their zones.

A Big Nightie Night

Chicago—Press notice from the Fox Chicago theatres:

"The Sheridan Theater is holding its second annual pyjama girl contest. In addition to the contest, singers, dancers and entertainers will be on the program. Everybody is invited to come, and pyjamas are not required."

But, just the same, we'll bet no self-respecting pyjama girl shows up in a dowdy old night dress.

Coast Alimony Bill Resembles National Debt

Hollywood—This famous Gold Coast resort has long boasted of many species of collectors—art, income tax, antique, etc. And, always anxious to stay far in the lead in so far as innovations are concerned, it is rapidly developing a new collection complex, thanks to "unreasonable" wives who simply will insist upon a little matter of alimony.

Film folk are known to do things in a big way. It is only natural, therefore, to expect the aftermath of broken romances to shape up in the same manner, as evidenced by the millions which have so generously been handed out in recent years for the mending of blighted hearts.

"The payers in this Garden of Allah(mony) carry their crosses and carry

(Continued on page 26)

"Jam" Not Cause of Leaving U. A. Says Riesenfeld

His desire to return to New York, which he believes the best spot for his line of work, led him to resign as head of the United Artists studio music department, Dr. Hugo Riesenfeld told MOTION PICTURE NEWS. He has been succeeded on the Coast by Alfred Newman. The latter, who is 29, will supervise all music on forthcoming U. A. pictures. There was no hint of friction at the Coast plant, Reisenfeld said. He resigned prior to the resignation of John W. Considine, Jr.

John McCormick Deal With Paramount Off

Hollywood—Negotiations are understood to have been dropped in the deal which was to have brought John McCormick into the Paramount fold. The veteran producer still is unaffiliated, with no plans as yet for his future activities.

Chiseling

A new racket being worked plenty in the picture business by a very limited group of highly important personalities hinges around the purchase of property for new exchange structures.

When decision is made to erect buildings in exchange centers, the "mob" rushes through an order for the property, buying at ridiculously low prices and selling to exchange interests at exorbitant sums.

Sometimes they even pull down graft on actual construction of the building, getting a split from contractors who are forced to use inferior materials in order to keep under the bid line.

An old racket in city politics, but new to the picture business.

L. A. Runt Links See Patrons Go Back to Theatres

Hollywood—Plenty of sugar is going to be lost in the miniature golf courses of Los Angeles and environs, it is indicated by the manner in which the links are beginning to fold.

With bigger and better courses the rage and the mushroom speed with which the links have multiplied, the inexperienced who rushed in to the new get-rich-quick projects are finding that it takes showmanship to crash public tastes now, for the movement back to the theatre is on.

A sign on an 18-hole course offers "18 holes for 18 cents" or one cent a round. This is viewed as the beginning of the end, for the minnies hardly can stand the gaff of one cent a throw.

Eastward Ho! Tin Panner's Option Craps Collateral

Chicago—All railway terminals here have been clogged for weeks with eastbound traffic which originated in Hollywood. Daily caravans of amazing proportions arrive from the West and depart for the East. Their passage has been likened by careful observers to the refugee hordes that streamed out of Paris when the city was threatened by the Marne offensive of 1916. It is as chaotic, bewildered and numerous a crowd, these observers say, but not as well dressed or well fed a one.

Train butchers report an immense in-

(Continued on page 26)

Motion Picture News

Vol. XLII NEW YORK CITY, SEPTEMBER 20, 1930 No. 12

A PINCH OF FLESH TO SEASON FLOPS

THE guns along a national front are barking again. Another revolution is wrapping its troublesome arms around the picture business.

For three months or more, on this very page and splattered throughout its columns, this publication has been stressing the return of flesh and blood shows in the de luxe theatres of America.

Today, the theatre division of RKO is bowling along like a ship with full sail set, while a couple of envious competitors are still trying to find the way out of the mist. So good has the vaudeville business become this year that the Radio group has shot its national circuit up to eighty-four weeks and the end is not in sight.

* * *

The Melange Goes Flat

PUBLIX is bringing back presentation units on the double quick, recognizing the pronounced public swing in the something more-than-the-picture movement which is blanketing the country. The Loew circuit, on the other hand, has turned a number of its vaudeville houses in Greater New York into straight picture theatres and the results are spotty.

This is no argument for vaudeville or stage shows. Neither is it a criticism of the big circuits for adding amusement by-products to the entertainment melange. But it is indicative of a situation of which this business must take cognizance if the balance in balance sheets is to maintain its proper keel.

* * *

The Truth, and It's Awful

THERE is one conclusion and one speculation to be drawn from this current development. The conclusion is that theatre operators have discovered the awful truth about present-day product. Good attractions—the kind that go down on the record in black ink—reach the exhibitor at intervals too infrequent to sustain the public's interest.

The consequence is that the big chain heads, whose job it is to make money with the theatres they control, find themselves digging into the showman's bag of tricks to see what they can bring to the rescue of doddering box-offices. A sad and bitter indictment of production and producers.

THE speculation, equally foreboding but more menacing in its potential effect on the business, is whether or not sound has run its course. Many millions have been thrown into the talker stew. Sound, in the first flush of its success as a novelty, unquestionably resuscitated asthmatic theatre grosses. Expansive smiles, therefore, returned to their accustomed places on expansive faces and everything seemed right in the world.

But there are those who are sitting back and wondering about the future and, in their speculation, conjecturing if the public isn't being talked to death by talkers.

* * *

Barraged by Wordy Guns

UNQUESTIONABLY theatregoers are being dialogue-d to the point of distraction. But that isn't due to sound, but to producers who are trying to learn how to make the unruly newcomer behave.

The hunt for the proper formula is still on. Until somebody deduces first what the proper ingredients are and then how to mix them adroitly, bad pictures will continue to emanate from Hollywood. And, as is obvious, as long as product continues on its current mediocre plane, the business will suffer.

* * *

Is This the Way Out?

ALL of the advantages made possible by sound—music, dialogue, effects—will have to be judiciously and more coherently tied in with the tried and proved factors in silent picture making. Talkers don't have to talk every foot of their way merely to demonstrate that they are living up to their monicker.

Output will have to be trimmed in order to permit concentration of brains and ingenuity, not to overlook money, on selective picture making.

The present system of one-man production will have to be scrapped. The door, now closed to independent effort, will have to be dynamited wide open.

It's coming. Nothing can stem the common-sense tide which is rapidly creeping up on this industry.

KANN

Independent Producers See Time Ripe To Re-enter Field After 2-Year Lapse

Bill Fox Angling

Hollywood—William Fox is reported as having flown to Del Monte to confer with various executives on the possibility of buying out either Universal or Columbia. Studio executives at both plants deny any such plan and Carl Laemmle has gone to New York.

Marco Reported To Succeed Roxy; F. & M. Shows in?

Marco of Fanchon & Marco will succeed S. L. Rothafel as managing director of the Roxy, New York, it is understood. Roxy is leaving for Europe for an extended vacation at the end of this month and report has it that when he returns he will take up his duties with RCA and National Broadcasting Co. Roxy is to be in charge of the large picture theatre to be housed in the proposed Radio City, and until it is opened in 1932 will devote his time to broadcast work, it is reported.



Marco

Marco is arriving in New York late this week and if the deal is set, Fanchon & Marco shows will go into the Roxy, which probably will serve as a production center for the presentation company. It is his reported plan to bring Walt Roesner to the Roxy as master of ceremonies, as well as to introduce to Broadway Roesner's concerts, which consist of popular arrangements of the classics.

Harry C. Arthur, general manager of Fox Theatres, told Motion Picture News Thursday that the Marco assignment at the Roxy is but a temporary one, during which time the West Coast producer will work under Oscar Oldknow, executive vice-president of the circuit. He added that Roxy will resume work at the theatre upon his return from Europe, and that, so far as he knew, would continue at the house for a period of years.

Viennese Exhibitors Get the Warpath "Bug"

Vienna—Alarmed over the growing decrease of silents, unwired theatre owners have banded together to fight for continuance of that type of product. The exhibitors formed their own distributing organization to scout up silents.

Negotiating Loans and Laying Plans on Big Basis "News" Survey Shows

Hollywood—Independent producers, recognizing a big chance for a comeback during the new season, are preparing to resume production on an extensive scale after a two-year layoff.

A number of them, Motion Picture News learns exclusively, are now negotiating loans with local and New York bankers.

Small independents, many of them "quickies," who were thrown out of the picture by the volcanic talker movement, and those who cried quits pending stabilization of sound production, are known to have been quietly shaping plans for a turnout of cheap programmers as rapidly as in the days of silents.

This group of third and fourth string producers, after waiting two years for the comeback, believe the time is now ripe when a market for cheap Westerns and comedy-dramas will reach proportions necessary to convince Hollywood's bankers that a sufficient return on the investment is assured.

With the new technical aspect of production, which sent nearly all of Hollywood "back to school," now clarified to a great extent, and a definite formula for making foreign versions beginning to shape itself, the independents are rushing to banks for support. Many of them, however, are not having an easy time of it with the bankers when the latter are told of the two-year layoff. It's a tough job to convince the money boys that this dormant period was forced by a revolutionary movement in the industry and its resultant technical and economical changes.

Lee and "Jake" Battle "Andy" Over Capitol Site

Washington—No less a personage than Secretary of the Treasury Mellon was called upon in legal papers by Lee and Jacob Shubert to show cause why the government should not be restrained from demolishing Poli's theatre property to make way for erection of new Federal buildings.

The suit claims that the government leased the property to Poli in 1922 and the latter assigned his interest to the Shuberts, who were informed in February by Secretary Mellon that their lease was at an end. The Shuberts, however, claim the lease has nine more years to run. The plaintiffs have since tendered regular monthly rentals, which have been refused.

U. K. Quota Changes

London—On Oct. 1 the period in which advance bookings are permitted will be cut to six months. This is in line with provisions of the quota law passed in 1927 and which provided for a periodical reduction of time for advance bookings.

The Babel Tower

Hollywood producers who think they have a tough job producing Spanish, French and German versions might take a peep into the Joinville studios near Paris, where a schedule of 110 talkers, of various companies, calls for the use of 17 languages and dialects. They are now making a Rumanian version.

U. A. Organizes Rumor Division To Serve Public

United Artists has established a Rumor Department, with Warren Nolan officiating, to give the customers in the market for reports, gossip and what not quick and efficient service. Hereafter, when they hear that Mary Pickford is joining Paramount, Howard Hughes is buying U. A. or that Chaplin is taking vocal lessons, the eager public is invited to apply to Mr. Nolan, who has issued the following prospectus about the innovation:



Warren Nolan

"The Rumor Department, organized to shatter myths concocted by the bright boys and girls who cook them up every hour on the hour, will be open from 9 A. M. to 5:30 P. M. A plan is even being evolved whereby denials will be issued before rumors are published, thus retiring the side with no hits, no runs and (ah!) no errors.

"Brother Nolan, the ancient mariner, will

(Continued on page 24)

Mrs. Duncan Sets $50,000 As Price of Renaldo's Love

Los Angeles—Nothing less than $50,000 will satisfy Mrs. Suzette Duncan in place of the lost love of her husband, Duncan Renaldo, who, the plaintiff claims in a court action, was stolen from here by Edwina Booth when the latter and Duncan were in Africa making "Trader Horn" for M-G-M.

Chaplin Wants 4 Millions From England—or Else

London—Sales quota of $4,000,000 is said to have been set on "City Lights" by Charles Chaplin. Thus, the long wait of the comedian between pictures will cost England exactly $2,000,000 more than his previous picture, which is plenty expensive, in the belief of local exhibitors.

The Insiders' Outlook

ONE of the backwashes of the epidemic of bootleg equipment is recounted in the case of the head of a distribution division who had poured plenty into an attempt to put over such an equipment, dropping a sizeable wad for his backer.

When the crash came, he went back to work selling films, getting jurisdiction over a number of exchanges. To take care of his erstwhile backer, he placed him on the payroll in what is described as a sinecure at a comfortable salary per. The pay-off went unmolested for a long time before the suspicions of the home office were aroused, but once they were, things moved fast and both the former backer and the exchange exec were given the air.

Song o' My Purse

Fox probably will not make any more pictures starring John McCormack, the Irish tenor. The studios think the tariff is more than the traffic will bear and that too much salary was paid the singer for his work in "Song o' My Heart," which ran well into six figures. However, Fox still has an option on McCormack's services and, if conditions should change, maybe the studio moguls will change their minds. The singer is to arrive in Hollywood late in October.

Victory

Tiffany contracted with Warners for Brunswick recording for its productions, but the initial releases brought kicks from exhibitors and Tiffany held up several productions four to six weeks while it made new recordings with Victor for the pictures. "Hot Curves" was supposed to have been one of those held up four weeks. Exchanges now are being supplied with Victor records for "Journey's End" bookings. The disc first used with it was Brunswick's.

Tremolo Politics

All of the yes-men aren't on the Coast. You'll find plenty of them in New York. For instance, there's one, in charge of a sales division, who has hung onto his job through many administrations by his ability to switch allegiance overnight. Colleagues have been ousted, but he has stuck through thick and thin.

As a salesman he is missing on a number of cylinders. He produces results simply because on taking the job he inherited a crew of branch managers who could sign up with any company in the field. His instructions to them consist entirely of demands for bigger and better prices. They smile, file away the communiques, and use their own judgment as before.

But our friend shines particularly during sales conventions. His voice choking with emotion, he will refer to "our beloved president" or "that wonderful genius, our general manager." He repeats the performance, letter perfect, when another batch of higher-ups step into office.

His equals knew how to sell, but not how to slice the bologney. They're out and he's in. The answer is yes.

Probably You'd Like to Know

What company, seeking new financing, is sending out propaganda stories, painting a glowing word picture of the big deal it is about to close with a leading concern.

What has become of Kinograms' plan to make a sound newsreel.

What distribution executive, slated for an important promotion, missed out on the new job because he was found to be chiseling on expenses on items averaging from $30 to $50.

What home office gang is nursing a real peeve over the up-front orders that the busines day must start 15 minutes earlier.

What swivel-chair mogul arrived at his office t'other A.M. to find that his picture on the wall had been smashed, and by whom and why.

Why a prominent film personality, two days out from New York, radioed "I love you" to the missus.

Who is rapidly qualifying as long distance champion rubber stamp executive.

What distribution mogul was called on the carpet for a $1,400 expense account on a two weeks' trip.

What company is planning a series of patent suits in the ventilating field.

What company is on the spot for its gutter ad copy.

Rumblings

It is possible—barely so—that a key figure in one of the major companies of the industry will move his baggage into an equally important spot in another big outfit. If it happens and aside from the wave of surprise which a switch of this magnitude would occasion, you might as well know now while the matter is being discussed informally that the bankers are behind it all.

The present superior of this man would hate to see him move, for this chap's record is one of real accomplishment on behalf of his current business love. But the influence of the bankers who are considering the change is so great that the new set-up might be yet arranged, impossible as its surface markings would have it appear.

Big league, this one.

Torrid Trading

Trading of screen rights to former silent productions is still a popular pastime among Coast studios, and many humorous inside tales result.

One scenario head is particularly adept at bargaining for exchanges, although he is cautious not to become involved in deals that he does not wish to go through. Recently another large studio requested trading terms for screen rights to a particular novel which had been a substantial success in silent form.

Before the shrewd bargainer had finished, the other studio offered screen rights to eight western stories by a well known author; each of which originally had cost double the price of the one story wanted. The deal got cold—then off, when first studio decided not to produce any westerns during the coming season.

With a Spade

A big banker, believing that his affiliated picture interests are entirely too over-optimistic in regards current business and future possibilities, has secretly engaged a leading Wall Street statistical service to get the real inside. It seems that the picture boys would like Mr. Banker to furnish another slice of dough, and sold him a bill of goods as to conditions being unusually great, particularly insofar as box office receipts and attendance are concerned. The statistical sleuths have begun digging and are said to have unearthed plenty so far.

THE INSIDERS

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office: Hotel Roosevelt, Hollywood; William Crouch, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright, 1930, by Motion Picture News, Inc., United States and Great Britain.* *Title registered in United States Patent Office and foreign. Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.*

$10,000,000 Annually To Be Put Into Distributors' Pockets by Zoning U. S.

"Sandy" MacEpstein

An independent producer had just arrived in New York from Hollywood with the first print of his new talker. The usual thing followed, i.e., invitations to the trade press and foreign and domestic distributors to attend a showing.

Next on the list of arrangements was a visit to a public projection room on 42nd street, where New York's "film row" commences. The two-dollar-per-reel rate, however, was too steep, so he wandered to 44th Street, where the fee was $1.50. Still too high, so the "indie" called on a projectionist in 46th. Inquiries there revealed a $1.25 fee. This was satisfactory, but there was still one more stop, and that at 49th street. At this spot, the projectionist charged only $1. He stopped there, satisfied but sorry that the film center did not extend further uptown.

Exhibitors to Know Where They Stand on Releases Under New System

Zoning of the United States, when completed, will save distributors $10,000,000 annually, under the system now being advocated, Motion Picture News learns. This will be made possible by eliminating confusion over playdates and enabling distributors to clean up their various runs in 60 days after the expiration of the first-run protection.

This scheme of things will be advantageous to the subsequent runs from the standpoint of availability. Where, heretofore, exhibitors were pretty much up in the air as to the dates when they would receive pictures under contract, due to failure of the first run to release them, the new system provides for automatic release to subsequent runs, so that if the first runs do not keep up on playing time, they lose out on protection.

There are a number of inequalities complained of by independent exhibitors, but these are being worked out gradually, although in some sections the independents insist that what they term exorbitant demands must be modified.

Another big angle from both the distributor and exhibitor viewpoint is that the system will eliminate much overbuying. Subsequents, forced into the open market to buy pictures because those under contract were unavailable, under the new scheme of things can better gauge their needs. From the distributor standpoint this safeguards playdates, and removes the overbuying excuse on availability.

Showmanship and Flops

An old belief that pictures, no matter how good from a production standpoint, cannot make money if they lack box-office values has again been knocked for the count. Shrewd showmanship and a little elbow grease will scout this antiquidated creed, as proven in the results of a close check-up on "With Byrd at the South Pole" by a *Motion Picture News* reporter who visited several small towns near-by New York. The survey established that the picture was a total flop when put on "cold," but made money where the exhibitor used intelligence and hard work.

Admittedly handicapped by lack of b. o. values, the Byrd film is understood to be playing to less than average in most spots, but where exhibitors discounted the handicap and waged a stiff battle to put it over, the picture immediately jumped out of the red.

N. W. Unit Would Zone Each House By Rental Price

Minneapolis—Plenty of squawking on protection demands, with Paramount Publix on the spot, is scheduled to highlight the special convention here Sept. 23 and 24 of the Northwest exhibitor unit. The protection meetings have been resumed, but progress is reported as slow.

One of the surprise proposals of the exhibitors is that rental price be the only factor in determining protection, a proposition that most exhibitors probably would like to agree to if that were possible from their viewpoint. This plan would, in effect, make each theatre an individual buying unit, its protection determined by the amount the theatre would be willing to pay.

As an example, there would be a national release date when rentals would be at a price only first runs could afford, with the price decreasing according to run and age of the picture.

Some exhibitors have been advocating boycott of Paramount for protection demands of Publix, others charge that Paramount is using the protection demands as a wedge to hold up sale of other product until its own is set. Another allegation is that the company is getting other companies to stand by the zoning proposals, and then steps in and sells its product first on different terms.

The proposed new contract will be discussed also at the forthcoming meetings here.

Lila Lee Recovers

Hollywood—Lila Lee, who has been recuperating in an Arizona sanitarium, will resume screen work soon.

Independents to Fight Percentage Bookings at Meet

Detroit—Somewhat of a jolt for claims that exhibitors favor percentage bookings, so far as Michigan is concerned, at least, is due at the annual convention of state independents to be held at the Tantlind Hotel, Grand Rapids, Oct. 5 to 8.



H. M. Richey

Michigan will analyze the proposed new standard form of license agreement at the forthcoming session, with H. M. Richey, business manager and member of the 5-5-5 conferences, expected to outline the various clauses. The Tiffany franchise also will come in for considerable discussion. Abram F. Myers, president of Allied States Association, and Oscar Hanson, Tiffany sales

Chicago Rezoning Efforts Renewed; Exhibitors Out

Chicago—Attempts to work out a new protection system for the metropolitan area and downstate Illinois are still being made by a group of Chicago distributors following the failure of previous efforts at rezoning. No exhibitor representatives are associated with the present attempts to work out improved protection regulations for the city and state. Frequent disagreements between distributors and exhibitors led to the break-up of earlier rezoning meetings here and nullified all proposals.

The distributors are now attempting to formulate recommendations for obviously unfair situations and get them on paper before exhibitors' objections can throw them into the discard. C. C. Pettijohn has made several visits to town for consultations over the legal form of those recommendations arrived at by the committee and is expected to return here before a final plan is evolved. When a revised protection system has been drafted it will then be submitted to exhibitors' representatives, who will be at liberty to make further revisions wherever necessary.

Goldwyn Out $40,000 as Colman Changes Lead

Hollywood—Samuel Goldwyn will take a loss of about $40,000 due to the cast change in Ronald Colman's new picture, which placed Loretta Young in the feminine lead in place of Constance Cummings. The report that there would be a $120,000 loss is unfounded, as most of the initial scenes can be used.

"Honest" Robber Gets Mercy from Laura La Plante

Chicago—Laura La Plante, faithful to her profession, proved herself a real showman when she appeared before a capacity house in Judge John H. Lyle's Felony Court here and pleaded that leniency be shown two colored porters and a maid who stood accused of the theft of jewelry valued at $7,000 from the actress.

Miss La Plante based her plea for mercy on a "sob" note which she said had been addressed to her by a sister of one of the accused. The note was produced in court. It read:

"Dear Miss La Plante: Please don't persecute my brother, Harry Rhodes, as he is jes an honest country boy who didn't mean to do you no wrong. He jes took them jewels to keep them safe till he got a reward. Yours truly, His Sister."

The note took no cognizance of the fact that Rhodes' idea of keeping the jewelry safe was to deposit it with a local pawnbroker. Nor, apparently, did Miss La Plante, at whose request grand larceny charges against the accused trio were changed to petty larceny and the three were placed on probation.

Miss La Plante's jewelry was taken from a Michigan Central train here and later recovered by a pawnshop detail. Her leniency boosted story values in local papers anywhere from a half to a full column.

The actress was accompanied by her mother, Mrs. Lydia La Plante. She told reporters that she wasn't very much interested in movies any more, hasn't made a film in months, and that she intended to return to Hollywood at once.

U. A. Will Not Build Theatre Chain Abroad

London—Rumors linking Joseph M. Schenck's forthcoming visit here with a wholesale theatre-buying splurge are the "bunk," Motion Picture News learns. Schenck's interest in theatre activities will reach no further than the leasing of a London house for Charles Chaplin's "City Lights." The opening date will be determined upon Schenck's arrival.

Named Co-respondent

Hollywood—Lucille Samuels, actress, is named co-respondent in counter complaint filed by his wife against Harry M. Schenck, director, who recently sued her for divorce.

To Produce Abroad

J. G. Bachman, whose resignation from B. P. Schulberg's staff at the Paramount Coast studio was announced last week by MOTION PICTURE NEWS, has left Hollywood for New York en route to Europe, where he will consider talker production. He is negotiating with several European concerns for production abroad.

U. S. Silent

Washington—While reports persist in New York that Fox has obtained a Department of Justice O. K. on the proposed merging of the Fox and Loew theatres, the department refuses to discuss the matter, pursuing its customary procedure. Another report says the department's approval is being withheld on proposed absorption of the M-G-M exchanges by Fox.

The department's policy, it is explained, is one of silence with respect to mergers both because it feels that publication of details might prove detrimental in event of disapproval and because of the possibility of speculation and stock manipulation.

W-B. Wide Film Machine Emerges From Coast Lab

Hollywood—Warner engineers this week called in studio execs to take a look at the new wide-film projector head upon which they have been working, behind locked doors, for many months.

The head is adaptable to 65 mm., unofficially accepted as standard for wide-film, and to 35 mm. Unlike the Fox Grandeur apparatus, which is constructed to show only 70 mm., the Warner machine can be changed over in a few minutes merely by switching the aperture, plate and lens, a simple process.

The new projector is entirely contained in a specially designed head which replaces the 35 mm. head now in use and will be marketed as Vitascope.

"A Soldier's Plaything," with Lotti Loder, Harry Langdon and Jean Hersholt, is the first to be released for Vitascope showing, with First National's "Kismet" and "Adios" to follow.

M-G-M's Realife Device Is Ready

Los Angeles—Realife, M-G-M's new wide-film process, will be premiered via "Billy, the Kid," which is due to open shortly at the Fox Criterion. The process is said to give the same effect as Fox Grandeur film, but is only standard size film and not 70 mm., as Grandeur.

When the picture is photographed, a wide-film camera is used. This wide-film negative is then printed on standard stock and when projected through a special lens it gives the wide effect. In this manner, the grain of the standard film, which is so apparent when enlarged, is removed through the condensation of the wide film, and when projection takes place the image is the same as when wide film is used.

Cost of equipping standard projectors for handling the Realife process is about $100, according to early estimates by M-G-M studio engineers. Only other expense would be in installation of a wide screen, which is sufficiently high at present to prevent hundreds of small exhibitors from using wide-film processes.

Travel and Talk Picture Vogue Coming to Fore

Just as the sound cartoon skyrocketed in public favor, so the travel and now talk pictures are coming to the fore in the short subject field this season. Practically every distributing firm which handles shorts will have one or more travel series, off-screen talk supplementing the action in most instances.

The lecture-travel picture vogue, which started before talkers, as they are generally known, got under way with presentation of "Simba." Some time later, James A. Fitz-Patrick, independent producer who had been making travelogues, added talk to his series. He, since has continued to produce and distributed travel talks.

Other subjects of this nature now on the market are "Vagabond Adventures" (Pathe); Robert Bruce subjects (Paramount); Rolling Stone series (Tiffany); "Strange As It Seems" (Universal); "Believe It or Not" (Warners); Burton Holmes Travelogues (M-G-M); Lyman Howe's Hodge Podge (Educational); Bray Scenics (Columbia) and Talking Picture Epics' short subjects.

Universal uses an off-screen voice in its newsreel and Paramount is using a similar plan on occasion. Fox formerly had a voice speaking the titles, but discontinued this on protest of Universal. Pathe News on occasion has used the off-screen voice.

British Exhibitors in Jam Over Violations of Quota

London—British courts are clogged with exhibitor violations of the quota act. Several weeks ago government agencies in charge of enforcing the measure instituted a vigorous campaign to put an end to wholesale violations.

Usual fine for showing less than five per cent British product during a year is usually five dollars.

Cop Robbed of Gun as Law Triumphs on Screen

Chicago—Patrolman Newton Ingraham of the Evanston police force, with two hours to spend before going on duty, dropped into the Varsity Theatre in the North Shore suburb, to see a picture. In consequence, he was unable to go on duty at all that night.

While the arm of the law triumphed on the screen some one in the audience stole Officer Ingraham's gun.

Great!

Hollywood—C. Gardner Sullivan credits war pictures which present horrors rather than romance with influencing the trend toward world peace, spelling the doom of world conflicts. And other production execs believe that this same trait of blood and brutality will spell the doom of war pictures. Too morbid, they claim.

"We Won," Says Steffes, as Wehrenberg Pooh-Poohs Allied St. Louis Invasion

Allied Pleased

"We went into St. Louis at the urgent request of independent exhibitors of the territory, who see in Allied the one chance to safeguard their business future," W. A. Steffes told MOTION PICTURE NEWS over the telephone from Chicago.

"The urgency of the situation is shown in the fact that 85 per cent of the independents on hand at St. Louis came to us and asked us concerning the Allied program after which they requested that we form an Allied unit in the zone.

"The turnout at St. Louis wasn't large, but we feel that we have made a fine beginning and that the new eastern Missouri and southern Illinois unit of Allied will be a militant one. Joe Desberger is to represent the new association on the Allied board of directors.

"We are so well pleased with the result achieved at St. Louis that we intend to launch immediately our campaign of expansion to other key cities."

Allied States to Carry Drive into All Key Cities

Drive of Allied States Association, begun early this week at St. Louis, will be carried to every exchange city in the nation where an Allied unit is not now operating, W. A. Steffes, association leader, told MOTION PICTURE NEWS over the telephone from Chicago. No time will be lost in continuing the campaign, according to Steffes, who expressed himself as "extremely gratified" over the results achieved at St. Louis.

Kansas City, Atlanta, Omaha, Philadelphia, New York, Buffalo and Washington are cities where Allied will organize units, it is understood, under the "an Allied unit in every exchange city" program the association has adopted. Memphis, home city of M. A. Lightman also is to be invaded.

Allied, according to Steffes, is extending its operations to all keys "at the urgent request of independent exhibitors, who see in Allied the bulwark of protection they need to insure their business future."

The St. Louis invasion was in response to such requests, Steffes asserted, and the new association formed there will be a militant one.

"All Quiet" London Run May Go Till Christmas

London—"All Quiet on the Western Front" will remain at the Alhambra here until Christmas, in the opinion of James V. Bryson, managing director for Universal in Great Britain.

New Allied Unit Is Formed While M. P. T. O. Is Holding Meet

St. Louis—First invasion of M. P. T. O. territory by Allied States Association in the latter's drive to establish a unit in each exchange center Thursday found both sides claiming victory.

"We are well pleased with the start we have made," W. A. Steffes, Allied leader, declares.



W. A. Steffes

"The so-called Allied invasion will have no effect on the M. P. T. O. organization," declared its president, Fred Wehrenberg.

The invasion took the form of an organization meeting held simultaneously with and at the same hotel at the convention of the eastern Missouri and southern Illinois association.

W. A. Steffes, Minneapolis, H. M. Richey, Detroit, and Col. H. A. Cole, Dallas, were the Allied leaders who led the invasion, meeting with a number of independents, who formed the Allied Theatre Owners of Eastern Missouri and Southern Illinois, while the convention of the M. P. T. O. A. unit was in progress.

Meanwhile, the existing St. Louis zone unit, a strong supporter of the M. P. T. O. A., held its sessions apparently indifferent to the Allied gathering and re-elected Fred Wehrenberg as its president. M. A. Lightman, president of the M. P. T. O. A., was a principal speaker at the sessions which gave tentative approval to the proposed zoning plan, condemned picketing in the present local musicians' strike.



Fred Wehrenberg

Officers elected in addition to Wehrenberg are: Louis C. Hehl, secretary-treasurer; S. E. Pirtle, I. W. Rodgers, J. F. Rees, J. C. Hewitt, vice-presidents, and G. M. Luttreel, sergeant-at-arms.

C. C. Pettijohn of the Hays organization, M. E. Comerford of the M. P. T. O. A., and Dr. Lee De Forest were unable to attend as scheduled. R. R. Biechele, head of the western Missouri and Kansas unit, who soon will face an Allied invasion, also was a speaker, as was Oscar Hanson, Tiffany sales manager.

The meeting of the new Allied unit was held behind closed doors. When it became known that the Allied leaders were at St. Louis, a number of independents sought them out and organization work was begun, after Allied aims and accomplishments were outlined.

Wehrenberg's Comment

St. Louis—"The so-called Allied invasion of St. Louis will have no real effect on the M. P. T. O. organization, Fred H. Wehrenberg, president, Thursday told MOTION PICTURE NEWS. "Instead of calling their own meeting, Steffes and his crowd stole in on another man's party, our annual convention.

"I understand a few disgruntled exhibitors attended a session in Steffees' room Tuesday afternoon. One or two exhibitors have been sore because our organization reduced their protection in the new zoning agreement, so that smaller theatres could live. Allied is welcome to that kind of member.

Steffes was not invited to our convention but, when I learned he was in town, I was courteous and asked him to say hello to the boys, but he declined to appear in the open. No representative theatres or real leaders have gone with Allied."

Laemmle Hears Universal Sales Reaching Peak

Universal sales at the present stage of the season are assuming record proportions, and with the sales force enthused over the new type of product being produced, the company may anticipate its biggest year, Carl Laemmle will be told upon his arrival at the home office Friday. The Universal chief is on his semi-annual visit for conferences with R. H. Cochrane, Phil Reisman, his new sales chief, and other company officials.

The production policy instituted by Carl Laemmle, Jr., is striking a responsive note in bookings in first runs, Reisman will tell the senior Laemmle.

Fireworks Seen In Stock Fraud

Several film personalities in and about New York are understood to be plenty interested over the outcome of a Federal grand jury investigation into theatre and picture activities of County Judge George W. Martin, who has been put on the spot by government authorities in connection with alleged improper financing methods used to plug Bayside Amusement Co. and Filmland Players, Inc. Judge Martin was connected with both firms.

New York's film row has been speculating over possible connection of picture folk who would be dragged into the mess when the Federal grand jury begins unearthing intimate facts concerning operation of the two companies.

Premier Spills Weird Notions On Censorship

Vancouver—People of British Columbia would like to know whether Premier Tolmie is running a government or a wholesale employment agency, the *Vancouver Sun* declares in attacking the premier's action in increasing censorship machinery in the province.

"Dr. Tolmie's entire political career in British Columbia has been a history of reckless and wholesale patronage," the newspaper says.

"Despite the fact that motion picture censorship is falling into disrepute in all civilized countries, the doctor increased the censorship board from one to three men. And then, on top of that, he created a censorship board of appeal—a complicated piece of machinery that could serve no purpose but to harass the motion picture industry and find jobs for faithful party workers.

"No wonder the budget of the province has jumped from $21,000,000 two years ago to almost $29,000,000 in the spring of this year."

Yates' Patent Unit Claims First Round in Lab Fight

Los Angeles—Cinema Patents claimed a victory yesterday over Columbia Pictures in the Federal Court when Judge Jacobs entered an order, over the defendants' objections, referring the infringement case pending against Columbia and its Horsley Laboratory to David B. Head, as special master, for an early trial.

The court's own calendar was too congested to reach trial inside of six months or a year and Cinema moved for the reference. Columbia's attorneys are said to have attempted to block the move, but were unsuccessful. Head fixed Oct. 27 as tentative date for trial.

Burns Detective Stories, New Educational Series

E. W. Hammons, president of Educational, has acquired a series of 26 detective mysteries, based on true experiences of Detective William J. Burns. The detective will appear in each of these reels to explain the circumstances of the case. *True Detective Stories Magazine* will publish many of the cases to be included in the series. The November issue will carry "Two Anonymous Letters," which will be one of the early releases in the new series.

Two Fox Premieres Set

Hollywood—"The Big Trail," Fox production, will open at Grauman's Chinese Theatre Oct. 2, according to latest reports. The picture was finally set for sure, when grosses at the Chinese took a dive under five figures on "Hell's Angels," the current attraction.

"Just Imagine," another Fox talker, will open at the Fox Carthay Circle Oct. 10, with another world premiere. Both houses are operated on a two-a-day policy. "Just Imagine" follows "Holiday," which will have finished an eight-weeks run.



Milton Sills

Secret Rites to Be Held Friday For Milton Sills

Hollywood—To insure strict privacy and avoid the huge crowds that attend the funerals of screen stars, last rites for Milton Sills, who died of angina pectoris Monday while playing tennis, will be held secretly Friday, with only the immediate family in attendance. His widow, Doris Kenyon, has been in a state of collapse since the death.

The college professor who achieved fame in "he-man" roles on the screen had suffered from heart trouble for five years and was forced to retire from work for a time. He rose to stardom with First National, but his physical condition interrupted his stellar career. His last appearance was in Fox's "The Sea Wolf." His death resulted in general mourning throughout film circles, for Sills was a stranger to temperament or posing, and gave liberally of his time to promoting the art of pictures, delivering lectures at Harvard and before various organizations.

Sills and Miss Kenyon were married in October, 1926, and were parents of a son, Kenyon Clarence Sills. He had been divorced some time before by Gladys Edith Wynne, whom he married in London in 1920, having a daughter by that marriage. He was born in Chicago Jan. 12, 1882, was graduated from the University of Chicago in 1903 and for two years held a fellowship in philosophy. After appearing on the stage he entered motion pictures in 1914. His outstanding silent roles were in First National's "Men of Steel" and "The Sea Hawk." "The Barker" was his first talker venture.

To Retitle "Royal Family"

Hollywood—Paramount is searching for a title to "The Royal Family." The studio claims the present monicker lacks drawing appeal for exploitation purposes.

Publishers See Sound Pictures Used in Business

Sound motion pictures, projected by RCA Photophone portable reproducing equipment, were the feature of the program of entertainment arranged for the eleventh annual meeting of the National Publishers' Association, which was held this week at Skytop Lodge, country club situated upon the crest of the Pocono Mountains, near Cresco, Pa.

The National Publishers' Association includes in its membership the leading periodicals of the United States whose combined circulation exceeds more than 20,000,000 subscribers and news-stand sales and the annual meetings bring together perhaps the greatest number of magazine experts that assemble anywhere in the world.

Industry to Use Sound

"It is the consensus of opinion among magazine publishers that the sound motion picture will be employed by leading industrial and commercial organizations to a far greater extent than the silent picture," said one of the leaders of the association following the practical demonstration of the RCA Photophone portable equipment. "With sound the dominant factor on the screen today, the portable reproducing equipment provides the greatest means for the transportation of personalities that has yet been conceived. As an adjunct to the magazine and the newspaper, the sound picture possesses potentialities far beyond anything we can conceive today. That industry, education and commercial organizations will soon become conscious of its importance, there can be no doubt."

Publishing houses represented at the convention included the Curtis Publishing Company, the Crowell Publishing Company, the McGraw-Hill Publishing Company, the Butterick Company, the Angus Company and others.

Pictures shown were: "Caught Short" (M-G-M) and "To This Is London" (Fox) and the following shorts: "The Little Covered Wagon" and "In the Mountains" (Tiffany), "Match Play" (Educational), one of the Knute Rockne subjects (Pathe), and a special golf reel assembled by Ray Hall of Pathe News showing the play in the recent national opening. Photophone supplied a portable sound reproducer and an operator to project the convention program.

"King of Jazz" Filmed In 9 Foreign Tongues

"The King of Jazz" has been produced in nine foreign-language versions. They are Spanish, Hungarian, French, German, Swedish, Italian, Portuguese, Czecho-Slovakian and Japanese. In each, a master of ceremonies is introduced, speaking in the language of the particular country.

Adapting "Aloha Oe"

Hollywood—Adele Buffington is doing the screen play on "Aloha Oe," which Al Rogel Prod. will produce. A cast for the talker has not been announced.

Pictures for the Elite and Reserved Seat Policy, Plan of Proposed Chain

Bologna

"Just a lot of bologna," was the way Joseph Schnitzer's office characterized reports that RKO is seeking to buy up contract of William LeBaron, its production chief. Schnitzer plans to leave for the Coast next week.

Broun Helps Old Six in Hot Air Spiel at AMPA

In a turnout which eclipsed anything that the A. M. P. A. has responded to in years, and with dainty bon mots, virile rhetoric and lightning syntax bouncing all over the speakers' table, Heywood Broun, prominent member of belles lettres, was introduced by Mike Simmons at the new administration's first official lunch yesterday.

Laughs proved to be the order of the day. Broun observed that Mike's career seemed to parallel his own, journalistically and politically. Mike came back fast and asserted that whereas Broun was merely a Congressional nominee, he had already come through with flying colors in a presidential election (framed). Simmons, however, tempered the aspersion by volunteering to give Broun the benefit of his ripe political experience.

The Old Political School

"Buy five cent cigars by the carload," wheezed Old Six, "and confine all your campaign speeches to speakeasies. In a speakeasy when a man gives you his word it's like a gambling debt—a promise of honor! No man ever renigs after you've paid for his Rock and Rye."

"I'll meet you in Washington," answered Broun.

Commenting on what the new administration had already done for the film industry, Mike admitted that he had been pretty lax. "Here I've been president for a full week," boomed Six Syllable, "and I've yet to issue an official statement that business is sound. Nor have I planned any good-will tours to Cuba or South America. In fact, I've still to read the Constitution of the A. M. P. A."

The Great (?) Napoleon

Simmons then went on, in subtle innuendo and broad inference, to reveal the incompetence, shoddiness and worthlessness, of all the preceding administrations; but how he, by his Napoleonic genius and herculean endeavors, would finally obliterate the handicaps he had inherited; and how, further, by his masterly mind and inexhaustible resourcefulness, would finally bring the members a reign of largess and plenty such as had never before been approximated in fraternal welfare.

(At this point the waiter dropped a demitasse and two pieces of pie in George Harvey's lap.

Mike then went on to introduce Broun as "that militant journalist, passionate poker player and fearless destroyer of chain letters."

"Hot dog!" yelled the members to the tune of Stravinsky's "Sacre du Printemps," and all were pleased, although semi-conscious.

Class Houses for Keys, Fashionable Suburbs Is the Gag

Establishment of a chain of reserved-seat theatres throughout the nation is under discussion, and a prominent banking group is being interested in the project. Houses of the chain would charge $1 top and specialize in so-called class pictures.

Under the plan, houses would be established in key cities, after which the circuit would be extended to fashionable suburbs. The belief is that well-to-do patrons willing to patronize "class" pictures are passing them up because of their unwillingness to attend houses where they are not assured of seats or must stand in line.

Plans call for establishment of the first house at Evanston, Ill., and subsequent houses at Detroit, Boston and Philadelphia. If successful, the plan will be extended to other keys, particularly those which have fashionable suburbs.

A prominent theatre operator is sponsoring the reserved-seat chain, plans for which have reached a stage where announcement of its launching is expected soon.

Gets Division Post



J. L. Merrick, veteran executive and former sales manager of Educational, who has been named central division manager for Tiffany by Oscar Hanson, company sales head. He succeeds Henri Ellman.

Warners Set

Warner stockholders rallied to the aid of the company in its effort to raise $15,100,000 in new financing, subscribing to the 755,000 shares of new common at $20 a share, Harry M. Warner states.

Lame Duck May Push New Bill for Federal Control

Washington—Defeat of Rep. Grant M. Hudson in the Michigan primaries is leading to speculation as to whether the congressman, who is the author of the Hudson bill to place the film industry under Federal control, will attempt to reintroduce the measure as a lame duck at the short December session. Hudson was defeated by a liberal and this demonstrated viewpoint of his state weakens his position considerably, for as a lame duck he will not be able to muster much following. Accordingly, the "bluenoses" probably will cast about for some other standard-bearer in the house to lead their campaign to pillory the industry.

Declares Union Theatres Circuit 'Perfectly Sound'

Union Theatres, Ltd., of Australia, is entirely independent of any foreign companies and the financial condition of the company is "perfectly sound," Millard Johnson, American representative of the circuit, declares in a statement issued following receipt of a cablegram from Sydney.

Union, he says, has "unlimited backing from English banks and requires no financial assistance from any distributing organization." His statement was prompted by report that Paramount is seeking to buy an interest in the circuit.

Sound for All Theatres Of Hoyt Chain Scheduled

Sydney, Australia—All silent houses of the Hoyt-Thring group of Australian theatres will be wired, as an immediate result of the deal which gave Fox a "substantial interest" in the circuit. There are more than 100 theatres.

Plans Spanish Version

Hollywood—Universal is to make a Spanish version of the two-reeler featuring Slim Summerville, Eddie Gribbon and Pauline Garon. The title is "Parlez Vous."

U. A. Organizes Rumor Division To Serve Public

(Continued from page 17)

preside at the Rumor counter, garbed in a snug middy blouse. In the new game there is only one rule: the sleep of the stout fellow must not be disturbed by inquiries as to whether Howard Hughes has traded Mary Pickford and Charlie Chaplin to the Boston Red Sox for a left-handed shortstop and a halfback who can dropkick six service aces per chukker.

"Quaint as is the notion, signed contracts and definite facts will be announced when and as they come into being.

"Suppose somebody announced that Henry Ford was buying General Motors and merging it with United States Steel and putting Andrew Mellon in as office manager? How long (the question is rhetorical) would the smart young journalists continue to voice such pipe dreams about these other industries?"

French to Revise Quota, If, When, As and Perhaps

London reports mentioning a quick solution of quota disputes between France and America this week aided Old Man Sol in developing a series of fainting spells in the offices of New York executives, particularly foreign managers.

The yarn, branded as "plenty wet" by most distributing chiefs, mentioned the fact that French and American film interests had already agreed to a plan which would drastically cut down quota requirements, and would meet on Wednesday next in Paris for ratification.

The Hays organization, which at times has fought bitter battles in France for repeal or lightening of the quota, told Motion Picture News that their organization was unaware of the Franco-American quota "solution."

Vaudeville Names for Paramount's Shorts

Jack Benny and the team of Burns & Allen have been signed for Paramount shorts. Benny already has completed "A Broadway Romeo" for the company. Burns & Allen are en route to Europe for a six weeks' engagment and will resume screen work on their return.

West Coast Turning San Diego House to National

San Diego, Cal.—Pacific National Theatres, which operates the Aztec, Mission, Superba and Plaza here, is taking over the California. The house, which seats 2,500, is owned by Adolph Ramish, but has been operated by Fox West Coast.

New Device for Deaf



The new Acousticon Seatphone developed by Dictograph Products, and to be marketed to sound theatres by RCA Photophone, in a deal just closed by General Sales Manager Sydney E. Abel.

RCA to Market Device for Deaf In Sound Houses

RCA Photophone, in association with Dictograph Products, claim perfection of a theatre acoustical device to permit attendance at sound theatres of the hard-of-hearing, of which there are 10,000,000 in the United States.

The Acousticon Seatphone is a Dictaphone product which has been adapted to sound theatre use by RCA engineers. A receiver is held to the ear by means of a lorgnette handle in which is contained a cord extending to a plug which the user inserts in a receptable on the arm of the seat. This receptable provides the connection between the instrument and the theatre sound amplifying system. With the contact made, reception is immediate and its volume can be controlled to suit. A small lever permits 104 variations of sound, according to RCA.

First installation was made at Proctor's 58th St., New York.

M. C. Welcomed By Wife and Cop

Chicago—Charles Kaley, orchestra leader and picture house master of ceremonies, was welcomed back to Chicago after a long absence this week. In the reception line was a former Mrs. Kaley with a cop and a warrant charging the orchestra leader with being $5,250 in arrears in alimony payments.

Kaley was haled into court, paid $350 down on the past-due alimony, promised to pay the rest, and was permitted to leave in time to make the evening performance at the Palace Theatre, where he is appearing this week. A court order restraining Kaley from leaving the state before a settlement with his former wife has been made was also issued by the court.

$6.85 for "Hell's Angels" Story; Sex Cost More

The inside dope has been spilled regarding that $4,000,000 which Howard Hughes says he spent in making "Hell's Angels." When that sum was casually mentioned no one retorted: "Oh, yeah?" For Hughes had devoted three years to making it—and time is money, except to jailbirds. Now, however, the budget has been itemized by no less an authority than Harry Evans, picture critic for *Life*, and here is the lowdown:

Perhaps we can simplify the whole thing by submitting our idea of the scene that took place when Mr. Hughes and his expert advisers were working out the film budget:

Mr. H.: Now boys, I want this to be an epic.

Chorus (*faster and with spirit*): Yes, Mr. Hughes.

Mr. H.: Do you think we can manage to spend the four million on it?

Chorus: Yes . . . Positively yes, Mr. Hughes.

Mr. H.: Very well then. Here is the budget I have worked out. I'll read it:

Zeppelin Scenes	$1,000,000.00
Planes (used and destroyed)	1,000,000.00
Bombs	250,000.00
German speaking actors	500,000.00
English speaking actors	25,000.00
One (1) actress (Jean Harlowe)	*Sex* hundred thousand
Gown worn by Miss Harlowe for the big charity ball and later taken off for Ben Lyon	100,000.00
Wear and tear on Ben Lyon due to attacks by German and French women . . . and Miss Harlowe	50,000.00
Damages to throats of aviators talking back and forth to each other in planes	50,500.00
Oxford accents	3.75
Waltzers for ball room scene	24,468.00
Final scene showing troops going over top to prove we know there was some fighting taking place below	100,000.00
Dinner to censors for privilege of allowing aviators to swear twice and French girl to bite Ben Lyon ten times	21.40
Total	$3,999,993.15

(H-m-m . . . something wrong here . . . doesn't balance . . . Oh, yes, of course. Here's an item I almost overlooked):

Story	6.85

Making Grand Total, gentlemen, of .....*Four Million Dollars.*

Chorus: YUH-E-S-S-S-S, Mr. Hughes!

"Florodora" Plagiarism Action Is Dismissed

San Francisco—Following a motion last week by attorneys for the defendants, and which was agreed to by the plaintiff's lawyers, Federal Judge Paul J. McCormick dismissed without prejudice the copyright infringement case filed by William G. Curtis against Marion Davies and others associated with her in the filming of "The Florodora Girl."

Curtis had asked for damages aggregating in excess of $1,000,000, claiming that he was the sole owner to the rights of "Florodora" and the "Florodora Sextette," which he says were used in the filming of Miss Davies' "The Florodora Girl."

Bankers Went Overboard in Plugging Merger Advantages, Survey Reveals

Omigosh!

Reports have it that the Schlesingers paid $200,000 for control of the Ries patents, which are the basis of General Talking Pictures' fight for damages from Western Electric. According to this figure, the Schlesingers will obtain a profit of 56,000 per cent on their investment of $200,000, inasmuch as damages are understood to total $112,000,000.

Schlesinger in Need of Staff of Money-Counters

Two weeks ago Motion Picture News published a yarn in which it was stated the reputed wealth of Schlesinger interests would grow from $250,000,000 to the staggering total of $362,000,000—IF General Talking Pictures was victor in its patent-damage fight with Western Electric. The yarn, apparently, gave M. A. Schlesinger food for thought, because the following announcement was broadcast this week from his organization:

"Four internationally recognized banking authorities have been elected to the board of directors of (DeForest) General Talking Pictures Corporation. The move is an indication of the extreme optimism of M. A. Schlesinger, president of the company, in regard to the outcome of the appeal made by Western Elecetric against the recent decree of the Federal Court adjudicating the validity of the Ries patents. Should the decree be upheld by the Circuit Court of Appeals, the task of accounting profits and damages will assume titanic proportions and require the ultimate in banking experience."

Fox Earnings Last Half To Top Last Year Period

Fox earnings for the last half of 1930 will exceed those of the same period last year, it is indicated by contracts already on hand, Harley L. Clarke, president, told directors at a meeting Thursday. The quarterly dividend of $1 on the Class A and Class B shares was declared, payable Oct. 15 to stock of record Sept. 30. Third quarter earnings will top the second quarter's, it was stated.

Big 4 Set in Canada And at New England

Excellent Film Exchange, Toronto, has closed with Big 4 Prod. for distribution of 1930-31 product in Canada. World-Art Pictures of New England, operating at New Haven, obtained distribution of Big 4 Westerns in that territory.

Bombshell Hurled at Wall St. Disturbs Consolidation Specialists

Financial and economic advantages of big business consolidations are not as advantageous as the widely-touted propaganda of banking interests would have you believe.

Hurling a bombshell into Wall Street, where bankers made millions in the merger orgy of the past two years, a *New York Times* survey of merged companies' earnings greatly discounts merger advantages and caused plenty of uneasiness in the ranks of consolidation specialists who are blamed with exaggerating merits of amalgamation.

An analysis of the common stocks of 10 representative industrial companies, including Fox Film, which participated in the recent merger movement, indicates that they have depreciated $3,468,466,000, or an average of 59.8 per cent from their 1929 highs. For the same period, the Dow Jones industrial stock averages declined to 231.27 from a high of 381.17, an average fall of 39.3 from the high of 1929, and 20 per cent higher than the slump taken by merged interests.

It is now generally agreed by bankers, the survey reveals, that estimates of future earnings of amalgamated companies were frequently over-optimistic, and while it is agreed that the business depression was largely responsible for the disappointing earnings of some of the merged companies, many bankers feel that the expenses contingent upon the completion and financing of mergers was not fully appreciated by the investing and speculating public, and this factor is partly responsible for the more violent decline of the merger stocks.

Frequently, it is held, it takes several years for the advantages of some mergers to be reflected in the earnings of the amalgamated companies. Most of the mergers arranged last year involved sound companies which may be expected ultimately to benefit through the reduction in expenses and the improved marketing and production methods made possible by a larger organization, it is believed.

That there are dangers inherent in certain types of mergers and in too rapid expansion through consolidations is now the general opinion in banking circles.

Radio Passes Films

Selling 3,500,000 sets in 1930, the radio field is expected to pass the billion dollar mark in annual sales turnover.

Starting from scratch only a few short years ago, alarmed exhibitors expected radio to make radical inroads on picture house grosses, although total sales at that time had reached only a few millions yearly. Now with an annual billion dollar sales turnover, radio chiefs believe that field is still far from becoming a serious competitor to theatres.

No Fooling

Roy J. Pomeroy, director, sound expert and technician, declares the film industry is suffering from the want of new ideas and something different, and prophesies that the first film organization making a talking picture unusual in effort, different in theme and superb in directorial treatment. will gain fortune and fame.

Nice Cuspidors, High Brow Mags, Chi Innovations

Chicago—With the opening of the Punch and Judy Theatre here September 18, the city gets its first swank house with an admission scale to correspond. Such things as individual overstuffed chairs, made to order at a reported price of $40 a copy, and cuspidors bearing a coat of arms are typical. Monogrammed cigarets, cafe demi tasse and tailor-made cakes will figure in lobby handouts, as the house, which will operate on a two-a-day policy, will also run intermissions. A slant on the class of trade expected is given by subscriptions the house has made to Vanity Fair, New Yorker, Vogue, House & Garden, Bookman and Atlantic Monthly. These will lie about the lobby to assist with that air of well-bred superiority. Ushers are said to be Yale grads.

"Abraham Lincoln" (U. A.) opens the house. Scale for opening night is $5.50 to $11, and $1 to $2.50 thereafter. A customer, on being advised of the opening night fare, innocently inquired if Abe had been signed for a personal appearance.

The Punch & Judy is the remodeled Central Theatre. It is situated well away from the theatre district in the Chicago Musical College building on Van Buren Street, just off Michigan Avenue. It seats 350. Louis Machat, head of the Cinema Art Guild, operators of the Cinema Art Theatre—"The house of shadow silence"—on the near north side, heads the Punch & Judy Theatre Corp.

Vet Prison Chief Fights For "House" Ban Repeal

Columbus—William A. Orr, New York state superintendent of prisons in 1918 and 1919, is fighting on behalf of M-G-M for repeal of the ban on "Big House," prison yarn. Orr is understood to have been engaged by M-G-M because of his former activities in prison circles.

McGuinness Joining Paramount N. Y. Studio

J. K. McGuinness, former Fox supervisor, is to join the eastern Paramount studios, it is reported.

Coast Alimony Bill Resembles National Debt

(Continued from page 15)

them well, though sometimes they irk and gall," as one Hollywood wit puts it. Perhaps the "gall" refers to that which prompted Lita Grey to ask Charlie Chaplin for $950,000 in settlement of their marital differences or influenced Mildred Harris to insist upon the comedian forking over $107,500 for the same reason.

And Charlie isn't the only personality in town who was taken for a sleigh-ride over the old alimony course. Carey Wilson's bill from Nancy was $124,000, and Ronald Colman put up plenty to settle things with Thelma. Evelyn Brent got at least $52,000 from B. P. Fineman, not including jewelry, insurance, stocks, bonds, and "B. P.'s" last clean shirt.

Not satisfied with one alimony bill, Lloyd Hamilton decided to be a wee bit different and take on another. Lloyd has been having headaches ever since, with good old U. S. currency acting as the only bromo.

A. L. Wooldridge, one of Hollywood's uncountable studio newshounds, took the alimony question in hand the other day for an assignment and found the job so big he decided to turn out his yarn in serial form.

Wooldridge dug deeply into the records and unearthed the dope on John Gilbert's $156,000 payment to Leatrice Joy, which does not include $2,600 every year for the support of their child. When the latter reaches 18, the payments cease—and not before. Winifred Westover's balance sheet jumped $200,000 as a result of William H. Hart's settlement, while Adolph Menjou took it on the chin to the tune of $167,500 in a settlement made on his former "better half."

Cliff Edwards is still fighting the $104,000 bounty which is claimed to be due to Irent L. Edwards. The matter is still in court. Jean Harlowe, blonde mama in "Hell's Angels," recently obtained $200,000 from Charles F. McGrew, 3rd, son of a Chicago attorney. Al Santell and Hoot Gibson got off lucky, with the former paying $50,000 and Hoot $30,000. King Baggot, director, must pay $350 a week from the time of their separation in August, 1926, and in addition half of all he earned over $850 a week, as well as $100 a month for the support of his son.

There are dozens of others in Hollywood who belong to the alimony club, many of them having been in and out of jail many times for failure to keep up payments, particularly players who received a financial setback from talkers. As a matter of fact, you're not considered "sophisticated" in some Hollywood circles unless you are one of the alimony army. The boys in Hollywood apparently like nothing better than to be classed as "sophisticates."

3 More from Stahl for "U"

Hollywood—John M. Stahl will continue on Universal's directors' roster, having been given a new contract for three more. Original agreement was for one, "Lady Surrenders," completed this week.

Realism

Calgary, Alberta—Constables of the Royal Canadian Mounted Police appearing in "Tonight and You," a Fox feature recently made at Jasper Park, will look and act like real members of the famous force as a result of the carrying out of an arrangement with the Canadian Government whereby the movie-made constables were drilled and inspected by Sergt.-Major H. M. Fowle, instructor of the Mounted Police. Officials at R. C. M. P. headquarters made the suggestion for this supervision because certain Mountie portrayals had not been in keeping with realities. Uniforms and hair cuts were closely inspected each morning by the police instructor and he gave several laggards a real drilling.

Scranton Papers Bar Publicity; Call Films 'Tripe'

Scranton, Pa.—Two newspapers, the morning *Republican* and the evening *Times*, have placed a ban on free publicity for pictures, at the same time declaring that they would accept no complimentary tickets from the theatres in this town, which is now dominated entirely by Paramount Publix. Hereafter "reading notices" must be paid for as advertising, they announce.

In explaining the action, the *Times* stated that up to the time of the acquisition on Aug. 1 by Paramount of the Comerford circuit, "this newspaper had pleasant business and commercial relationships" with the latter, but that Paramount Publix "by its conduct since has demonstrated that it has no interest in the community except to remove as much money therefrom as is possible."

Shortly after Paramount began operating the theatres in Scranton a curb was put on the distribution of free tickets, and officials of the circuit are wondering if the reversal of the newspapers' policy is a case of cause and effect.

The reading notices, according to the *Times*, "were editorially obnoxious because of their hackneyed insistence on the superlative merit of any sort of tripe that might be current in a given city."

Wilk Sees Fertile Play, Story Field in Germany

Jacob Wilk's recent tour through Europe for Warners resulted in the former tying up new screen material and writers. Germany is fast becoming a fertile field for play and story material designed for screen treatment, states Wilk, who claims a new generation of writers has sprung up since commencement of the reconstruction period following the late war.

Logan to Work in Lunnon

London—Jacqueline Logan will appear in the lead opposite Owen Nares in "The Middle Watch," to be made by British International at Elstree studio.

Eastward Ho! Tin Panner's Option Craps Collateral

(Continued from page 15)

crease in the sale of chocolate bars and apples, but Pullman dining car managers are complaining bitterly. In a packed Los Angeles-Chicago train, they say, the only visitors to the dining cars were moochers who grabbed oyster crackers and lumps of sugar from the tables on their way through. One waiter lost a watch while this traffic was at its peak, and another who had been inveigled into a crap game aboard train won a song-writer's option with a major producing company which he had "faded" with a ham sandwich.

All-Pullman trains are running light, while those equipped with day coaches are being despatched in seven and eight sections.

Hamilton's Pal Shot at Hollywood Whoopee Party

Los Angeles—Douglas Kendall, hardware merchant who was host to a group of local business and picture celebrities at a party in his house, is recovering from a gun wound received when the merrymakers, after indulging in too much "whoopee water," made a target out of a kitchen cabinet. Lloyd Hamilton, friend of Kendall's, rushed the latter to Hollywood Hospital.

Saratoga Exhibitor Quits Job on State Parole Board

Albany—Governor Roosevelt has accepted resignation of Judge Irving I. Goldsmith as chairman of the new parole board and named Dr. Joseph A. Moore, of Beacon, as his successor. Ill health caused Judge Goldsmith, owner of the Palace Theatre at Saratoga, to quite the post with the parole board.

WMCA to Build Theatre For Television in N. Y.

Station WMCA, operated by Knickerbocker Broadcasting Co., in the Hammerstein theatre building, New York, will erect a 250-seat theatre in the studio for television. The thimble house will have a full stage and lighting system.

Reed Taken Off New RKO Film, Cline Substituted

Hollywood—Luther Reed has been taken off "Hook, Line and Sinker," Wheeler & Woolsey's next for RKO, and Eddie Cline has been substituted. The reason for the change has not been divulged.

In Powell Cast

Hollywood—Julietfe Compton and Skeets Gallagher have been added to cast of William Powell's "New Morals," by Frederick Lonsdale.

Goldwyn Changes Title

Hollywood—"Escapade" is new title of Sam Goldwyn's "Lilli," starring Evelyn Laye and John Boles.

SAMUEL GOLDWYN . . . . . .
FLORENZ ZIEGFELD . . . . . .
EDDIE CANTOR . GEORGE OLSEN
and his BAND . . TECHNICOLOR
and Technicolor Advertising
. . *make* WHOOPEE



A great producer. A famous showman. A sure-fire comedian. A celebrated band. Technicolor, Technicolor advertising, and—girls, girls, *g i r l s !*

It's here! Released by United Artists! The living, breathing, talking, singing, dancing 1930 model of "WHOOPEE"—one of Ziegfeld's greatest stage knockouts.

This is another all-Technicolor laugh carnival. With all the delicious side dishes that a full-fledged "it" cast, Florenz Ziegfeld, and — *natural color* — can serve.

Schedule "WHOOPEE." Feature it. ADVERTISE it! For here's a picture that means box-office if any picture ever did.

a box office natural for you

A PERFECT

FOLLOW THRU

CHARLES ROGERS, NANCY CARROLL, THELMA TODD, ZELMA O'NEAL and a score of others make Paramount's newest release — an ALL-Technicolor screen version of "Follow Thru" — one of the brightest B. O. stars scheduled for the current season. A tense, colorful, tingling, tuneful dish of heart-interest, served à-la-golf. An unforgetable feast!



SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National), **DIXIANA,** with Bebe Daniels (Radio Pictures); **FIFTY MILLION FRENCHMEN,** all-star cast (Warner Bros.); **FOLLOW THRU,** with Charles "Buddy" Rogers and Nancy Carroll (Paramount); **GOOD NEWS,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HELL'S ANGELS,** with Ben Lyan, James Hall, Jane Winton and Thelma Todd (Caddo), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier, and Joe E. Brown (Warner Bros.); **KING OF JAZZ,** starring Paul Whiteman (Universal); **LEATHERNECKING,** with Eddie Foy, Jr., Irene Dunne and Benny Rubin (Radio), Technicolor Sequences; **LOTTERY BRIDE,** with Jeanette MacDonald (United Artists), Technicolor Sequences; **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **PARAMOUNT ON PARADE,** all-star cast (Paramount), Technicolor Sequences; **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **SWEET KITTY BELLAIRS,** with Claudia Dell and Perry Askam (Warner Bros.), **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio), **THE FLORODORA GIRL,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE LIFE OF THE PARTY,** with Winnie Lightner (Warner Bros.); **THE MELODY MAN,** with Alice Day, John Sainpolis, and William Collier, Jr. (Columbia), Technicolor Sequences; **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE ROGUE SONG** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE SINGER OF SEVILLE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE TOAST OF THE LEGION,** with Bernice Claire, Walter Pidgean and Edward Everett Horton (First National); **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.); **VIENNESE NIGHTS,** all-star cast (Warner Bros.); **WOMAN HUNGRY,** with Sidney Blackmer and Lila Lee (First National); **WHOOPEE,** starring Eddie Cantor (Samuel Goldwyn - Florenz Ziegfeld).

TECHNICOLOR . . is

a box office name . . *advertise it*

Shooting Sound into Silent Successes Shooing Public Away; Want 'Em Fresh

Film Famine In Ireland

Dublin—Theatre owners throughout Dublin and the Free State are threatened with a severe film shortage. All distributors have steadfastly refused to import because of the new censorship powers given the governmental board.

More than 20% of a recent group of importations, sound and silent, were marked taboo by the Irish censors, who are being supported in majority of cases by an appeals board.

The Minister of Justice will meet distributors in an effort to iron out difficulties.

Six Aafa-Tobis Talkers in '30-31

Berlin—Completely junking all silent production, Aafa-Tobis Prod. this week completed plans for an all-talker program for 1930-31.

Led by "Storms Above the Mont Blanc," a series of six will be made with Tobis sound system. Dr. Arnold Fanck is the author of the first and will direct. In the cast are Leni Riefenstahl, Sepp Rist, Ernst Petersen and the German pilot, Ernst Udet.

Others include "Musician from Vienna," adapted to Schubert melodies; "The Sloop Captain," a comedy with Harry Liedtke, Fritz Kampers, Maria Paudler and Lia Eibenschuetz; two Mady Christians and one from the operetta, "Beggar Student," by Carl Milloecker.

The Mady Christian vehicles include "Lieutenant of the Hussars," an operetta adapted by Robert Stolz and Fritz Rotter, and "His Last Letter," by Rudolf Nelson.

American General Film Corp., New York, will distribute in the U. S. and Canada.

Cliff Work Gets RKO Division in Shake-Up

Hollywood—Cliff Work succeeds Frank Vincent as division manager of the Pacific Coast for RKO theatres, following Vincent's resignation. Vincent has been with RKO for many years and some time ago took a prolonged vacation and Work took over the duties of Vincent's office. The San Francisco district office, formerly handled by Work, will now be held by Jack Cross of South Bend, Ind. William Adler will take over the exploitation end here under Work's supervision.

Ted Lewis Disbanding Gang; Hard to Handle

San Francisco—Ted Lewis and his orchestra have returned to New York from a record breaking engagement at the Empire, Paris. The "high hatted tragedian" of song is disbanding his old organization, he announces, because many of its members having been with the band for years, have become too tough to handle. He plans a new and youthful collegiate personnel.

Plan Return of Westerns in U. K.

London—C. A. Stimson, vice-president of Big 4 Film Corp., New York, has arrived here to work out details for the return of adventure and Western stories with British distributors. This type of product received a severe setback when talkers were innovated two years ago and, except for a few silent Westerns, and a comparatively small number of talkers, outdoor action pictures have made little headway in the British Isles during the past two years.

Big 4, according to Stimson, will soon launch a second series of six Western talkers, for independent release in 1930-31.

Amateur Photographer Cashes in on Shipwreck

Hollywood—C. G. Mills, an engineer for General Motors, has discovered that amateur photography sometimes proves a valuable hobby. Mills was aboard the steamer Ventura when she rescued the passengers of the ill-fated Tahiti, which sank in the Pacific a few weeks ago.

Mills, one of several amateurs who took pictures of the rescue with a 16-millimeter camera, was the only one whose film was fit to use. Fox Movietone News and Hearst Metrotone News bought the rights

RKO Signs Evelyn Brent for Two More

Hollywood—Evelyn Brent has signed with RKO for two more pictures with starring roles. Miss Brent has just finished a starring role in "The Silver Horde," a Rex Beach story directed by George Archainbaud.

"Africa Speaks" Premier

San Francisco—Paul Hoeffler, adventurer and explorer, is in San Francisco where he attended the world prémiere of his "Africa Speaks" at the Orpheum. Columbia is distributing the film, which opened in New York Thursday night.

Veteran Exchangeman Passes

San Francisco—Ralph Quive, 48, who was well known as a branch exchange manager in San Francisco for many years, died at his home in North Manchester, Ind.

Exhibitors Declare That Fans Turn Thumbs Down on Remade Films

Exhibitors in the hinterland, where men may take their films with dignified acquiescence but where the women step right up and tell the manager why they think the show is lousy, are turning thumbs down on "repeats," the films which, because they scored a hit in silents, now are being reground for sound.

There is a distinct aversion in the open spaces to paying hard-earned shekels to see a film twice, even if it is doctored with the new devices of the microphone. When a story's told it's told, fans feel, and the addition of yowls and theme songs bring no business when there is a brand new picture around the corner.

Managers seem to feel that the propensity of the film moguls to take some big box-office success of days gone by and shoot it full of sound effects will make a big dent in the red inkwells. For many a fan cherishes his memory of an actor's performance in a certain picture and has no desire to see that same actor, or another, try to duplicate his work, embellished with vocal effects. The performance of Dick Barthelmess in "Broken Blossoms" was a thing of beauty. The same performance with words and music might be another matter.

Tabbing Public Taste

They keep ubiquitous hands on the public pulse, these exhibitors in the sticks, where Mrs. Jones has time to talk the picture over with the boy in the front of the house. They will tell you that there should be enough new stories to go around and if they can't be furnished, additional time can be put in at miniature golf courses, bowling alleys and knitting bees.

They point out that a bookworm may peruse a volume twice, but the average movie fan will see a picture once and call it a day.

As a matter of record, many theatregoers who have seen legitimate productions will skirt the same vehicle in its celluloid guise because they are familiar with the story. While personalities still are the dominating draw in the by-roads, no star is big enough, they say, to bring his public in for a second glimpse of him in the same yarn.

Pathe's Boyd Is "Bill" To Avoid Confusion

Hollywood—Pathe has decided to call their William Boyd, "Bill" Boyd hereafter, in order to halt confusion with the William Boyd, stage player, who has recently became active in talkers. Recent news stories concerning a divorce involving the stage player which ran carrying pictures of "Bill" Boyd, led to the change.

Harry Cohen in N. Y.

Harry Cohen, Pacific Coast sales supervisor for RKO Radio Pictures, is in New York to confer with home office executives.

Pays Musicians For Year While They Are Idling

Philadelphia—Warner-Stanley and Fox and 200 local musicians are digging in for what promises to be a finish fight on the question of the minimum orchestras to be employed at the Mastbaum, Earle and Fox here. Intermediaries are seeking to bring about a reconciliation, but a long drawn-out battle is anticipated. Meanwhile, stage shows have been dropped by the theatres.

Musicians at the three houses took the air last Thursday, when the ten-day truce with the managers expired. All three houses are presenting elaborate programs of sound and talking shorts in lieu of the stage bill and all announced at the expiration of the first day of the strike that business was normal. In fact, at the Fox business was tremendous on Friday, the standees assembling by the time the second show had started in the afternoon. The film was "Let's Go Native," starring Jack Oakie, who enjoys a great local following, so this particular film can not be used as a real gauge. With "Call of the Flesh" and "Man Trouble," respectively, the Mastbaum and the Earle appeared to be getting an average play.

Speaking for the Stanley-Warner interests, William M. Goldman declared that the reduced staffs are made necessary by the introduction of talking pictures, which not only do not require, but do not permit, accompaniment of musicians.

"It must be understood in the first place," he said, "that there is no question between the Stanley Company of America and the musicians concerning wages, working conditions, or recognition of the musicians' union. The Stanley Company has always paid and is now paying wages at the union scale and has always acquiesced to working conditions specified by the union. It has always contracted directly with the union. There therefore is nothing at issue in the matters which ordinarily cause labor disputes. Neither is there any ill-feeling of any kind."

His statement continued to explain that the company had found itself in the position where it had absolutely no work for a large number of musicians formerly employed.

Held Bag for Year

"For a period of almost a year," said Goldman, "the company has kept on its payroll about 125 men to whom it has been unable to furnish employment, representing a cost of almost $500,000. At one theatre in Philadelphia (the Aldine), which has been closed for 40 weeks, the company has paid $1,111 a week to musicians who had absolutely no work to do. The result is in no way the fault of the men, but it is clearly not the fault of the Stanley Company. We cannot set back the wheels of progress and substitute silent pictures which our patrons do not want. Nor is it just or even possible for this company to pension indefinitely the musicians who find themselves without work. In carrying this burden for one year, this company has been much more generous to the musicians than it has been fair to its stockholders." Mr. Goldman concluded his statement by saying that the Stanley-Warner Company could employ, at the outside, only 86 musicians.

David Idzal, manager of the Fox, issued virtually the same sort of statement, offering to employ, at union rates, the number of musicians the house needed, but no more.

The musicians have threatened to call out the stagehands and the operators in sympathy, but this move is apparently not feared by the managers. It is generally believed that the operators will not join the strike. It was announced at the Stanley office on Friday that, though the withdrawal of stage shows left them without work, the stagehands would be retained on the payroll in recognition of the fact that their plight was in no way their own fault.

One of the arbitration moves was a suggestion by Dr. Theodore Fineman, leader of the Philharmonic Society of Philadelphia, that the musicians accept a minimum wage rate reduction from $80 per week to $50 and that the theatre operators employ a greater number of musicians at lower wage, thus reducing unemployment among the members of the union. There was no indication that the proposition would be accepted by either side.

Paramount's Break

Philadelphia—Paramount gets the break in its proposed invasion of Philadelphia if the strike of musicians continues next month, when the firm's local first-run stand, Keith's Chestnut, is to be opened by Al Boyd's company. The Publix units are tied up locally under a Warner contract, so if the strike hadn't happened along, these units would be playing Paramount's opposition. With stage shows out, due to the strike, Paramount will be able to start from scratch with its competition.

House Threatens to Close Over Wage Argument

Marshalltown, Ia.—Three weeks have been spent in conferences between the managers and projectionists in regard to the wage schedule here. The Strand, Publix house, has refused to sign the pact agreed to by the other theatres and has announced that it will close its doors for the winter season, rather than employ the union operators at the prices they ask. The other Publix house, the Casino, with the Capitol, Charles Dunsmoor's house, have reached an agreement with the projectionists. Another independent theatre is expected to agree to the pact.

The terms proposed allow the projectionists an increase of $2.50 a week with greater remuneration for overtime. It also provides for two men in a booth with little other change in the working conditions of the operators.

'Fire Guard' Only Fire Hazard in Original Racket

Milwaukee—Something exhibitors here are worrying about was brought out at the annual meeting of the Wisconsin Theatre Owners' Association at Cedar Lake in what they view as labor racketeering. In some cities, labor leaders are demanding that for "fire prevention" purposes, a member of the stagehands' union ought to be kept backstage in every film house, regardless of whether it offered flesh shows or not.

As a result, in the city of Oshkosh an ordinance was passed, requiring that all houses, regardless of whether they had stage shows, keep posted during exhibiting hours a stagehand for "fire prevention" purposes. This despite a barrel of evidence that there was nothing behind the screen to cause a fire. One Oshkosh manager reporting to the convention stated that in his house he is hard put to keep the "fire protection" worker from sitting there smoking cigarettes, one after another, during his "watch." In his opinion, the watchman is the first real fire hazard that has existed back-stage.

At Lake Winnebago, Fond du Lac, the labor men heard of the success of the Oshkosh plan and thought it sounded good enough for them. They went to the city council and through the labor vote drummed up the necessary sentiment. Then they went to the mayor and he was willing. Meanwhile the exhibitors heard about it and Bill Ainsworth and a few co-workers also went to the mayor. They proposed that, inasmuch as it was a civic fire prevention idea, the best thing to do, if they were going to have a man, was to put a fireman from the fire department backstage. That sounded good to the mayor. So he announced to the labor crowd that their "fire prevention" idea was first class; that the exhibitors were okay, but that he felt he could only endorse the plan if a regular member of the fire department, a trained fire-fighter, were put backstage.

The enthusiasm which the stagehands group had been displaying for fire prevention work suddenly ceased. The matter became colorless and uninteresting. So much so, in fact, that in Fond du Lac the whole thing was dropped quickly, like a hot coal, to use "fire prevention" language.

Labor Contracts Closed By Rochester Crafts

Rochester, N. Y.—With the exception of an extra hour of rehearsal agreed to by the musicians, all stage, operators' and musicians' unions signed up for a renewal of wage contracts with theatre operators here.

Alderman Operators' Strike Ally

Minneapolis—Sympathetic action for striking operators was anticipated in an ordinance to be introduced by Ald. Gisslen, providing for two men in the booths of sound houses. This issue caused the strike at independent theatres. The ordinance would be in the interest of public safety, the alderman says. Meanwhile, 22 neighborhoods affected were under police guard. Effort to secure an injunction restraining picketing was unsuccessful. A temporary injunction restraining damage of property was in force.

Operators Win 2 Men in Booth, but Accept Reduction

Milwaukee—After four weeks of wrangling, during which theatre operators functioned under an expired agreement with the owners, the threatened operators' strike has been averted and a settlement of the wage question and the booth personnel problem has been made through a compromise agreement. Fred S. Meyer, recently elected president of the M. P. T. O. W. and chairman of the arbitration committee of the local theatre group, announced signing of a two-year agreement, in which the theatres yielded to the demand for two men in a booth.

In return for this concession, the operators took a 10-cents-an-hour cut in wages in the big houses for the first year of the agreement and a 5-cent cut for the second year. The wage scale in Classes 1, 2 and 3, which embrace the big downtown, the de luxe and the semi-de luxe houses, for the first year of the new agreement, is respectively $2.05, $2.00 and $1.80 per hour, with 5 cents per hour higher for the second year of the agreement. An unmentioned increase in operators' scale in the combination houses showing film and offering stage attractions was also agreed upon, but no details of the increase, which was small, were given out.

In the Class 3 and 4 houses, embracing the smaller theatres, the new wage scale calls for $70 per week in Class 4 and $65 in Class 5 where sound-on-film only is used, and $90 in Class 4 and $82.50 in Class 5 where both disc and film are used.

Squawk Anticipated

About 170 men in the Milwaukee territory are affected by the new contract. Some of the smaller theatres are not going to like the new agreement, Meyer expects, but he regards it as the best that four weeks of argument could produce, with a threatened walkout impending. The Milwaukee wage scale is lower than in most cities.

With settlement of the operators' troubles, there now remains only the stagehands to deal with and two of the big labor questions confront the local houses, namely, operators and musicians, have been settled within the past few weeks. The stagehand problem is complicated, but it is anticipated that it will be ironed out without washing any dirty linen in public and without any tieups or blockading.

Perhaps the bombing of non-union houses will cease, now that peace has been declared. For nearly a year, but particularly during the past few months, paint bombs and dynamite bombs have been flung about in the direction of non-union houses, with a disregard for life and property that finally resulted in newspaper demands for police action. The union leaders emphatically denied that their organization was in any way connected with the outrages, making public condemnation of such a practice. The fact that only non-union houses were attacked by paint sprayers and other hoodlums, however, indicated that the labor question must have been involved somewhere.

Protection

Middletown, Pa.—Preventing competition by legislation is the method to be employed in this town of 6,078, if an ordinance now pending is passed. The measure provides that only the existing theatre shall be licensed until the population passes 10,000.

Legislature to Pull Trick Stuff In Wisconsin?

Milwaukee—Theatre owners here are beginning to wonder what the next session of the Wisconsin legislature is going to mean to them. There has been a quite well-founded report current here during the past few weeks that some new and novel legislation is in the hopper.

One of the bills which rumor has it is to be offered by labor at the next session will be one requiring the presence in every booth of an attendant who must keep his hand on the douser at all times, in case of fire. Another is a proposal to make eastern standard time official in eastern Wisconsin, now more than 200 miles from the western end of the eastern zone.

Some bluenoses want to give force and effect to the 50-year-old blue laws now on the statute books. In addition it is anticipated that the regulation censorship measures will be proposed.

Exhibitors will keep a watchful eye on the type of men elected in Wisconsin in November, working against their avowed opponents in an attempt to keep the legislature free from zealots and fanatics. In addition, they may again interest themselves in an attempt to line up opposition to the obsolete "blue" laws, combining, with baseball organizations, football organizations, filling station and garage owners and various retail organizations whose members are forced to keep open on Sunday by custom, although they violate non-enforced laws now on the books in so doing.

Musicians Get Chance In Toronto

Toronto—Incidental music for dialogue pictures and special musical features are part of the plan proposed by Famous Players Canadian Corp., to alleviate unemployment of musicians here. To that end, negotiations are under way with the Musical Protective Associations for the return of orchestras to at least 14 local houses. About 100 musicians would be played, the first orchestra being scheduled to be organized within the next couple of weeks. The rest would be organized throughout the fall.

Labor Leader Charged With Intimidating

Toronto—William P. Covert, third vice-president of the Operators' and Stagehands' International, was arrested on a charge of intimidation of Anthony Patzalek, independent exhibitor of Hamilton, who swore out a warrant for his arrest following an argument over the unionizing of his theatre. Magistrate Burbridge, in Hamilton police court, reserved decision.

"You don't want a taste of Chicago, do you?" is the threat made by Covert, according to Patzalek's story to the police. Covert denied making the remark.

Following closely upon the bomb outrage in which the Queen's, Hamilton, was wrecked, the arrest created a real flurry. It is the latest development in the long-waged war between the operators and various Hamilton exhibitors who have been running open shop.

William Yates, manager of the Queen's, declared that the wrecking of the house was the latest of a long series of outrages. Several weeks previously some one broke into the theatre, slashed the screen to shreds and cut the wires of the projection room.

All Talk of Strike at Boston Off; Deals Near

Boston—While Publix, Orpheum, Loew's and perhaps one other of the chains have apparently settled the situation with the unions, so far as projectionists and stagehands are concerned, there is still a considerable amount of negotiation under way in the matter of musicians, with the outlook promising.

The legitimate theatres were first to settle their differences and are working under a new two-year agreement.

Tentative working agreements are under way with the independent owners and it is probable that within a few days satisfactory agreement will be reached for another two-year term. All talk of a strike is off.

Omaha Musician Victory Called an Empty One

Omaha—The musicians' union here won only an empty victory when new contracts were signed retaining 12 men at the World. Charles Pincus, Paramount Publix district manager, had requested the band be reduced to 10 in face of a heavy overhead.

Rangval Olson, president of the Omaha Musicians' Association, lost the Orpheum Theatre contract to Edward Perrigo, Chicago violinist and recent member of the World orchestra. The Orpheum band of 12 pieces is introducing saxes for the first time.

Police Seeking Vandals Who Dynamited Theatre

Hamilton, Ont.—Police here are seeking vandals who dynamited the Queens, a non-union theatre. Force of the explosion blew a large hole through the rear wall, tore up the stage and filled the auditorium with debris. Wreckage covered all nearby structures.

St. Louis Unions Renew Fight for Wage Increases

St. Louis—The climax of the St. Louis music situation is expected to be reached Friday when the contracts of the Skouras theatres, including the St. Louis Amusement Co.'s neighborhood and various independent houses, with the Musicians' Mutual Benefit Association will expire.

In the meantime the union is said to have renewed its efforts to reach new agreements with the various theatres.

Although their agreements with the union still have several days to run, the Skouras houses, including the Ambassador and Missouri in the first-run field, have not been using pit orchestras since Sept. 1. The musicians have been reporting for duty each day but have not been used. They were paid just the same.

The decision to dispense with the services of the musicians was made when the union failed to reach an understanding with the St. Louis and Fox theatres. The contracts of those houses ran out at midnight on Aug. 31. The union had demanded that the St. Louis change its status from a vaudeville house to a de luxe picture theatre and increase its orchestra from 12 to 20 men. This demand was rejected.

Under existing contracts with the Skouras Brothers, the musicians at the Ambassador theatre have been receiving $87.70 for 49 hours work and the Missouri musicians $76.20 for 42 hours weekly. It is said the musicians want an increase of $1 a week each.

The St. Louis Amusement Co. has been paying 32 musicians $48 a week each. The Granada theatre, the de luxe house of the St. Louis chain, has been using 15 musicians and the other 17 are used in the other theatres.

Some of the larger independent houses of the city used musicians prior to Aug. 31, but the majority have depended entirely on sound pictures with musical scores.

New Booth Ventilation Ordered in Wisconsin

Milwaukee—A hearing was held in the state offices in this city by the Wisconsin Industrial Commission regarding booth ventilation. The commission has issued new orders requiring changes in the ventilation booth of practically every theatre in the state. The hearing was for the purpose of ascertaining theatre owners' sentiment, which may or may not influence any slight changes in the ruling.

Sunday Shows Out, So Exhibitor Closes Shop

Forest City, Iowa—Because citizens here refused to sanction a liberal Sabbath, this town now is without a theatre. Claire Donahue, who has managed the theatre for the last year, resigned from the post to become assistant at the Cecil, Mason City, following defeat of Sunday shows by a 2 to 1 count at the special election, the second held here.

Socked Hard

Legitimate show business' worst year, due to talkers, business conditions and labor trouble, is reflected in annual report of Shubert Theatres and subsidiaries for the year ended June 30, which shows net of $69,203 operating profit, which with depreciation and interest charges is a net loss of $1,231,108. The previous fiscal year showed net of $1,076,376 after depreciation and taxes.

Miss. and Nebr., Scenes of Fight Over Chain Tax

Two pitched battles to test the federal and state constitutionality of chain store taxation are under way. In Mississippi, a three-judge statutory court, composed of Judges Foster, Cox and Holmes, has granted an interlocutory injunction restraining collection of the additional gross sales tax on chain stores. However, the tax of ¼ per cent upon chains of more than five stores continues. Chain theatres are included.

Opposing forces in Nebraska have waged such a bitter battle against the chain tax that Attorney General Sorenson, acting upon their informal complaints, has granted a hearing for Sept. 29.

J. C. Penney Co., which launched the Mississippi court action, contended the additional tax is discriminatory and in violation of both federal and state constitutions. The state tax commissioner will endeavor to have the injunction dissolved or else take an appeal to the Supreme Court of the U. S.

Motley Flint Killer Is Sentenced to Be Hanged

Hollywood—For killing Motley D. Flint, veteran banker who was prominent in motion picture financing, Fred D. Keaton is to be hanged at San Quentin penitentiary some time within the next 90 days. Keaton shot Flint in a court room, where he had just finished testifying for Myron Selznick in a suit brought by the latter to recover some film stocks. Keaton is said to have confessed that losses he suffered in Julian Petroleum stock led him to shoot the banker.

To Make Davies Scenes in N.Y.

Robert Z. Leonard is en route to New York to meet Marion Davies, who has returned from Europe and will make scenes in the East for Miss Davies' newest M-G-M film, "Rosalie." This is an adaptation of the Ziegfeld musical of the same name, and members of the supporting cast have not yet been selected.

Mackaill Returns Soon

Dorothy Mackaill, now in New York from London, returns to First National's West Coast studio in ten days, when plans will have been completed at Burbank for the first of a series under the new contract signed recently.

Musicians Locked In Three Montreal Houses; Want $85

Montreal — Musicians still are out at Loew's, the Imperial and the Palace, but the negotiations begun at Toronto for restoration of musicians may be extended to this city. Musicians at the three houses walked out on one hour's notice to the managers in sympathy with the orchestra of the Capitol, whose services had been discontinued at the end of August when demands for increase in wages and a 12 months' contract were presented.

Loew's and the Imperial, both combination houses, were forced to drop vaudeville starting with the week of September 14 and all houses continued with an exclusive talking picture bill, with prices reduced.

The trouble started when the musicians at the Capitol demanded $85 per week and no cancellation when arrangements were being made for the introduction of stage shows there, the previous scale being $61.90. A compromise offer of $70 for a 22-show week or $80 for 28 shows was rejected. The musicians claimed that an agreement for a board of arbitration to be appointed by the Federal government was ignored and that they were locked out. The four theatres are operated by Famous Players Canadian Corp.

Ben Garetson Passes After Sinus Operation

Funeral services were held in New York for Ben Garetson, veteran advertising and publicity man, who succumbed following an operation for sinus trouble. He joined the Fox Theatres force two months ago as director of advertising for the New Jersey division. Prior to that he was for two years general press representative of Talking Picture Epics.

Labor Dept. Called in Pa. Projectionists Squabble

Washington—Strike of projectionists of the Rialto and Embassy theatres at Lewistown, Pa., for higher wages and better working conditions, is one of eight new labor disputes brought before the U.S. Dept. of Labor for adjustment.

Assign McNutt and Jones

Hollywood—William Slavens McNutt and Grover Jones have drawn the assignment to do the adaptation and dialogue for "North of 36" for Paramount. Richard Arlen is slated for the leading role. Paramount made a silent version of this story by Emerson Hough, shortly after "The Covered Wagon" was produced.

To Rehearse Doug Film

Hollywood—Rehearsals on "Reaching for the Moon," which stars Douglas Fairbanks and Bebe Daniels, will start in about two weeks. Edmund Goulding will direct the talker, which is being produced by Irving Berlin for United Artists release. Berlin has written all of the music for the production.

Two Buildings Increase R-K-O Studio Facilities

Hollywood — As a step in its progress with a $6,000,000 expansion program, RKO Radio Pictures is completing construction of two new buildings at its Hollywood studio.

A two-story camera building has been erected at the south end of the lot at an approximate cost of $100,000, while another new building to house properties has been constructed at a cost of $50,000. The property building is 180 by 124 feet. The camera structure measures 44 by 175 feet.

Many innovations for camera housing are incorporated in the camera building. Dark rooms have been eliminated due to the increased size of sound cameras. Each camera will have a separate "parking" space with a centrally located room for loading film.

All "still" camera work will be cared for in this building, which also includes three modern talking-picture projection rooms. A portrait gallery and a modern laboratory for developing still negatives are also included in the building.

A unique feature of the property building is that it contains a room two stories high in which draperies may be hung full-length. It is to be a cold-storage compartment, this to prevent damage by moth and other causes.

Manager Changes Being Made in Comerford Chain

Scranton, Pa. — Important managerial changes are taking place among the theatres of the old Comerford chain, some sixty of which have this summer been acquired by Paramount Publix. George C. Walsh, general manager of the Comerford-Publix houses in Pennsylvania, announced that Fred C. Hermann, manager of the Capitol, Wilkes-Barre, under the old Comerford regime, has been made district manager of 15 theatres centering in Wilkes-Barre, Plymouth, Luzerne, Parsons, Kingston and Hazleton.

James M. Blanchard, who managed the Strand, Sunbury, for the Comerfords, has been made manager of that theatre, the Victoria, Sunbury, and the Savoy, in nearby Northumberland. George Bittinger, of Sunbury, had been appointed his assistant. Grant F. Treon, for a long time manager of the Sunbury Victoria, has retired.

C. G. Keeney, veteran theatre man, formerly with the Stanley-Warner interests, of Philadelphia, has been made manager of the Victoria, Mahoney City.

F. & M. Borrows Loder

Hollywood—Lotti Loder, Warner Bros.' foreign importation, has been borrowed by Fanchon & Marco and will make a four months' tour over the Fox West Coast circuit in a stage show. Joe E. Brown and Noah Beery, who are also under contract to Warners, are appearing in stage shows in the East and will continue to do so until the Warner studios open up the first of the year.

A New Star



The Tiffany Chimp, star of the series of chimpanzee comedies distributed by Tiffany, who is in New York for a visit. While in the city he will attend a preview of his first three comedies, and will be the central attraction in a number of novel exploitation stunts.

Business Better On West Coast

Los Angeles—Better business conditions along the West Coast and in Middle West sections indicate a speedy return to normalcy. Usual summer depression, coupled with abnormal business conditions, sent many houses into the red so deeply they were unable to stand the gaff throughout the warm months.

Fox West Coast has reopened three darkened houses of the Midland division, including the Fourth St., Moberly, Mo.; Royal, Atchison, Kans.; and Plaza, Springfield, Mo.

Needham Showman Dies

Boston—Word has been received here of the death in Scotland of David Murdock, former owner of the Needham, Needham, Mass., who sold to Publix and was taking a vacation in his native country.

"Dick" Talmadge in Town

Richard Talmadge is in New York to arrange distribution, foreign and domestic, for his new talker, "The Yankee Don," and Western releases to follow.

RKO Signs Lester Vail

Hollywood—Lester Vail, former legit player, will appear in RKO's "Beau Ideal," a sequel to "Beau Geste," to be filmed by Herbert Brenon.

Simon Admitted to Bar

Cleveland—Art Simon, of Selected Pictures, received word last week that he has passed the Ohio bar examination.

Customs Agents Destroy $8,000 Worth of Props

San Francisco—Costly scenery, furniture and properties of the stage production, "Candlelight," were ripped to shreds, split and burned under supervision of a U. S. customs agent at Santa Barbara.

Destruction of the set, valued at $8,000, was necessary to comply with a bonding agreement. The play's owners were permitted to import the scenery without paying $4,000 in duties on condition it be destroyed at termination of the run.

The customs permit expired after last night's performance and destruction of beautiful pictures, vases, lamps and furniture was begun. The scenery was ripped from the frames and the frames split and burned. Some of the furniture was taken to Los Angeles, where wreckers will complete the destructive work. Customs agents said they were satisfied. (They should be.)

Seattle Metropolitan Is Closed by Publix

Seattle—The Metropolitan, No. 2 Publix house in this city, closes its doors this week after several months of operation on a money-losing basis. The house has been under the Publix banner through an arrangement with Klaw & Erlanger, owners of the Metropolitan, which is in reality a theatre for legitimate stage shows, seating 1,100 on the main floor and balcony. It was taken over by Publix last season when that company played all Paramount, United Artists and First National releases. Now, however, with only the Paramount product under contract, the big Paramount theatre here will take care of all bookings, and a second theatre was deemed unnecessary by Northwest Division Manager Robert Blair.

Four Pathes in Work

Hollywood—Four Pathe pictures are in work. They are: "The Greater Love," starring Ann Harding; "Sin Takes a Holiday," starring Constance Bennett; "The Painted Desert," starring William Boyd, and "Big Money," starring Eddie Quillan.

O'Brien Freelancing

Hollywood—George O'Brien, Fox western star, has severed his connections with that company and will freelance in the future. O'Brien recently finished a western, "The Last of the Duanes," which was a sequel to "The Texas Ranger."

Hoyt to Make "Creation"

Hollywood—Harry Hoyt is to direct a picture for RKO called "Creation." Plans for the talker show it will be on the order of a sequel to "The Lost World" and will be one of Radio's special productions.

Two New Swiss Houses

Berne—Seating 1,200, a theatre is planned for Lucerne to be built for talkers. The Scala, at St. Gall, seating 800, and located in the Hotel Hecht, has opened.

Electrical Code Changes Up for Discussion Soon

October 1 has been set by the National Fire Prevention Association's electrical committee as final date for receipt of proposals for changes in the national electrical code which are to be acted upon at the meeting in February.

The association's committee, which has jurisdiction over the national electrical code will order changed early next year various important regulations governing installation and wiring of theatre equipment. A wholesale changeover in regulations is expected inasmuch as no provision for new rules has been made since innovation of sound.

Fire Prevention Week Oct. 5-11

"Fire Prevention Week" of 1930 will be observed Oct. 5-11, during which campaigns will be conducted throughout the country to eliminate fire hazards and to clean up rubbish. The campaign is sponsored by the National Fire Prevention Association.

Montreal Chain Running Indoor Minnie Course

Montreal—The first miniature indoor golf course has made its appearance in Montreal and it has been established by a theatre company, United Amusements, Ltd., operating 20 houses in Montreal and other cities. The course has been constructed in the basement of the Rialto, and will be operated as a commercial enterprise.

Ungar with "U" Monday

Hollywood—Arthur Ungar, former head of *Variety's* Coast office, joins Universal Monday as an associate producer. His appointment to the new post first was announced by Motion Picture News.

Bowes to Welcome SMPE

Major Edward Bowes will deliver the address opening the Society of M. P. Engineers' convention at the Hotel Pennsylvania, New York, on Oct. 20. Election of officers is scheduled for Oct. 22.

Collyer in "Single Sin"

Hollywood—June Collyer has been borrowed from Paramount for another picture at Tiffany studios. This time it will be the lead in "The Single Sin." So far the remainder of the cast and the director have not been announced.

Uses French Subtitles

Montreal—French subtitles have been added to talkers at the Capitol here. Manager Harry Dahn is catering to the French with French comedies. Recently he showed an all-French bill.

Heads Story Department

Hollywood—Albert Lewis, who for two years has been New York representative of the studios, has been placed in charge of the Fox story department here.

Curfew for Pee Wees

New York is planning the regulation of runt golf courses, and an ordinance is being prepared which will specify the number of hours they will be permitted to operate. The move follows complaints that the courses are becoming a nuisance, due to late operation. An 11 P. M. closing hour is to be sought.

Curfew Against One Philly Course; Judge Okays 2nd

Philadelphia—One of the most drastic legal opinions against miniature golf exploitation in Philadelphia was handed down by Judge Howard A. Davis, Common Pleas Court No. 3, when 10 P. M. was fixed as the closing time for a midget course at Wayne Ave. and School Lane, in the Germantown district. Several residents of the neighborhood had complained of the late operation of the course and had taken legal action, resulting in Judge Davis' "curfew" order.

On the other hand, another proposed Germantown course was given a clear bill of health the next day by Presiding Judge Stern in Common Pleas Court No. 2, when he refused to grant an injunction to restrain the construction and operation of a course at East Walnut Lane, Wayne Ave. and East Price St., defining the proposition as a legitimate business venture.

The construction of the course was opposed by a number of residents and the St. Thomas Lutheran Church. In refusing an injunction, Judge Stern defined the legal rights of the opposing parties.

"In the opinion of the court," he stated, "the complainants have not made out a case for relief by injunction at this time. There was evidence presented to the effect that the operation of such a golf course might and probably would be attended by noise, the congregation of idlers, the glare of lights and the congestion of automobile traffic, all of which would probably be annoying and disconcerting to the neighbors.

"These miniature courses are a recent innovation in communal life, but from the extent to which they have been subject to observation, they would not appear to be productive of the evils anticipated by the complainants, at least to such degree as to justify the interference of equity.

"Of course, it is true that a property owner, especially in a fine suburban district, probably would not welcome a neighbor of this sort, but in the absence of zoning regulations, and having in mind that such a golf course is in itself a legitimate venture, it would seem that any resultant undesirable features are of a nature which must be borne by the property owner in the absence of any restrictions or easements on his neighbor's property. . . . If, in fact, it (the course) is conducted in such a manner to bring about noise and dangerous traffic conditions, an injunction may probably be granted to restrain such excess."

Miniature Golf Gets Lifesized Rochester Blow

Rochester, N. Y.—Miniature golf took a double blow here last week when the city council restricted its operation from dawn to midnight almost at the same time that the town board of Irondequoit, largest suburb, was slapping a $150 to $350 license fee on all courses in that municipality and adding a requirement of sufficient parking space to keep the streets clear.

The Rochester action had been expected. Complaints that neighborhood courses disturbed the nightly peace of sleepers presaged a ban on after-midnight operation. In Irondequoit, courses which opened before June 30 will be compelled to pay $150 for operation and all others $300.

Vice-Mayor Isaac Adler and Councilman Joseph Guzzetta of Rochester forecast possible alterations in the law to fit individual courses where no complaints have been received. Indoor courses were not brought into the discussion, but the same law holds for both.

Des Moines Theatre Has Indoor Minnie Adjoining

Des Moines—The Casino building houses the first indoor miniature golf course in this city, but the theatre is to have no direct business connection with the golf. Abe Frankel, who runs the Riverview Amusement Park in the summer, found the golf course a profitable feature at the park. His son, Harry Frankel, is introducing the indoor golf on the floor above the Casino, which is owned by Abe Frankel. The elevator to the golf links above may be taken right from the Casino lobby. There will be, however, no use of combination admittance tickets or direct co-operation between the two enterprises, says Frankel.

Pee Wees Beat "Blues"

Toronto—East York, Ont., has imposed an annual tax of $50 on corner lot golf links and has ordered them to close each night at midnight and all day Sunday. In Winnipeg, nine pill golf proprietors are conducting "contribution golf" on Sundays to beat the Lord's Day Act, players being invited to put some money on the "collection plate" before receiving a putter and ball.

Price Builds Dinky Links

Baltimore—A miniature golf course to cost approximately $10,000 is being built on North Charles St. by Arthur B. Price, coproprietor of the Aurora, residential house. A building on the property will be fitted up as a club house for patrons.

Sunday Fight Starts in Ill.

Carbondale, Ill.—Because miniature golf has been operating on Sunday without molestation, pro-theatre interests have launched a battle to repeal local "blue" laws. A petition has been circulated and is said to have the backing of several city council members.

Golfies Lacking In Sex Appeal, Say Exhibitors

Providence—Theatre men in this man's town seem to feel that miniature golf as a "theatrical" venture has the same attraction as collegiate wrestling. It is significant that both the Modern and Carlton theatres, which have been white elephants for some years to the Fay interests, have installed burlesque and prepared for stock instead of hanging out three golf balls.

Undoubtedly theatrical interests are behind some of the demi-tasse outfits here, but the investment is largely in the nature of an experiment and already patrons are tiring of the synthetic sport.

While exhibitors continue to feel that the phobia is a menace it seems so far removed from theatrical competition that no appreciable amount of sleep is lost. Edward M. Fay, who controls six houses in the downtown belt, is moving stock into the Carlton Sept. 29 and for years this theatre has been the acknowledged weak link in the chain.

There is talk of a few second-run houses going Bobby Jones, but suburban exhibitors say they will string along with Garbo, Oakie and Charley Ruggles. One manager chirps: "Pony golf is nifty but it lacks sex appeal."

Tom Thumbs in Penna. Come Under "Blue" Laws

Lewistown, Pa.—Pennsylvania's Sunday "blue" laws, passed in 1794, which ban picture shows and kindred amusements on Sundays, applies also to Tom Thumb golf courses, according to the stand taken by Sheriff Wilson White, of Mifflin County. The sheriff caused the arrest of George McKeen and Harry Taylor for running miniature golf at Lake Park, a suburb of Lewistown, and when taken before Justice of the Peace George F. Stackpole the men were fined $4 each and had to divide costs of $5.40. The sheriff had warned the golf course proprietors they would be arrested if they persisted in operating the courses, but they resumed operations after a shutdown for several Sundays.

Plans are being made to try to repeal the Sunday "blue" laws in the session of the Pennsylvania Legislature this winter.

Tom Thumbs Barred from Vancouver Residentials

Vancouver — Pee Wee golf links are taboo in all but commercial sections of this town, the city council having approved a measure regulating zoning of miniatures.

Swamped

San Mateo—Three applications for pee-wee golf courses were taken under advisement and nine others denied, when the city council found itself confronted with an even dozen applications. There now are two links in operation in this city of 5,000. A new ordinance provides annual license fee of $100.

2-Edged Sword

Toronto—Tabloid golf, acute here as elsewhere, has worried city fathers sick because they could not tax the corner lot impresarios. It now turns out, however, that though there is no provision for licensing them, failure to apply for the non-existent license, nevertheless, is an offense. Two have been pinched. Their cases have not yet been heard.

Tempest in Teapot Over Pee Wee Golf

Vancouver—Good golfers on the dinky links here are beginning to cause trouble. The Pee-Wee courses are open for business on Sunday, and enjoy a flourishing trade. Because of this, the proprietors of Happyland, an institution which provides numbers of queer mechanical devices for the entertainment of the whoopee-minded populace, opened up for business last Sunday, and did well.

Exhibitors who have been stewing in quiet fury over the alleged inroads made into business by the minnies, thought this a drop too much, and a veiled threat has gone forth to the effect if this situation continues, then they will open for business on Sunday, just on the general principle of adding to the gaiety of the nation.

As a result of all this, a charge of violating the Lord's Day act has been laid against a proprietor of a miniature golf course, with the case granted a week's remand.

W. M. McKay, city prosecutor, in the meantime has issued a warning that charges will be laid against all other pee-wee courses which remain open on the Sabbath. The present action is in the nature of a test case.

Films vs. Golf in Tough Tilt, with Films Winner

Providence—More and more miniature golf courses are springing up in this man's town, but just to prove that there is plenty of business for all, exhibitors in the downtown belt chalked up one of their biggest scores last week. There are plenty of people pounding the pellets about the demitasse courses, but apparently they also go to the movies.

Wray Lead in "Dirigible"

Hollywood—The feminine lead in "Dirigible," which Columbia is producing, will be taken by Fay Wray, who has been borrowed from Paramount for the occasion. Ralph Graves and Jack Holt have the leading roles and have just returned from Lakehurst, N. J., where they were on location. Columbia is planning to make this picture a special.

Fay to Resume Stock

Providence—Stock, closed for the month of August, will resume at the Carlton Theatre Sept. 29. Edward M. Fay, owner of the Fay string of film houses here, and James Thatcher are the sponsors.

Dope New Hazards For Milwaukee "Missing" Links

Milwaukee—This city is going to step right in and put a few hazards into the operation of midget golf courses that the owners haven't thought of, according to Leon M. Gurda, building inspector. Gurda has a few hazards up his sleeve, and chief of these is his proposal to incorporate into the zoning law a restriction preventing building of the peewee courses within 60 feet of any building used as a residence.

Another idea which residents will like and golf course owners will not is his proposal prohibiting any system of illumination which reflects light into windows of adjoining properties. Prohibition of operation after certain hours is still another "hazard" he would like to build into the courses. At the present time the zoning law permits operation of courses in industrial, commercial and local business, and light manufacturing areas, which include many spots with adjoining apartments which, under his ideas, would not be permissible sites for the courses.

Gurda's recommendations were accompanied by a detailed recitation of attempts to regulate the tiny courses in Tulsa, St. Louis, Los Angeles and New Orleans. The land commission is thinking it over.

Combination of Theatre And Minnie Goes Over

Baltimore—A miniature golf course was built by Charles E. Hicks and his son, William, proprietors of the Hampden theatre, Hampden, a suburb of Baltimore, near the playhouse and business has been good at the theatre as well as at the midget links.

Due to the Ideal being closed for two months for enlarging the Hampden had a very fine summer despite depression and daylight saving in Baltimore. Business on the small links has been good also, but is now falling off somewhat.

Midget Golf Making Inroads Abroad, Too

London—Although exhibitors in many British towns are worried over Tom Thumb competition, many theatre owners are understood to be planning courses of their own, near their theatres, in an effort to fight the competition.

Golf in Convent

Ottawa—Sisters of the Congregation de Notre Dame have opened a private miniature golf course in the garden of their local convent.

Charlotte Calm

Charlotte.—There has been no falling off of attendance due to the golf craze, managers here report. There are about a dozen courses. Early in the season the Carolina theatre considered an indoor course, but soon abandoned the idea.

Heat Returns to N. Y., Bringing Summer Grosses

With but three exceptions, Broadway took a severe trouncing at theatre box-office windows, where intakes were brought down to summer averages by terrific heat which New York managers believed had departed two weeks ago.

"Hell's Angels," at its twin Criterion-Gaiety runs, and "Abraham Lincoln" were the only attractions which held up to normal business. "Big House," playing the Astor, and "Three Faces East" at the Strand, turned in respectable figures in comparison with other intakes, some of which dropped to very low levels.

Estimated takings:

"BIG HOUSE" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 12th week. **Other attractions:** Comedy "College Hounds"; newsreel. **Gross:** $18,908, maintaining a steady pace, and a good one.

"GOOD NEWS" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, presentation ("Anchors Aweigh"). **Gross:** $60,341, plenty floppy and more in line with summer average.

"ABRAHAM LINCOLN" (U. A.)

CENTRAL—(1,490), $1-$2, 7 days, 3rd week. **Other attractions:** Short, "Dollar Dizzy"; overture, The "Zampa." **Gross:** $17,428, strong and looks like a long run.

"HELL'S ANGELS" (Caddo-U.A.)

(Playing simultaneously at the Criterion and Gaiety)
CRITERION—$1-$2-$2.50, 7 days, 4th week. **Other attractions:** None. **Gross:** $18,700.

EMBASSY—All Newsreels

EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $8,831, good.

"HELL'S ANGELS" (Caddo-U.A.)

(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 4th week. **Other attractions:** None. **Gross:** $15,725.

"DIXIANA" (RKO)

GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Newsreel, cartoon, "Arctic Antics." **Gross:** $19,100, one of the week's big flops, failing to live up to expectations.

"MOBY DICK" (Warners)

HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 7 days, 4th and final week. **Other attractions:** "Looney Tunes," "Believe It or Not." **Gross:** $18,818, pulled on Wednesday night for "Outward Bound"; last week's gross unimpressive.

"SEA GOD" (Para.)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Newsreel. **Gross:** $65,900, in line with low Broadway grosses of the week.

"ANIMAL CRACKERS" (Para.)

RIALTO—(1,904), 65c-85c, 7 days, 2nd week. **Other attractions:** Short. "Many Moons." **Gross:** $44,900, running $18,000 under previous week, but still considered good here.

"MONTE CARLO" (Para.)

RIVOLI—(2,103), 35c-65c-85c, 7 days, 2nd week. **Other attractions:** Shorts, "Stein Song," "Sure Cure." **Gross:** $38,700, big drop of $17,000 under week previous.

"SONG O' MY HEART" (Fox)

ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show, newsreel. **Gross:** $83,683, much lower than expected for McCormack vehicle, and one of week's off performances.

"THREE FACES EAST" (Warners)

STRAND—(3,000), 35c-50c-65c-85c, 7 days, 1st week. **Other attractions:** Shorts, newsreel, "The Wanderer," "The Jay-Walker." **Gross:** $45,036, betters any other summer gross this season.

"OLD ENGLISH" (F. N.)

WARNERS—(1,490), $1-$2, 7 days, 3rd week. **Other attractions:** Shorts. "The Legacy," "Believe It or Not." **Gross:** $20,287, holding to a steady pace, but far from a sensational one.

"DAWN PATROL" (F. N.)

WINTER GARDEN—(1,493), 35c-50c-65c-$1, last 5 days. **Other attractions:** Frisco short, "The Song Plugger." **Gross:** $12,438.15, only so-so and followed by Jolson's "Big Boy" which played first week to unimpressive b.o. receipts. "Patrol" has had a knockout "pop" price run here.

Fox Borrows Leila Hyams

Hollywood—Leila Hyams will go to Fox to play the lead opposite Edmund Lowe in "Shepper Newfounder," a golf story which has Tommy Clifford, youthful actor, in a leading role. Leo McCarey will direct the production. Miss Hyams was borrowed from M-G-M for the part.

Directors' Meeting

Hollywood—When asked by a fan paper reporter who was their favorite director, the majority of a group of 22 players thought it best to remain silent, because, as Barbara Kent puts it, "you never can tell which one will direct you next."

Their answers—many of which touched the ridiculous—follow:

The man who invented crackers and mustard and sweetless diets and made me what I am today.—**Joan Crawford.**

Dorothy Arzner, there's only one answer.—**Ivan Lebedeff.**

All of them are my favorite directors. You never can tell which one will direct you next.—**Barbara Kent.**

Cast my vote for Russell Mack. He never laughs at his own jokes.—**Eddie Quillan.**

The director of my bank, because he often allows me to be caught short.—**Polly Moran.**

I never play favorites in horses or directors. But Tay Garnett is a pretty good guy—or maybe I'm getting used to him.—**William Boyd.**

My mother, for she watches where the dollars go.—**Sally Blane.**

The guy who discovered the real use for the cutting room floor.—**Robert Montgomery.**

I am my favorite director, if you believe some of the things you hear.—**Mary Nolan.**

An uncle of mine who showed me how to eat grapefruit. He put on glasses. I copied him.—**Harry Green.**

An actress who names her favorite director has more courage than I. But I do like Joseph Santley.—**Helen Twelvetrees.**

Cecil B. DeMille, because he brings back memories of Saturday nights, and the old wash-tub.—**William Haines.**

Lewis Milestone. When you work with him in a war picture, you develop your physique as well as your technique.—**Lewis Ayres.**

Whoever is directing me. You know how it is.—**Lupe Velez.**

Noah Webster, because he uses the two syllable word "no."—**Buster Keaton.**

The box office, because it directs the directors.—**Marie Dressler.**

George M. Cohan, because he started the vogue for flag waving and Broadway melodies.—**Bessie Love.**

Von Stroheim, because the powers that be can't seem to like him either.—**Charles Bickford.**

Ernst Lubitsch. I've never worked for him. Well?—**Ann Harding.**

The ice man, because he keeps me cool.—**Arthur Lake.**

John Murray Anderson, while you are working with him, there's always good music.—**Jeanette Loff.**

Butterfield Improving Several Mich. Houses

Detroit—Improvement of a number of Butterfield circuit houses is under way. The remodeled Franklin at Saginaw has been reopened and in a few weeks the old Orpheum at Bay City will be reopened as the Bay. The old Colonial at Lansing has been remodeled and its name changed to the Lansing.

The new theatre at Iona is to be opened in January. Col. W. S. Butterfield and his general manager, E. C. Beatty, are to be in New York Oct. 8 to 14 on general business and will meet E. C. Shields, vice-president of the company, on his return Oct. 11 from Europe. Col. Butterfield recently returned from his summer vacation.

Russian Studio Ready

Moscow—One of the world's largest studio plants, being built as part of the Soviet's widely touted five-year reconstruction plan, will be ready late this year. Started in 1928, original plans called for its completion in 1932, but work has been speeded to allow for opening two years earlier.

British Players to U. S.

London—Dorothy Seacombe and Eugenic Prescott, British players, are preparing to leave for Hollywood.

Shearer Breaks House Record On West Coast

Los Angeles—Aided generally by cooler weather, business perked up considerably in downtown Los Angeles houses and at Hollywood first runs, with miniature golf copping miniature grosses, and the majority of theatres taking in plenty, but not enough to pass par.

"What a Widow" knocked the row for a loop with its $30,000 gross, giving the United Artists a rating of *222%*, which established summer high for this house.

At Loew's State, the $41,000 gross piled up by "Let Us Be Gay" broke the house record for all times, while a $26,000 gross clicked by Arliss' "Old English" gave the Hollywood Warner house plenty to talk about. The Newsreel dropped to 45% and folded, with a policy of revival showings adopted, beginning Monday when "The Birth" goes in for a run.

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 75c-$1.50, 7 days, 6th week. **Other attractions:** News, stage band. **Gross:** $12,500. **Rating:** 100%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

FOX CRITERION—(1,652), 35c-65c, 7 days, 3rd week. **Other attractions:** News, comedy. **Gross:** $7,800. **Rating:** 78%.

"LET US BE GAY" (M-G-M)

LOEW'S STATE—(2,418), 35c-65c, 7 days. **Other attractions:** Stage show, news, comedy. **Gross:** $41,250. **Rating:** 156%.

"LET'S GO NATIVE" (Paramount)

PARAMOUNT—(3,596), 35c-65c, 7 days. **Other attractions:** Publix stage show, Paramount news, organ, comedy, concert. **Gross:** $31,000. **Rating:** 124%.

"BAD MAN" (First National)

WARNERS' DOWNTOWN—(2,400), 35c-65c, 7 days, 2nd week. **Other attractions:** News, Vitaphone Varieties. **Gross:** $16,500. **Rating:** 110%.

"WHAT A WIDOW" (United Artists)

UNITED ARTISTS—(2,100), 35c-65c, 7 days. **Other attractions:** Organ, news, comedy. **Gross:** $30,000. **Rating:** *222%*.

"LAST OF THE LONE WOLF" (Columbia)

RKO—(2,700), 35c-65c, 7 days. **ther attractions:** RKO vaudeville, comedy, news. **Gross:** $12,500. **Rating:** 78%.

"RAIN OR SHINE" (Columbia)

ORPHEUM—(2,750), 35c-65c, 7 days, 2nd week. **Other attractions:** News, comedy. **Gross:** $10,500. **Rating:** 65%.

NEWSREELS

NEWSREEL (Formerly President)—(1,500), 25c, 5 days; straight newsreel, running continuously. Showing travalogues, comedies, newsreel. **Gross:** $1,800. **Rating:** 45%. Final week of newsreels at this house; too floppy; turning to revival policy on Monday, opening with "The Birth."

Hollywood

"HELL'S ANGELS" (Caddo-U. A.)

GRAUMAN'S CHINESE—(2,023), 75c-$1.50, 7 days, twice daily, 16th week. **Other attractions:** German prologue, stage show. **Gross:** $13,900. **Rating:** 86%.

"FOR THE DEFENSE" (Paramount)

GRAUMAN'S EGYPTIAN—(1,800), 30c-50c, 7 days. **Other attractions:** News, comedy. **Gross:** $6,700. **Rating:** 89%.

"OLD ENGLISH" (Warners)

WARNERS' HOLLYWOOD—(3,000), 35c-65c, 7 days, 3rd and final week. **Other attractions:** News, comedy. **Gross:** $26,000. **Rating:** 185%.

"BLUSHING BRIDES" (M-G-M)

PANTAGES HOLLYWOOD—(3,000), 40c-65c, 7 days. **Other attractions:** Stage show, comedy, news. **Gross:** $14,100. **Rating:** 94%.

Raynor Appoints Leonard

Bill Raynor, sales manager of Big 4, has appointed Amos G. Leonard as special sales representative for upper New York, working through First Graphic Exchanges, Albany and Buffalo. Leonard was formerly a Pathe salesman.

Big 4 Starts Wales Western

Hollywood—Bud Osborne heads the support in Wally Wales new Big 4 Western talker, "Breed of the West." Edmund Cobb has also been signed.

$12,000 Intake Puts "Holiday" Ahead in Balto

Baltimore—With twelve first-run and one big second run house going full blast, and numerous de luxe neighborhood theatres carrying excellent patronage, business is being divided here over the entire number with movie fans shopping more than ever for their film fare.

The outstanding success of the week was the gross of $12,000 piled up by "Holiday," at the Rivoli, giving a rating of 150%. This picture was "in the air" long before it reached Baltimore, news having been received through word of mouth communication that this was a picture worth seeing. The last day it was shown at the Rivoli, was one of the biggest in the history of the house.

Next in line for honors, was "Common Clay," in its third week at the New theatre, which piled up an estimated gross of $11,000, rating 110%. At Loew's Century, "Follow Thru," pulled 100% business with the gross of $18,500.

During its second week at the Little theatre (267 seats), "Silent Enemy," pulled excellently with a 100% business, gross being figured at $1,000.

A surprise was furnished by "Matrimonial Bed," at Warners' Metropolitan. Whereas this is a fast moving French comedy, it seemed to be somewhat too subtle for the majority. The percentage was figured at 40% making the gross about $2,400.

"The Sea God," took a nose dive at Loew's Stanley only doing about $13,125. This rates about 75%. Here is a good South Sea melodrama, ably handled and produced, which did not seem to click with the public.

Weather, clear and temperate to Friday, then cloudy and sticky. Opposition: "Kuddling Kuties," burlesque at the Gayety.

Estimated takings:

"FOLLOW THRU" (Para.)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Dizzy Dishes," (cartoon); "Man vs. Beast," (Novelty). **Gross:** $18,500. **Rating:** 100%.

"SEA GOD" (Para.)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M news, M-G-M kiddie revue, "School's Out," (Our Gang comedy). **Gross:** $13,125. **Rating:** 75%.

"ANIMAL CRACKERS" (Para.)

(Shown simultaneously with Parkway uptown after one week at Stanley downtown.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Cinderella," (cartoon). **Gross:** $2,800. **Rating:** 80%.

"ANIMAL CRACKERS" (Para.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **(Shown simultaneously with Valencia downtown after one week at Stanley)**

Other attractions: Metrotone news, "Monkey Meat," (cartoon). **Gross:** $4,400. **Rating:** 100%.

"MATRIMONIAL BED" (Warners)

WARNERS' METROPOLITAN—(1,500), 15c-50c, 6 days starting Saturday. **Other attractions:** Universal news, Eddie Cantor in "Insurance," (Paramount); "Shakespeare Was Right," (Vitaphone act). **Gross:** $2,400. **Rating:** 40%.

"LET'S GO NATIVE" (Para.)

KEITH'S—(3,016), 25c-50c, 6 days starting Friday. **Other attractions:** "Kandy Kabaret," (Paramount act); "I'll Take One," (Pathe comedy); Pathe news. **Gross:** $5,080. **Rating:** 63½%.

"COMMON CLAY" (Fox)

(Third consecutive week.)

NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Mind Your Own Business," (Pathe comedy). **Gross:** $11,000. **Rating:** 110%.

"MOBY DICK" (Warners)

AUDITORIUM—(1,600), 50c-$1, 6 days. **Other attractions:** "Many Happy Returns," (Vitaphone act); Pathe news, "Many Moons," (Paramount act). **Gross:** $4,950. **Rating:** 75%.

"SILENT ENEMY" (Para.)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Prelude, "The Merry Widow"; Dudley Murphy's "The St. Louis Blues," (All negro short subject); Gorno's Italian Marionettes, (British short talking subject); Laurel and Hardy in "Blotto," (M-G-M comedy). **Gross:** $1,000. **Rating:** 100%.

"CONSPIRACY" (Radio)

PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Bert Smith Revue "Wild Parties," with chorus, acts, orchestra; W. C. Fields in "Golf Specialist," (Radio comedy); "The Museum," (Radio cartoon). **Gross:** $7,500. **Rating:** 88%.

"HOLIDAY" (Pathe)

RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** Pathe Audio Review, Aesop's Fable, Pathe news. **Gross:** $12,000. **Rating:** 150%.

"LADIES MUST PLAY" (Columbia)

HIPPODROME—(2,500), 20c-60c, 6 days starting Saturday. **Other attractions:** Pathe news, Mickey Mouse cartoon, "The Traffic Tangle," (Pathe comedy); Harvey Players in "The Best People," with chorus, acts, orchestra, organ. **Gross:** $6,000. **Rating:** 60%.

What Next?

Toledo—Local prize crack of the week was delivered by a hotel manager to an exhibitor friend who had been sobbing about the vest-pocket golf course menace.

The two met on the street near where a new filling station was under construction.

"What's that?" asked the theatre man by way of making conversation.

"More grief," said his friend. "'S a Tom Thumb hotel."

Labor Trouble Lowers Montreal Theatre Grosses

Montreal—Business eased off somewhat in Montreal during the week, while the strike of the musicians at the Loew's, Imperial and Palace theatres, September 11, two weeks after the Capitol theatre musicians were dismissed, undoubtedly affected patronage during the last few days. The Capitol had a more or less hectic week but managed to come through with $11,500 on "Let's Go Native." Morning matinees, a new Capitol venture, helped some. Best of the local week was the old standby, "Common Clay," at the Palace where it brought $15,500 for 100%. "Wild Company" was fairly steady at Loew's at $12,000. Second week of "Throw of the Dice," a British-India special, faded off at the Roxy for a 75% total, $2,500, for seven days. The weather was ideal for theatres with cool nights.

Estimated takings:

"COMMON CLAY" (Fox)

PALACE—(2,600), 25c-99c, 7 days. **Other attractions:** Fox news, Eddie Cantor in "Insurance," organ solo. **Gross:** $15,500. **Rating:** 100%.

"LET'S GO NATIVE" (Para.)

CAPITOL—(2,670), 25c-66c, 7 days. **Other attractions:** Movietone news, "The Lair of Chang," cartoon "Oom Paul"; "Fit to be Tied" (comedy); Sportlight "Fairway Favorites"; New York Symphony orchestra in "Tannhauser." **Gross:** $11,500. **Rating:** 95%.

"WILD COMPANY" (Fox)

LOEW'S—(2,982), 40c-99c, 7 days. **Other attractions:** Five vaudeville acts, Edmund Sanborn's Symphonists, International news. **Gross:** $12,000. **Rating:** 85%.

"HELL'S ISLAND" (Columbia)

PRINCESS—(2,272), 25c-75c, 7 days. **Other attractions:** "Big-Hearted" (comedy); Creatore's band reel, Monkey talkie, "The Blimp"; Metrotone news, Universal Topics. **Gross:** $9,500. **Rating:** 95%.

"MIDNIGHT MYSTERY" (RKO)

IMPERIAL—(1,650), 40c-85c, 7 days. **Other attractions:** Five vaudeville acts, Paramount news, cartoon comedy. **Gross:** $9,300. **Rating:** 90%.

"KATHLEEN MAVOUREEN" (Tiffany)

STRAND—(750), 25c-50c, 7 days. **Other attractions:** Added feature, Universal's "Song of the Caballero"; comedy. **Gross:** $4,300. **Rating:** 90%.

"THROW OF DICE" (British)

ROXY—(550), 25c-50c, 7 days (second week). **Other attractions:** Felix the Cat cartoon, travelogue, Hodge Podge. **Gross:** $2,500. **Rating:** 75%.

Exhibitors at Frisco Woozy Counting $$$$

San Francisco—The week was considered the best witnessed here for many months and practically the best of any on the Pacific Coast. The eleven first class houses all hit 100% or over.

The two leading runs were the second week of "Birth of a Nation" at the Geary and "Song of My Heart" with John McCormack at Loews-Warfield. The latter gross was $35,000 with a rating of 160% and "Birth" did better the second week than the first. It grossed $40,000 and rated 140%.

"Animal Crackers," shown at the St. Francis after playing at the California, another Publix theatre, stood out in front with a $11,200 gross and a 103% rating. The Casino which showed two first run pictures this week, the "Careless Age" and "Frozen Justice," grossed $10,000 and rated 100% with both of them. "The Sea God" at the Paramount rated $12,000 and grossed 102%. The California grossed $14,200 and rated 100% on "Top Speed."

Among the several reasons given for the good week, was good pictures and the celebration of "State's Admission Day," which was marked with parades in the morning.

Estimated takings:

"AFRICA SPEAKS" (Columbia)

ORPHEUM—(2,270), 25c-50c. **Other attractions:** Music, comedy, news. **Gross:** $11,000. **Rating:** 105%.

"LAST OF THE LONE WOLF" (Columbia)

GOLDEN GATE—(2,485), 7 days, 30c-40c-50c. **Other attractions:** RKO vaudeville, band, news. **Gross:** $17,000. **Rating:** 100%.

"BIRTH OF A NATION" (Triangle)

GEARY—(1,500), 2nd week, 50c-$1.50, matinees, 25c-$1. **Other attractions:** Prologue, orchestra. **Gross:** $40,000. **Rating:** 140%.

"SEA GOD" (Para.)

PARAMOUNT—(2,695), 7 days, 35c-50c-65c-$1. **Other attractions:** Orchestra, "Letters," Paramount news, Harry Gourfain's Revue, "Kampus Kuties"; "Three Blue Blazers," "Suzette Co-eds." **Gross:** $12,000. **Rating:** 102%.

"TOP SPEED" (Warners)

CALIFORNIA — (2,300), 7 days, 35c-50c-65c-90c. **Other attractions:** California orchestra, news. **Gross:** $14,200. **Rating:** 100%.

"SONG O' MY HEART" (Fox)

LOEW'S WARFIELD—(2,672), 2nd week, 7 days, 50c-65c-90c. **Other attractions:** Charlie Chase comedy, Fashions, news, Jan Rubini, violinist. **Gross:** $25,000. **Rating:** 160%.

"LAST OF THE DUANES" (Fox)

FOX—(5,000), 7 days, 50c-65c-75c-$1. **Other attractions:** "Laurel & Hardy Murder Case," Fox news, Walt Roesner concert, "Waltz Eternal"; Barto and Mann, Fanchon and Marco's "Modes Idea." **Gross:** $30,000. **Rating:** 100%.

"BIG BOY" (Warners)

EMBASSY—(1,365), 7 days, 50c-65c-90c. **Other attractions:** Liborius Hauptmann's "Melody Artists" concert, Vitaphone Varieties, "Fashion Mirrors," newsreel. **Gross:** $9,000. **Rating:** 100%.

"HOT CURVES" (Tiffany)

DAVIES—(1,150), 7 days, 35c-50c-90c. **Other attractions:** Lloyd Hamilton in "Prize Puppies"; cartoon, news. **Gross:** $9,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Para.)

ST. FRANCIS—(1,375), 35c-50c-90c. (Moved from the California.) **Other attractions:** Larie de Pries' band, Robert Bruce Novelty; Paramount news. **Gross:** $11,200. **Rating:** 103%.

"CARELESS AGE" (F. N.)

CASINO—(2,400), 40c-50c, 7 days. **Other attractions:** news, comedy, (last three days: "Frozen Justice," Fox.) **Gross:** $10,000. **Rating:** 100%.

Goldreyer Back in Business

Saugus, Mass.—The Dream has been renamed the Hollywood and has been purchased by Charles A. Goldreyer, formerly manager for Warners at the Capitol, Everett. This is the first ownership Goldreyer has acquired since selling a small chain of theatres in New York State to Publix a few years ago.

Police Handle Extras

Hollywood—There is plenty of pavement pounding these days along Gower St. and other local thoroughfares, take it from Casting Director Rex Bailey, who says there are about four extras for every job available. Police had to be called to handle the crowd when the notice was sent out for extras for "Cimarron."

Dollars Rolling, Managers Smiling At Minneapolis

Minneapolis—Another good week took the wrinkles out of the theatre managers' brows. A close check-up gave the houses a rating that either rimmed the 100% mark or hit the high 80's. Two houses—the Minnesota and the Century went over the 100% mark. The Minnesota showing "Anybody's Woman," and Horace Heidt and his band on the stage romping away from the rest of the field. The house grossed $23,000 to ring 103%.

The Century, pushing "Animal Crackers" with every publicity gag possible had their ballyhoo rewarded by a gross of $12,360. This is a rating of 105%, good for the second week that the Marx brothers' film was offered at this house. The Orpheum, playing "Dixiana," and Bomby and his Radio Gang as the featured stage act, collected $16,000. The rating here was 100%.

The State, despite a panning, took $14,000 on "Three Faces East." The house rated 80%. Ballyhoo was aided because William Courtney, who has a major role in the film, once appeared in stock here. The Lyric showed "Man From Blankley's," and the Barrymore film was a surprise. It clicked 100% on $3,000. By benefit of advertising that was suggestive to the nth degree the Aster gave "On Your Back," a good opening. The house was forced to change their advertising after the second day. The picture took $3,000 and a 100% rating.

Estimated takings:

"ANYBODY'S WOMAN" (Para.)

MINNESOTA—(4,025), 30c-40c-75c, 7 days, 4 shows daily. **Other attractions:** Horace Heidt and band featured in "A Golden Gate Revue," (Publix stage show); organ, overture presentation, news. **Gross:** $23,000. **Rating:** 103%.

"DIXIANA" (Radio)

ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Bomby and His Radio Gang headlining 4 act vaude bill. **Gross:** $16,000. **Rating:** 100%.

"ANIMAL CRACKERS" (Para.)

CENTURY—(1,640), 30c-50c-75c, (2nd week), 7 days, 6 shows daily. **Other attractions:** newsreel. **Gross:** $12,360. **Rating:** 105%.

"THREE FACES EAST" (W.B.)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** News, comedy shorts. **Gross:** $14,000. **Rating:** 80%.

"MAN FROM BLANKLEY'S" (W.B.)

LYRIC—(1,238), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $3,000. **Rating:** 100%.

"ON YOUR BACK" (Fox)

ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** News. **Gross:** $3,000. **Rating:** 100%.

Buys Two Ohio Houses

Uricksville, O.—J. H. Guthrie recently purchased the Vale and State theatres from Charles E. Wheland. The new owner has closed the Vale indefinitely and is operating the State six days a week.

Chi Loop Flops; "Dixiana" Is Low On $8,000 Take

Chicago — Most grosses were down all over the Loop with the run houses getting what little business was in circulation. The surprise of the week was the undistinguished business done by the Garbo picture, "Romance," at the Chicago. Its $47,500 gross is nice enough business for the house but little enough for a Garbo picture here. It is almost $18,000 under the figure chalked up here the preceding week by Chatterton's "Anybody's Woman."

"Dixiana" left the Woods after two disappointing weeks, getting only $8,000 (70%) in its final seven days. "Leathernecking" replaced. "The Spoilers" was off to only a fair start at McVickers with a take of $16,000 (90%) in its first four days of mid-week. "Anybody's Woman," playing a second Loop week at the Oriental after establishing a house record for the Chicago, turned in a nice $35,700 (85%). Others were ordinary, but in the money. Heat may explain some of the let-downs.

Estimated takings:

"BRIDE OF THE REGIMENT" (F. N.)

CASTLE—(300), 60c, 3d week. (Adults only.). **Other attractions:** Newsreel. **Gross:** $4,800. **Rating:** 160%.

"ROMANCE" (M-G-M)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, comedy, cartoon, newsreel, orchestra. Good for this house but not for a Garbo picture here. **Gross:** $47,500. **Rating:** 99%.

"SPOILERS" (Para.)

McVICKERS—(2,284), 35c-85c, first 4 days. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $16,000. **Rating:** 90%. "Animal Crackers" (Para.), final 7 days of three weeks' run, $26,600. **Rating:** 95%.

"UNHOLY THREE" (M-G-M)

MONROE—(962), 25c-40c, 7 days. (2nd time in Loop.). **Other attractions:** 30 minutes of newsreel, comedy. **Gross:** $5,400. **Rating:** 90%.

"ANYBODY'S WOMAN" (Para.)

ORIENTAL—(3,900), 35c-85c, 7 days, 2nd Loop week. **Other attractions:** Stage show, comedy, novelty short, newsreel, organ. Picture moved here after a record week at the Chicago. **Gross:** $35,700. **Rating:** 85%.

"DANCING SWEETIES" (W.B.)

ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** Three Vitaphone acts, newsreel. **Gross:** $5,600. **Rating:** 75%.

"ESCAPE" (Radio)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** RKO vaude headed by Frances Williams, 4 other acts, comedy, newsreel, cartoon. **Gross:** $21,600. **Rating:** 90%.

"ANYBODY'S WAR" (Para.)

ROOSEVELT—(1,591), 35c-85c, 7 days of 1st and 2nd weeks. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $21,500. **Rating:** 105%.

"SHE'S MY WEAKNESS" (Radio)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude headed by Jack Osterman, newsreel, cartoon. **Gross:** $18,500. **Rating:** 70%.

"FOLLOW THRU" (Para.)

UNITED ARTISTS—(1,700), 35c-85c, 1st week. **Other attractions:** Comedy, novelty short, newsreel. **Gross:** $23,100. **Rating:** 105%.

"DIXIANA" (Radio)

WOODS—(1,166), 35c-75c, 2nd and final week. **Other attractions:** Newsreel, novelty short, cartoon. **Gross:** $8,000. **Rating:** 70%.

Fox Gets Another K. C. Suburban Theatre

Kansas City—Control of the Apollo, suburban house, for a 99-year period passed last week to the Midland Theatre & Realty Co., a Fox subsidiary. The new long-term lease will not bring about a change in the theatre management, as the Midland company held the theatre under a lease with about eight years to run. This was abrogated in negotiating the new 99-year lease with its relatively permanent control of the theatre and adjoining ground.

Business Up

Cleveland.—J. E. Fontaine, Paramount district manager, is looking forward to a big year in spite of the present business depression. Fontaine bases his prediction on the fact that sales in the Cleveland territory are now 38 per cent ahead of last year at this time.

Marx-Men Break Records, Knock 'Em Dead in K. C.

Kansas City—The Newman hit a new high for the year with "Animal Crackers," which shot up the gross to $23,500, rating 235%. Previous high for this house occurred three weeks ago with "Common Clay" which registered $500 under this week's intake. The Marx Brothers' show has been sent to the Royal for another week.

The Pantages had a good week with "Top Speed" and a good Fanchon & Marco stage show, "The Hollywood Collegians." The house took in $14,500, or 125% rating. "Outside the Law" brought the Mainstreet $16,500 rating 110%. Viola Dana and Benny Rubin in person helped to bring in the patrons.

"Song of My Heart" at the Royal hit the 110% mark, taking in $5,000. This picture would have done better in any other house in town. Acoustics are bad and the people know it.

The Uptown had an average week with "The Flirting Widow," taking in $6,000. The disappointment of the week was "The Bad One" which turned out to be a bad one for the Midland. Rating nosedived down to 85% or $10,625.

Estimated takings:

"BAD ONE" (U.A.)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** "Laurel and Hardy Murder Case," Metrotone news. **Gross:** $10,625. **Rating:** 85%.

"TOP SPEED" (F.N.)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, Fanchon and Marco stage unit, "The Hollywood Collegians." **Gross:** $14,700. **Rating:** 125%.

"ANIMAL CRACKERS" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Traveltalk, "Picturesque Hongkong"; screen song, "Strike Up the Band"; Paramount news. **Gross:** $23,500. **Rating:** 235%.

"OUTSIDE THE LAW" (Universal)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude headlining Benny Rubin and Viola Dana. **Gross:** $16,500. **Rating:** 110%.

"SONG O' MY HEART" (Fox)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Cartoon, "Kangaroo Steak"; short, "That's My Baby"; Paramount news. **Gross:** $5,000. **Rating:** 110%.

"FLIRTING WIDOW" (F.N.)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Comedy, "Give Me Action"; Oswald cartoon, "Spooks"; Universal news. **Gross:** $6,000. **Rating:** 100%.

Open Vitaphone Exchange

Cincinnati—A Vitaphone branch will be opened here in conjunction with the local Warner exchange to handle the southern part of the state. This territory was formerly handled from Cleveland. Warners also have opened a new branch at Des Moines with M. J. Comer as manager. He formerly was in charge of the Omaha exchange.

Fizzling

Butte—Miniature golf is declared fizzling out in this territory. The coming of cold weather probably will sing the swan song of sandlot pool.

Flesh Shows at Toronto House Get Top Dough

Toronto—There was tremendous excitement in Toronto during the week, with the re-opening of the huge Imperial theatre, all re-fitted, under its new policy of Jack Arthur stage shows, new orchestra, ballet, master of ceremonies, stage band; pictures 'n' everything. "Anybody's Woman" was the screen feature. The Imperial hit is high mark of the year with $21,000 for six days which was worth 135%.

The Uptown, reduced to second runs and split weeks and lower prices, was only a shell of its former glory and scraped along with "Song O' My Heart" and "Love Among the Millionaires." Other main stem houses felt the effects of the run on the Imperial, and also the aftermath of the Canadian National Exhibition.

"Animal Crackers" for its second week at the Tivoli notched $12,000, or 85%, as compared with $14,500 for the first week. Weather, cool with some rain.

Estimated takings:

"ANYBODY'S WOMAN" (Para.)
IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** Paramount news, cartoon comedy "Barnacle Bill"; stage show "Hello Toronto"; stage band, pit orchestra, master of ceremonies. **Gross:** $21,000. **Rating:** 135%.

"ANIMAL CRACKERS" (Para.)
TIVOLI—(1,600), 35c-75c, 6 days (second week). **Other attractions:** Fox news, Rudy Vallee in "Stein Song." **Gross:** $12,000. **Rating:** 85%.

"ONE EMBARRASSING NIGHT" (M-G-M)
LOEW'S—(2,200), 30c-75c, 6 days. **Other attractions:** Hearst Metrotone news, five vaudeville acts ncluding Douglas Stanbury, Canadian tenor; comedy. **Gross:** $13,000. **Rating:** 90%.

"ON YOUR BACK" (Fox)
SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, five vaudeville acts, comedy. **Gross:** $14,000. **Rating:** 90%.

"SONG O' MY HEART" (Fox)
UPTOWN—(3,000), 25c-50c, 3 days. **Other attractions:** Andy Clyde in "Chumps"; Disney cartoon, news. **Gross:** $5,600. **Rating:** 90%.

"LOVE AMONG THE MILLIONAIRES" (Para.)
UPTOWN—(3,000), 25c-50c, 3 days. **Other attractions:** "Laurel and Hardy Murder Case"; news. **Gross:** $5,300. **Rating:** 85%.

Comerford Gets Fay's Theatre at Rochester

Rochester, N. Y.—Fay's Theatre, downtown film house, jinxed by a fire which closed it down last January at a loss of $39,000, passed last week into the hands of the M. E. Comerford interests. It was announced shortly afterward that the 1,200-seat house will be reopened for straight sound films about Oct. 15.

Comerford now is engaged in installing new carpets, hangings and a ventilating system, ripping out the gallery and boxes and enlarging balcony and orchestra circle space, constructing an all-steel roof and renovating the house. The theater will reopen as the Capitol. Edward M. Fay of Providence, R. I., formerly operated the theatre.

Cleveland Rush To Comedy Puts 3 Over the Top

Cleveland—The comedies drew the biggest crowds to local first-run picture houses with "Good News" and "Sap from Syracuse" running neck and neck in popular favor. "Common Clay" held up unusually well during its third week. "Dixiana" went over the average at the Hippodrome, but didn't register as heavy as was expected. "Dangerous Nan McGrew" played to standing-room business at Keith's East 105th St.

Estimated takings:

"COMMON CLAY" (Fox)
STILLMAN—(1,900), 7 days, 40c-75c. 3rd week. **Other attractions:** "Midnight in a Toy Shop," (Columbia); "Egypt, the Land of Pyramids," (Standard Film); Screen Snap Shots, (Columbia); Fox news. **Gross:** $13,000. **Rating:** 86%

"FOLLOW THRU" (Para.)
ALLEN—(3,300), 7 days, 30c-60c. **Other attractions:** "Fiddlesticks," (M-G-M); "Bombay, Gateway to India," (Standard Films); Hearst Metrotone news, (M-G-M). **Gross:** $12,500. **Rating:** 80%.

"GOOD NEWS" (M-G-M)
STATE—(3,400), 7 days, 30c-60c. **Other attractions:** "Today and Yesterday," (Fischer); "Radio Romance," (Standard Film); Paramount news. On the stage: William O'Neil. **Gross:** $22,000. **Rating:** 129%.

"SAP FROM SYRACUSE" (Para.)
RKO PALACE—(3,600), 7 days, 35c-75c. **Other attractions:** "I'll Take That One," (Pathe); Pathe Review, Pathe news, vaudeville, headliners: Karyl Norman, Ledova, Art Frank. **Gross:** $24,500. **Rating:** 122%.

"DIXIANA" (RKO)
RKO HIPPODROME—(4,500), 7 days, 25c-75c. **Other attractions:** "Kangaroo Steak," Terry Toon cartoon, Educational; Fox Movietone news. **Gross:** $15,000. **Rating:** 100%.

"DANGEROUS NAN McGREW" (Para.)
KEITH'S E. 105TH ST.—(2,200), 7 days, 25c-50c. **Other attractions:** "Peep in the Deep," (RKO); Pathe Review, Pathe news, vaudeville. **Gross:** $18,500. **Rating:** 123%.

Good Films Hit Golf a KO Punch At Providence

Providence—Miniature golf craze notwithstanding, exhibitors here mopped up with an unusually fine assortment of films.

"Dixiana," at the RKO Albee, which clicked for $14,000, did the best business at the house for the season with the exception of "All Quiet." "Little Accident," too, at the RKO Victory, was decidedly strong at $10,000. Loew's State hit around $18,000 with "Good News." The Majestic, featuring "Song o' My Heart," was in big for $13,000 and the Paramount chalked up $15,500, also strong, with "Anybody's Woman."

Estimated takings:

"DIXIANA" (Radio)
RKO ALBEE—(2,300), 10c-50c. **Other attractions:** "Broken Wedding Bells," Pathe news. **Gross:** $14,000. **Rating** 115%.

"LITTLE ACCIDENT" (Universal)
RKO VICTORY—(1,600), 10c-50c. **Other attractions:** "Mickey's Merry Men," "Faith, Hope and Charity," Pathe news. **Gross:** $10,000. **Rating:** 100%.

"GOOD NEWS" (M-G-M)
LOEW'S STATE—(3,800), 10c-50c. **Other attractions:** "Girl Shock," "School Days," organlogue, "Music Master," Hearst Metrotone news. **Gross:** $18,000. **Rating:** 90%.

"SONG O' MY HEART" (Fox)
MAJESTIC—(2,400), 10c-50c. **Other attractions:** "Temple of Love," "Collegiate Model," Paramount news. **Gross:** $15,000. **Rating:** 110%.

"ANYBODY'S WOMAN" (Paramount)
PARAMOUNT—(2,300), 10c-50c. **Other attractions:** "All for Mabel," Paramount news, organlogue. **Gross:** $15,500. **Rating:** 100%.

Ain't Dat Sumpin'?

Hollywood—Dorothy Spensley is telling the gang that Konrad Bercovici's idea of a kibitzer is the unmarried half of a Siamese twin.

McCormack Hits Par at One Run, Flops at Another

Ottawa—Playing both the Regent and Imperial theatres, "Song o' My Heart" registered good business, but was not the sensation expected—probably due to John McCormack's strong Irish leanings, which are not highly acceptable in the Canadian capital. "Song o' My Heart" hit 100% at the Regent with $5,200, which was considerably below "All Quiet" during a previous week. It made no better than 85% at the Imperial. William Haines and his "Way Out West" tickled the crowd at Keith's and scored $4,100, or 100%, for the three-day run. "The Bad One," Centre, was just below par, $3,200, or 95%, for six days. The weather was fair and cool.

Estimated takings:

"SONG O' MY HEART" (Fox)
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Paramount news, Eddie Cantor in "Insurance"; Coste's arrival in New York; orchestra. **Gross:** $5,200. **Rating:** 100%.

"WAY OUT WEST" (M-G-M)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, Our Gang in "Pups Is Pups," cartoon comedy, "Jazz Fool." **Gross:** $4,100. **Rating:** 100%.

"BAD ONE" (United Artists)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Grantland Rice Sportlight, "Fairway Favorites"; Dick Henderson in "Music Shop"; "Regular Business Man" (comedy). **Gross:** $3,200. **Rating:** 95%.

"LADY OF SCANDAL" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; "Princess Lady Bug" (comedy); "Hail the Princess" (comedy). **Gross:** $1,200. **Rating:** 85%.

"SONG O' MY HEART" (Fox)
IMPERIAL—(1,200), 25c-75c, 6 days. **Other attractions:** Fox Movietone news, Eddie Cantor in "Insurance," "Silly Symphony," Coste's arrival in New York. **Gross:** $3,000. **Rating:** 85%.

"ON YOUR BACK" (Fox)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news, Grantland Rice Sportlight, "Spills and Thrills"; "Carnival Revue" (comedy). **Gross:** $4,000. **Rating:** 90%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; Walter Kelly in "Virginia Judge"; Our Gang in "Shivering Shakespeare." **Gross:** $1,250. **Rating:** 88%.

English Interests to Push Development of Television

London—More active participation in development of television by English companies is planned. This rush to bring radio pictures to a stage of commercialization is in direct contrast to the policy adopted by American companies which are said to be delaying perfection until sound pictures and radio have worn themselves out as novelties.

Aid Safe Driving

Indianapolis—The Lyric here and the city accident prevention department recently co-operated in a safety first and careful driving contest. Each day the accident prevention department of the police department, selected five drivers who were very careful and the theater gave each a pass.

'Animal Crackers' A Tasty Dish at Okla. City House

Oklahoma City—All first run houses, with the exception of the Empress, which will run only second runs hereafter, did record-breaking business.

"Animal Crackers," at the Criterion grossed $11,000, rating 125%; "All Quiet on the Western Front," at the Midwest, totaled $10,000, rating 115% and "Our Blushing Brides" did $10,000 with a rating of 110%, at the Capitol; "Lawful Larceny" only totaled $7,000, rating 85%, at the Empress, while "Czar of Broadway" also hit $7,000 with a rating of 85%, at the Liberty. "Back Pay" at the Orpheum grossed $4,250 rating 105% in the three days played. "Sweet Mamma" at the Orpheum, began Friday for a four-day run and promised to gross about $5,000, rating of about 105%.

Estimated takings:

"ANIMAL CRACKERS" (Para.)

CRITERION—(2,000), 10c-50c, 7 days. **Other attractions:** Paramount news, "Introducing Mrs. Briggs." **Gross:** $11,000. **Rating:** 125%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

MIDWEST—(1,500), 10c-60c, 7 days. **Other attractions:** Fox news, "Silly Symphony." **Gross:** $10,000. **Rating:** 115%.

"OUR BLUSHING BRIDES" (M-G-M)

CAPITOL—(1,200), 10c-50c, 7 days. **Other attractions:** Metrotone news, Rudy Vallee in "Stein Song." **Gross:** $10,000. **Rating:** 110%.

'LAWFUL LARCENY" (Radio)

EMPRESS—(1,200), 10c-50c, 7 days. **Other attractions:** Universal news, "Good Bye Legs." **Gross:** $7,000. **Rating:** 85%.

"CZAR OF BROADWAY" (Univ.)

LIBERTY—(1,800), 10c-50c, 7 days. **Other attractions:** Fox news, Warner shorts. **Gross:** $7,000. **Rating:** 85%.

"BACK PAY" (F. N.)

ORPHEUM—(1,500), 10c-50c, 3 days. **Other attractions:** Kinogram news, Aesop Fables, "Trees" idea on stage. **Gross:** $4,250. **Rating:** 105%.

"SWEET MAMMA" (F. N.)

ORPHEUM—(1,500), 10c-50c, 4 days. **Other attractions:** Kinogram news, Fanchon & Marco stage attractions. **Gross:** $5,000. **Rating:** 105%.

Women's Wear Company Running Balto. House

Baltimore—The Idle Hour, grind house in business district, recently given up by Herman A. Blum, is being managed by C. H. Franklin, formerly with the Century under the Whitehursts, for Schleisner and Co., dealers in ladies' wearing apparel, as that company still is operating the house as a theatre. RCA Photophone equipment has been installed and talking pictures are being shown. Blum has taken over and reopened the Embassy, the grind house in the eastern business district, which he managed once before.

Gets Two in Cleveland

Cleveland—The Keystone Investment Co. has acquired the Keystone and Manhattan theatres of this city. The Keystone is being remodeled for immediate opening, but the Manhattan will not re-open until some time in October. Edward Keller is president and J. B. Keller secretary of the company.

Theatre Changes Hands

Toledo, O.—Jack O'Connell, manager of the Vita-Temple, and Ray Sherman, are now operating the Ohio theatre, formerly owned by Rose Bialorucki.

Trans-Atlantic Commuter



Within the last five weeks, George E. Quigley, general manager of Vitaphone, has made three crossings of the Atlantic. He took a leading part in the conferences which resulted in settlement of the patent fight between German and American companies.

Portland Top To "Sea Wolf" On $15,000 Take

Portland, Ore.—Co-operating with the merchants and Chamber of Commerce, and particularly with the Portland Jewelers' Club, Fox's Broadway displayed during the entire week $1,000,000 worth of jewelry in a veritable pageant of gems. No less lustrous than the beautiful stones was the film and stage offering, bringing Milton Sills in "The Sea Wolf" and Fanchon & Marco's "Gems and Jams" and the new master of ceremony, Jim (Slim) Taft and Fox Broadway band. With fair and cooler weather and this array of talent the first fall show brought the gross to $15,100, rating 145%.

Bert Wheeler and Robert Woolsey in "Half Shot at Sunrise" lived up to advance publicity and carried enough comedy to bring in a gross of $14,000, rating 135%, helped in part by strong stage acts, especially Ward and Van in "The Vagabonds."

Estimated takings:

"SEA WOLF" (Fox)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Gems and Jams" Idea with Joe and Jane McKenna, Will Cowan, Nee Wong, Jim Penman; Fox Movietone news, Slim Taft and band. **Gross:** $15,100. **Rating:** 145%.

"HALF SHOT AT SUNRISE" (RKO)

RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Casa & Lehn, "Hollywood Rush"; Ward & Van, Jim Penman, Beatrice and Florence, Pathe news, Frank Potter and Rkolians. **Gross:** $14,000. **Rating:** 135%.

"HOLIDAY" (Pathe)

FOX UNITED ARTISTS—(945), 25c-60c, 7 days. **Other attractions:** Hollywood Varieties, Fox Movietone news, personal appearance Everett Horton helped. **Gross:** $12,675. **Rating** 125%.

"SCARLET PAGES" (F. N.)

PORTLAND PARAMOUNT—(3,068), 25c-50c, 7 days. **Other attractions:** Stage show by Gourfain, "Phil" Lampkin and Paramounteers band, Paramount news, Con Maffie at Wurlitzer. **Gross:** $11,-675. **Rating:** 115%.

"MOBY DICK" (W. B.)

HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news, short, "Parlez Vouz." **Gross:** $10,000. **Rating:** 110%.

"THE WAY OF MEN" (F. N.)

RIALTO—(1,498), 25c-50c, 7 days, extra Saturday night show. **Other attractions:** Paramount news, Paramount shorts. Tied up with fall fashion opening. **Gross:** $9,650. **Rating:** 100%.

Whiteman Film Scores 145% in Des Moines Run

Des Moines—The Des Moines which has had business above average for the four weeks since its opening saw a slump with the showing of McCormack's picture, "Song O' My Heart." The picture was rated as 100%, 50% lower than the box office of the past month. The picture drew to the literary and musical leaders of the city but the regular rank and file of picture fans seemed not to be attracted. The picture was taken off a day ahead of schedule. It showed six days.

At the Orpheum, "Dixiana," playing for a week's run, was rated 100% picture attraction. Comment very favorable.

At the Paramount, "The Office Wife" was rated 120%, with Dorothy Mackail as a good attraction.

"King of Jazz," at the Strand, playing there for a week, did business above average for this house and was rated 145%. Weather was pleasant.

Estimated takings:

"SONG O' MY HEART" (Fox)

DES MOINES—(1,600), 6 days, 25c-35c, 50c. **Other attractions:** Para. cartoon, ("Barnacle Bill, the Sailor"); Pathe Sportlight ("Dude Ranching"); Para. news, Para. act, ("Old Man Whoopee"). **Gross:** $8,001. **Rating:** 100%.

"OFFICE WIFE" (Para.)

PARAMOUNT—(1,700), 25c35c-60c, 3 days. **Other attractions:** Paramount news, 4 acts of vaud., Bob Hamilton organ solo. **Gross:** $6,100. **Rating:** 120%.

"EVERYBODY'S WOMAN" (Para.)

PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** "U." news, Al Morey stage band in stage show ("Nonstop Flight"). **Gross:** $5,800. **Rating:** 110%.

"DIXIANA" (RKO)

ORPHEUM—(2,000), 7 days, 25c-50c. **Other attractions:** Pathe news, 4 acts of RKO vaud. **Gross:** $8,-500. **Rating:** 100%.

"KING OF JAZZ" (U.)

STRAND—(1,100), 7 days, 20c-30c. **Dther attractions:** Para. news. **Gross:** $5,500. **Rating:** 145%.

Public Stage Policy For Sydney Theatre

Sydney, Australia—Indicating a complete reversion to elaborate stage presentation in all its major houses, Union Theatres has decided to adopt the Publix stage show policy for the Capitol here. Clyde Hood, returning from America, will put the Publix idea into effect, while Ted Henkel and Fred Scholl, conductor and Wurlitzer operator, respectively, have been recalled from New Zealand, where they have been appearing at the Civic. Revival of presentation in other States will depend on its reception here. The experience of the Melbourne Capitol run by the Phillips suggests this revival is certain to eventuate.

M-G-M Signs Briton

Hollywood—Gerald Barry, British comedian, will bring his monocle to the M-G-M lot where he will play a role in "War Nurse." Anita Page, Robert Montgomery, Robert Ames, and Zasu Pitts have featured roles in this production. Edgar Selwyn is producing the film.

Kerry Signed by Liberty

Hollywood—Norman Kerry has been signed by Liberty Prod. for two features on the new schedule. Victor Halperin will direct.

$21,900 on Marx Film Nears B. O. Record at Seattle

Seattle—This man's town went on a diet of "Animal Crackers" for the entire week. They were served at the Paramount, where a gross of $21,900 came within a few hundred dollars of the house record now held by "The Virginian." Rating about 180%, the film did the biggest business attained by any local theatre in many months.

Second in the week's running came "Last of the Duanes" at the Fox Fifth Avenue. A gross of $14,960 (110%) was acceptable, but somewhat below expectations for this season.

Other houses showed results that were merely average. Fox's Coliseum, still on its extended run policy at 50c top, got $4,-525 for a rating of 145% on "Call of the Flesh," which was pleasing. The Fox, on the other hand, took only $5,495 (55%) with the second week of "Good News," held over despite a rating of less than 100% the first week.

"Queen High" at the Metropolitan, "The Office Wife" at the Music Box and "Ladies Must Play" at the Blue Mouse all hovered around the 100% mark, and "The Office Wife" goes into a second week because of a slight delay in the arrival of "Moby Dick" as the next attraction.

Estimated takings:

"LADIES MUST PLAY" (Col.)
BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Added attractions:** Vitaphone Varieties, Fox Movietone news. **Gross:** $5,500. **Rating:** 95%.

"CALL OF THE FLESH" (M-G-M)
COLISEUM—(1,650), 25c-35c-50c, 7 days. Extended run. **Added attractions:** Fox Movietone news, Metro Goldwyn comedy, organ concert. **Gross:** $4,525. **Rating:** 145%.

"GOOD NEWS" (M-G-M)
FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, (2nd week). **Added attractions:** Harry Langdon comedy, Fox Movietone news. Owen Sweeten and band. **Gross:** $5,495. **Rating:** 55%.

"LAST OF THE DUANES" (Fox)
FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Added attractions:** Fox Movietone news, fashion reel, Fanchon-Marco stage revue. **Gross:** $14,960. **Rating:** 110%.

"QUEEN HIGH" (Para.)
METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Added attractions:** Paramount comedy, Paramount song cartoon, Paramount news. **Gross:** $6,000. **Rating:** 100%.

"OFFICE WIFE" (Warners)
MUSIC BOX—(950), 25c-50c-75c, 7 days. **Added attractions:** Pathe review, Vitaphone varieties, Universal news. **Gross:** $7,500. **Rating:** 115%.

"ANIMAL CRACKERS" (Para.)
PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Added attractions:** Paramount news, Milt Franklin and his Paramounteers, Publix stage unit ("Varieties"). **Gross:** $21,900. **Rating:** 180%.

Mayor Ignores Pleas For Sunday Shows

Cleveland—Although hundreds of residents of Cleveland Heights have voiced their preference for Sunday shows by letters to the *Heights Press,* which invited an open discussion of the Heights "blue" laws, Mayor Frank E. Cain and his councilmen declare they will continue to keep the two theatres on the Heights closed. Neither M. B. Horwitz, owner of the Heights theatre, nor Max Lefkowitz, owner of the Cedar-Lee, participated in the drive for open Sundays other than to run trailers asking for an expression of popular opinion. Only one protest against Sunday opening was received.

"Uncle!"

Hollywood—The latest in titles is "Aunts in the Pants," a short comedy which RKO will make. Walter Catlett has been signed to direct the two reeler.

"Crackers" Sends Cincy Crowds to Radio's Palace

Cincinnati—The name of R-K-O Palace might well have been changed to S-R-O Palace for the current week. Marx Bros. in "Animal Crackers," proved a continuous magnet for the fans, and the Palace was the hot-spot among the downtown houses. The gate for the week registered $25,600, with a rating of 183%. Ordinarily when a picture piles up a respectable gross on a local first-run showing it is booked for a second-run in one of the RKO smaller houses shortly after or immediately following the initial engagement. In this instance, however, the enormous gate justified a holdover for an additional seven days replacing Ruth Chatterton in "Anybody's Woman," which had originally been set in for next week.

The Albee, vaudefilm house where the grosses are steadily climbing skyward, rang up a gross of $27,200, which equals a rating of 124%. Screen feature at this house was Jack Oakie in "Let's Go Native." Oakie is a favorite here, and can always be depended on to click.

John Barrymore in "Moby Dick," at the Lyric, kicked in with a gross of an even $13,000, which means a rating of 109%. This is considered a good intake for this particular type of picture, as many of the regulars are not so hot when it comes to tense drama.

The Capitol with "Follow Through," rang up $15,600 as a gross, giving this week's business a rating of 120%, running very close to the takings of last week for "Anybody's War."

"Let Us Be Gay," second-run at the Strand, ran $6,000, equivalent to 172%, which is slightly ahead of last week. The Norma Shearer fans are legion here, and she is always a good draw.

Estimated takings:

"LET'S GO NATIVE" (Para.)
ALBEE—(3,300), 30c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville including Daro and Costa, dancers; Walter (Dare) Wahl and Emmett Oldfield, acrobat; Billy Kelly and Page sisters, sketch; Joseph Regan, vocalist; Eddie Borden and Co.; Audio Review, Sportlight ("Let 'Er Buck"). **Gross:** $27,200. **Rating:** 124%.

"MOBY DICK" (Warners)
LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** Paramount news, Humanettes. **Gross:** $13,000. **Rating:** 109%.

"ANIMAL CRACKERS" (Para.)
PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** Newsreel, Vitaphone Varieties, Ripley's "Believe It or Not." **Gross:** $25,600. **Rating:** 183%.

"FOLLOW THROUGH" (Para.)
CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** Newsreel, Vitaphone Varieties, "The Matinee Idle." **Gross:** $15,600. **Rating:** 120%.

"LET US BE GAY" (M-G-M)
STRAND—(1,300), 30c-50c, 7 days. **Other attractions:** Newsreel, Vitaphone Varieties, "23, Skidoo." Music Master series ("Franz Lizt"). **Gross:** $6,000. **Rating:** 172%.

"FOR THE DEFENSE" (Para.)
(Second run)
FAMILY—(1,400), 30c-50c, 7 days. **Other attractions:** Newsreel, Audio Review, RKO comedy ("Mickey's Men"). **Gross:** $3,500. **Rating:** 117%.

Legit Openings Fail to Affect Boston Houses

Boston—"Hell's Angels" opened for a stay in Boston with a first week of $16,500, or a rating of 150%, and with indications pointing to a bigger second week than the opener. "Anybody's Woman," at the Metropolitan, boosted totals to $41,500 for a rating of 133%, which is the best week to date since late spring.

With the legitimate theatres reopening, a drop had been expected in grosses in the uptown districts, but more theatres are apparently bringing out more people, particularly as the vacation season comes to an end. The legitimates report business as "not so good," but the picture theatres say, "better than ever."

Loew's two theatres observed "Fall Opening Week" and came under the wire well ahead, with "Good News" bringing in $24,-000 for a rating of 120% at the State, and "Call of the Flesh" at $22,500 for a 115% rating at the Orpheum.

"Last of the Duanes" at the Scollay and Fenway netted 105% for $15,000 at the former. "Song o' My Heart," playing day and date at the Olympia and Uptown, hit 122% at each, which is unusual, for a total of $33,000. Weather was fair and cool.

Estimated takings:

"ANYBODY'S WOMAN" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Stage number, "Neptune's Festival"; Paramount news. **Gross:** $41,500. **Rating:** 133%.

"LADIES MUST PLAY" (Columbia)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKOlians, Pathe news. **Gross:** $20,500. **Rating:** 105%.

"DIXIANA" (RKO)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Pathe news. **Gross:** $24,000. **Rating:** 110%.

"GOOD NEWS" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Our Gang comedy, Hearst news. **Gross:** $24,000. **Rating:** 120%.

"CALL OF THE FLESH" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst news. **Gross:** $22,500. **Rating:** 115%.

"HELL'S ANGELS" (U. A.)
TREMONT—(1,800), 50c-$2, 6 days. **Other attractions:** None. **Gross:** $16,500. **Rating:** 150%.

"LAST OF THE DUANES" (Fox)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $15,000. **Rating:** 105%.

"SONG O' MY HEART" (U. A.)
(Playing simultaneously at Olympia and Uptown)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,500. **Rating:** 122%.

"SONG O' MY HEART" (U. A.)
(Playing simultaneously at Olympia and Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $18,500. **Rating:** 122%.

Publix Sells Lowell House to Independent

Boston—In keeping with the plan to turn back some of the chain theatres to independents, Publix has sold the Rialto at Lowell to Charles Williams.

Other changes in the territory include the purchase of the Capitol in Arlington, and the Ball Square and Capitol in Somerville, by Julius Johnson from Al Locatelli. S. Rudnick has sold the Humboldt, Roxbury, to the Sanford Theatre Corp. The Amherst, at Amherst, Mass., has been sold by P. J. Lawler to Publix. The three Town Halls, Ashland, Hopkinton and Holliston, Mass., have been taken over by Martin Golden.

Strike in Philly Affects Receipts; 'Moby Dick' High

Philadelphia—Business in Philly was consistently good in the week "B. S." (before strike). Since the movie week for most weekly change theatres starts on Friday here, the effect of the musicians' walk-out of Thursday midnight, has not shown up yet on the balance sheet.

From observation of the three houses affected on Friday and Saturday, the Mastbaum, Fox and Earle, it would seem that the first two named did good average business while the latter slumped somewhat.

For the regular week, however, "Three Faces East" pulled $45,000 into the Mastbaum, at least $5,000 over summer average, while the Boyd grossed $25,000 with Barrymore's "Moby Dick," high rating of 130%.

"Song O' My Heart," the McCormack picture, shaved a bit under the usual Fox average, but "The Big House" held up to $9,000 or a 90% rating for its eighth week. It was the first week during the run that the film didn't gross over average business. It is now playing its ninth and last week.

"Unguarded Girls," the sex picture at the Chestnut, a legit house, jumped back to $11,000 for its third week. It was the first of the "men only" weeks and the boys were steady customers.

Estimated takings:

"THREE FACES EAST" (Warners)
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** Stage show: "Ole Virginny," featuring Slim Timblin; Charlie Kalcy, m. c.; Milton Charles at the organ, Fabien Servitzky as orchestra leader, newsreel. **Gross:** $45,000. **Rating:** 115%.

"SONG O' MY HEART" (Fox)
FOX (3,000), 40c-50c-75c, 6 days. **Other attractions:** Movietone news, Fanchon and Marco's "Skirts Idea" with Neil Castagnoli; Julia Curtiss, "Up In the Air Girls" and others. **Gross:** $26,000. **Rating:** 97%.

"MOBY DICK" (Warners)
BOYD—(2,400), 35c-50c-75c, 6 days. **Other attractions:** "Laurel-Hardy Murder Case," newsreel. **Gross:** $25,000. **Rating:** 130%.

"SINS OF THE CHILDREN" (M-G-M)
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Stage show, "Raisin' the Roof" with Lewis and Ames, Bennet Brothers, "Midnight and Daybreak," Jay Mills, m. c., Universal news. **Gross:** $22,000. **Rating:** 120%.

"BAD MAN" (F. N.)
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** W. E. Fields short, Ruth Etting short, newsreel. **Gross:** $17,000. **Rating:** 95%.

"BIG HOUSE" (M-G-M)
STANTON (1,700), 25c-65c, 6 days, (8th week). **Other attractions** News, Vitaphone variety, Charlie Kerr's radio orchestra. **Gross:** $9,000. **Rating:** 90%.

"COMMON CLAY" (Fox)
KARLTON (1,000), 40c-50c, 6 days. **Other attractions:** Vitaphone short, news. **Gross:** $5,000. **Rating:** 100%.

"UNGUARDED GIRLS" (Cinema)
CHESTNUT—(1,600), 50c, 6 days. **Other attractions:** Sex-Hygiene lecture in conjunction with film. **Gross:** $11,000.

"GRUMPY" (Para.)
ARCADIA (450), 50c, 6 days. **Other attractions:** Newsreel, novelty shorts. **Gross:** $5,000. **Rating:** 100%.

Ayer at Newman, K. C.

Kansas City—Ralph Ayer has succeeded George Baker as manager of the Newman, ace Publix house here. Baker has been transferred to the new Paramount in Denver. Ayer comes to Kansas City from the Eastman, Rochester, N. Y., where he has been stationed since his recent departure from the Publix managers' school. Martin Anderson, formerly of the Picadilly, Rochester, has been appointed assistant manager of the Newman. Anderson also is a graduate of the Publix school.

Which Pictures?

Cincinnati—State Examiner F. M. Hoopengarner, after a comprehensive survey of the state hospitals for the insane located throughout Ohio, has announced that equipment for showing of talking pictures will be installed at the various institutions as a remedial measure for the mentally afflicted.

O'Leary Groups Selling Forces In 4 Divisions

Consolidation of the Pathe field sales force into four divisions, eastern, southern, midwestern and western, has been completed by E. J. O'Leary, general sales manager of Pathe. With the resignation of Central Division Manager Harry Gramah, all of the branches in that division, with the exception of Buffalo, have been transferred to the midwestern division. Buffalo comes under the eastern division. The exchanges transferred to the midwestern group are Cincinnati, Cleveland, Indianapolis, St. Louis and Pittsburgh.



E. J. O'Leary

James Reilly has been transferred from Buffalo to Cleveland as branch manager, replacing Oscar Ruby, resigned. Harry Dixon, formerly with RKO, has been appointed to succeed Reilly as manager of the Buffalo branch.

The four division managers continuing in charge are E. L. McEvoy, eastern; W. E. Callaway, southern; J. H. MacIntyre, western, and H. S. Lorch, midwestern. Divisional headquarters are maintained in New York, Dallas, Los Angeles and Chicago, respectively.

New Field Force Line-Up

The field managerial personnel is now as follows: Eastern Division: Albany, L. Garvey; Boston, R. C. Cropper; New Haven, Harry Gibbs; New York, R. S. Wolff; Philadelphia, R. Mochrie; Washington, C. W. Stombaugh; Buffalo, Harry Dixon.

Southern division: Atlanta, C. W. Allen; Charlotte, R. C. Price; Dallas, W. E. Callaway; Memphis, A. M. Avery; New Orleans, G. C. Brown; Oklahoma City, W. R. Pittinger.

Western division: Denver, F. H. Butler; Los Angeles, J. S. Stout; Portland, H. L. Percy; Salt Lake City, A. J. O'Keefe; San Francisco, M. E. Cory; Seattle, C. L. Theuerkauf.

Midwestern division: Chicago, J. J. Clarke; Des Moines, Lou Elman; Detroit, Harris Silverberg; Kansas City, Ray V. Nolan; Milwaukee, T. Greenwood; Minneapolis, M. E. Montgomery; Omaha, R. S. Ballantyne; Cincinnati, S. Jacques; Cleveland, J. B. Reilly; Indianapolis, G. L. Levy; Pittsburgh, S. Lefko; St. Louis, W. E. Branson.

$10,800 on 'Clay' Gives Paramount, Omaha, Top Spot

Omaha—There's no doubt about it, good pictures get the money. Paramount had a second hooper-dooper week when "Common Clay" mounted to 135% for $10,800. "Animal Crackers" moved to the State for htree days after a week at the other house and hit 125%. That's $2,625 and big for the State.

"Outside the Law" was rapped by unsympathetic reviewers but, nevertheless, was a clever enough crook picture to bring the Orpheum $15,000, just 100%. Sylvia Clark was the stage draw.

World slipped to 95% with "Last of the Duanes," doing $9,025. "Golden Dawn" last half at the State, flopped at $1,687, barely 75%. Weather was swell.

Estimated takings:

"COMMON CLAY" (Fox)
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Paramount and Universal News, organ and shorts. **Gross:** $10,800. **Rating:** 135%.

"ANIMAL CRACKERS" (Para.)
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,625. **Rating:** 125%.

"OUTSIDE THE LAW" (U.)
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Sylvia Clark and 3 other RKO acts, Pathe news, shorts. **Gross:** $15,000. **Rating:** 100%.

"LAST OF THE DUANES" (Fox)
WORLD—(1,200), 25c-60c, 7 days. **Other attractions:** Four Publix acts, Billy Meyers band, house ballet, Paramount news, shorts. **Gross:** $9,025. **Rating:** 95%.

"GOLDEN DAWN" (W.B.)
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $1,687.50. **Rating:** 75%.

New Educational Series

Hollywood—Production has been started at Metropolitan on the first of a new series of Educational comedies, featuring Buster West and his dad, John West. It is tentatively titled "Little Beau Peep." In the supporting cast appear Vera Marsh, Carol Wines, Vera Steadman, Marian Shockley and Iris Adrian. The comedy is based on an original story by Jimmy Starr. William Watson is directing with Gus Peterson in charge of the cameras.

L. A. Legit Turns Talker

Los Angeles—Built in 1909 by Oliver Morosco, the stage lost one of its old landmarks in this town, when the Majestic turned talker. Seating nearly 1,000, and located at Ninth Street, the house was remodeled by Louis MacLoon and a group from San Diego for its new picture policy.

New Indiana Firm

Indianapolis—The Vitaphone Distributing Corp. of New York has filed papers with the Secretary of State qualifying the corporation to transact business in Indiana. Jacob S. White, Merchants Bank Building, this city, has been made agent for service of process. The company will operate an exchange in Indianapolis.

Gets De Mille Assignment

Hollywood—Josephine Lovett has been assigned to write the screen play for the talker remake of "The Squaw Man," which Cecil B. De Mille will make for M-G-M.

Cost of Sound Is Retarding Talker Growth in Austria

Washington—Unless the price of sound reproducers is reduced, the development of talkers will be retarded in Austria. The saturation point has already been reached in that market for high-priced equipment, according to the Motion Picture Division of the Department of Commerce in its survey of the Continental field.

The trade in Hungary anticipates sound will grasp rapid hold there, although few of the 524 theatres there have been wired. Lack of capital and the limited potentialities of the field are two hurdles which the industry will have to jump before the talker development can get anywhere.

In detail, the Government reports on these two countries follow:

AUSTRIA

BY JOHN A. EMBRY
American Commercial Attache, Vienna

The salient feature of Austrian situation during 1929 was the rapid conversion of silent cinemas into sound cinemas. During the year 23 in Austria were wired for sound films, of which 15 employed American equipment. According to the trade, the saturation point for sound equipment has already about been reached unless the price of sound equipment can be considerably reduced. Prospects for additional orders are said to be very poor with prices at their present level. Below is given a list of the cinemas in Austria which were equipped with sound apparatus during 1929, their location, seating capacity, and the type of equipment used.

Features Produced

There were no new cinemas constructed in Austria during 1929, and according to trade estimates, the total seating capacity has remained unchanged.

Nineteen feature films were produced in Austria during the year at a total cost of about 2,100,000 schillings ($300,000), which makes the average cost per film about $15,800. All were silent. Austria is not yet in a position to produce sound films for commercial purposes, and it is extremely doubtful if it will ever become a competitor in that line. There is only one studio in Vienna equipped to produce sound films (Selenophon), and that studio has not entered upon production of either sound shorts or features.

The feature films made in Austria during 1929 were produced generally by persons more interested in the import permits received for their films than in the commercial possibilities of the film itself. It is not believed that the pictures produced possess sufficient merit to give them an appreciable market outside of Austria.

In addition to the 19 feature films produced in Austria during 1929, there were also produced 160 shorts.

The United States continued, during 1929, to supply the bulk of the feature films and shorts imported into Austria, as will be seen from the following table. Of the total number of feature films imported during 1929, 15 were sound films, of which 14 came from the United States and one from Germany. Silent versions did not accompany these films, but will probably be brought in later.

Austrian Imports of Motion Picture Films During 1929

Country of Origin	Features	Shorts	Cultural Films
United States	236	511	6
Germany	162	272	34
France	12	106	3
Russia	6	...	2
England	16	10	1
Italy	...	1	1
Denmark	2	...	..
Switzerland	...	1	2
Hungary	1	1	..
Brazil	...	3	..
Others	...	1	..
Total	435	906	49

Sound films have been well received in Austria, and most cinemas showing them have packed houses. In view of their extremely recent appearance in Austria, it is not possible to judge whether the novelty is contributing largely to that popularity. Practically every cinema in Austria of adequate size either is already wired for sound films or has contracted for such wiring in the near future. Some of the cinemas already wired have such a small seating capacity that it is difficult to see how they can prove a financial success. The need of larger and better ventilated cinemas in Austria has long been felt, but there is little prospect of the situation improving in the near future because of existing unfavorable legislation regarding motion picture concessions.

Austrian production plans for 1930 are very vague, and the production situation will doubtless undergo little change.

The number of film import permits issued in 1929 for each approved film produced in Austria during 1929 was 22. By a regulation of the Ministry of Commerce, published recently, the issuance of film import permits up to August 31, 1930, will be as follows:

	Licenses
Approved Austrian silent films produced during January, 1930	21
From Feb. 1 to Aug. 31, 1930	
Entirely Austrian-made silent films costing at least 60,000 schillings	13
Films produced wholly or in part in Austria on the production of which at least—	
Seventy thousand schillings was spent in Austria	15
Eighty thousand schillings was spent in Austria	17
Ninety thousand schillings was spent in Austria	19
One hundred thousand schillings was spent in Austria	21
Sound films produced entirely within Austria shall receive a bonus in excess of the above schedule of	10

For the application of the last clause, sound films are defined as follows: "By sound films is meant those films whose accompanying music, noises, song, or speech is recorded on the film ribbon or on records in such a manner that by mechanical means they can be synchronously reproduced."

The above regulations apply only until Aug. 31, 1930, at which time the whole question of artificial trade restrictions will be revised in accordance with the Geneva Convention of 1928.

Austrian Motion Picture Theatres Wired During 1929

Name	City	Seating Capacity	Equipment
Burgkino	Vienna	393	American
Elite-Kino (Kl. Bruehne	Vienna	500	American
Gartenbau Kino	Vienna	500	American
Tuchlauben Tonfilm Kino	Vienna	400	American
Schweden Kino	Vienna	642	American
Kino Lustpieltheater	Vienna	1,100	American
Atlantis Kino	Vienna	600	American
Apollo Kino	Vienna	1,440	American
Schottenring Kino	Vienna	360	American
Maria Theresien Kino	Vienna	542	American
Kolosseum Kino	Vienna	708	American
Mozartlichtspiele	Vienna	440	American
Votivparkkino	Vienna	411	American
Kino Handl	Vienna	700	American
Annenhof Kino	Graz	1,000	American
Busch Kino	Vienna	1,923	Klangfilm
Ufa-Tonkino	Vienna	1,038	Klangfilm
Haydn Tonfilmkino	Vienna	620	Klangfilm
Lux Palastkino	Vienna	800	Biophon
Ring Ton Kino	Graz	304	Biophon
Kino Eisenbahnerheim	Vienna	484	Selenophon
Kammerlichtspiele Mirabell	Salzburg	400	Marconi-Gefra (British Austrian)
Zentralkino	Wiener Neustadt	550	Astra-Ton (Austrian)

The Toboggan

Hollywood—"Hmm," hmmed an important director; "I see that the exhibitors are taking us for a sleigh ride. On my first picture a lot of boys paid $70, on the second, $50, and on the third, $40. At this rate, if I make four more pictures we'll be out of business."

524 Theatres in Hungary; None Built in 1929

HUNGARY

BY WALTER M. SLAVIK
Assistant Trade Commissioner, Budapest

No new picture theatres were built in Hungary during 1929; the number of cinemas, therefore, remained at 524 and seats at 180,049.

Enlargement by 600 of the seating capacity, of the Urania, Budapest, was started in 1929. Two weeks before its expected opening it was severely damaged by fire, necessitating its entire reconstruction. No other reconstruction is reported in 1929.

The following cinemas were equipped with sound apparatus in 1929:

Theatre	Location	Seating Capacity	Apparatus
Forum	Budapest	780	American
Royal Apolio	Budapest	1,010	American
Decsi	Budapest	651	American
Capitol	Budapest	624	American
Jozsefvarosi	Budapest	650	American
Wekerle	Kispest	1,100	American
Apollo	Csepel	734	Meitner-Philips
UFA	Budapest	711	Klangfilm
Corso	Budapest	319	Klangfilm
Olympia	Budapest	270	Gaumont
Vesta	Budapest	267	Vestaphone
Imperial	Budapest	564	Edibell [1]
Omnia	Budapest	585	Edibell [1]
Omnia	Budapest	585	Gerard [1]
Orion	Budapest	320	Gerard [1]

[1] The two theatres have the one apparatus in common, alternating its use.

In January, 1930, sound apparatus was installed in the Pfulumm, seating capacity 1,200, in Pesterzsebet, a suburb of Budapest. Sound apparatus was planned for 1930 by seven other theatres, with a combined seating capacity of 3,782.

The Corvin, the largest theatre in Budapest (capacity, 1,217), also plans installation of Klangfilm apparatus very shortly. The Urania had planned a similar installation before its burning. Plans for reconstruction and sound installation are now entirely unsettled.

The following feature films were started in Hungary in 1929: "Kossuth, or Spring in the Storm" (Tavasz a Viharban); "A Bird in a Cage" (Rabmadar); "There Is Just One Girl in the World" (Csah egy hislany van a vilagon); and "Eternal Love" (Orok szerelem). These films, all of which were silent, cost an estimated total of 390,000 pengos ($68,250), an average of about 100,000 pengos ($17,500).

"Kossuth" was produced by Steinhard-Sze-

(*Continued on page* 51)



AUX armes, citoyens! The foundations of society are threatened again, but the gods be praised, the Hollywood Technical Directors' Institute stands between us and destruction. Major Frank Pease, president of the institute (at the moment we have no means of knowing whether there are any other members), has sent the following telegram to, among others, the President of the United States, the Attorney General, the Secretaries of War and the Navy, of Commerce and the Treasury, the Governors of all our States, and to foreign governments, "especially to their military offices"—also to the heads of national organizations and editors:

"May we solicit your great influence to help prohibit further showing without drastic censoring and revision of Universal's film, 'All Quiet on the West Front?' This is the most brazen propaganda film ever made in America. It undermines beliefs in the army and in authority. Moscow itself could not have produced a more subversive film. Its continued uncensored exhibition especially before juveniles will go far to raise a race of yellow-streak slackers and disloyalists. Domestic statecraft, common sense and plain every-day patriotism demand instant suppression of such vicious propaganda. It is important to act promptly. Accept, please, our every respect and thanks."

Major Pease, not sure that he has made his point clear, supplements this wire by a circular which we have been fortunate enough to receive. He recommends this "vile film" to every one's "active hostility and deepest scorn." "Its evil aim," he finds, "is straight upon the military establishments of the whole civilized world. Its powers for subversive damage *transcend all national boundaries.*" He finds that it is even "against the established order and the status quo." Worse, Mr. Lasky has imported "a sadist and monster" by the name of Eisenstein, and Major Pease, speaking with great moderation, is "a trifle aghast" (why only a trifle?) that the "rubber gates of Ellis Island were allowed to stretch wide enough to admit this vermin."

Even more interesting, perhaps, are the thoroughly admirable methods Major Pease's Hollywood Technical Directors' Institute has elaborated of passing on the merits of the talkies. We regret that we cannot reproduce here a photostatic copy of the Technical Release Report. The document, appropriately colored blue, looks at first glance like a three months' laundry bill, running by actual measurement 2 feet 5¾ inches from top to bottom. It rates each picture for 34 qualities and 171 subqualities. There are five grades: excellent, good, fair, poor and bad. "All Quiet" has a hole punched under bad in respect of scenario direction, diction, dialect, plausibility of plot, of situations, of characterizations, of backgrounds, of dramatic logic, interpretation of death treatment of blasphemy and the Ten Commandments, marriage, civilized conventions of sex, and the double-entente. We regret to inform our readers, also, that the references to heads of governments are marked bad; the picture is unfit morally, seems also to violate military etiquette, and does not even reach as high as poor on one quality. When Major Pease sees thousands of people crowding to see it, what must be think of human nature?—*The Nation.*

* * *

British criticisms of the vulgarity of the American screen bother the sensitive American until he has seen a few British films.—*N. Y. World.*

* * *

The sooner large independent theatres and prominent circuits establish strictly special and independent public relations departments to represent their moral, financial and civic duty to the community in which they function, the sooner will they allay the growing trend of legislative attack upon their individual theatre holdings and the amusement business as a whole.—*Pacific Coast Exhibitor, San Francisco.*

Is That Nice, Charlie?

Albert DeMond did such fine work in writing dialogue for "Cohens and the Kellys in Scotland" that he was made an associate producer with Universal. He met Charlie Murray on the lot and told him the good news.

"Well, I'll be darned!" grinned Murray. "You know, Al, I never even suspected you were a relation."

—Screen Play

"I PRESUME the debate over the question, 'Which is the more alluring, the blonde or the brunette?' will continue till Gabriel blows his horn and the world calls it a day. Then as the cavalcade heads toward the bar of judgment some fellow from Hoboken who admires brunettes will meet some man from Wichita who likes blondes and they will argue till the curtain falls. Men are like that.

"In my work as a motion picture producer I have employed many beautiful young women. I found Mae Murray playing in the Follies and brought her to Hollywood. I saw Fanny Ward in an elevator and offered her her first contract in pictures. I discovered Eleanor Boardman playing in stock around New York, and I met Frances Howard, whom I married, in Gotham. All were blondes.

"In more recent years I placed Vilma Banky, Belle Bennett, Constance Howard, Lily Damita, Evelyn Laye, Joan Bennett, Frances Dayde and Eleanor Hunt under contract—all blondes save Miss Hunt, who has red hair, but is of the blonde type.

"'Why,' I am asked 'do you lean toward blonde beauty?"

"I think I have done so unwittingly. And this, I believe, is the answer to the question. A blonde strikes you as being an effeminate creature, a more delicate and appealing creature than a brunette—a fragile, dainty creature commanding the strength and protection of men. Her very coloring suggests the feminine. The vision of her will remain longer in the memory than the vision of the stronger-bodied, darker girl. There is a softness about her which will bring thoughts of pictures in pastel.

"I choose blonds (strangely, it seems) because they were more 'showy!'

—"If you get what I mean."—*Sam Goldwyn in N. Y. World.*

* * *

An American film star has obtained her second divorce three months after her first. It is understood that the delay was due to inclement weather—Punch.

* * *

The occasional blast from the militant ecclesiastic, against the picture industry, reminds us of the battle of Don Quixote against the windmill. Such attacks, based as they usually are on malice and ignorance, are just as effective as the charge of the ancient Spanish adventurer when on a broken steed and with a bent sword he sought to whip the windmill. —*M. P. Record, Seattle.*

LITA GRAY CHAPLIN, on her recent visit abroad, proved quite a problem to her unofficial press-agent, a kindly young man who was and is more concerned with the welfare of the snooty Hotel George V in Paris where Lita was stopping with her mother. The ex-Mrs. Chaplin, at first, seemed blind to the fact that the sole interest manifested in her by the French and English press in Paris was because she was one of the ex-Mrs. Charlie Chaplins, for *Charlot*—as he is simply called among the French fans—is a huge favorite over there. So, instead of talking about that, Lita went into a press-agenty blurb about herself and Broadway and the like.

The French scribes gave up and when the p. a. saw nothing in type save a few kidding stories, he again fixed rendezvous anew with the interviewers and coached up Lita a bit. This time, Lita overdid things and gave out reams of copy about herself and Chaplin and the possibilities of a future reunion. That was all the newspaper boys needed and it was wildly front-paged only to be flatly denied by Charlot in America who, in the meantime, had been interviewed by the news syndicates.

That meant fixing things all over again for Lita and her p. a. until she said simply that she was over here concerning some vaudeville bookings and that's all there was to that.—*Screen Play Secrets.*

* * *

Arthur Caesar, 200-pound scenarist and polo player, is worried over his recent purchase of four polo ponies. "They're all great polo horses," explains Arthur, "except when they see a wagon. Then they immediately try to back into the shafts."—Los Angeles Herald.

* * *

The short story about the chorus girl who changed her name to something exotic but unpronounceable and thus became a film star is probably appearing in six of your favorite magazines this month. It's a pretty dull month when it doesn't appear in five. The story is always good for a heart-throb, even in the grisly bosoms of people who don't believe it could happen.

The gossips report frequent successful perpetrations of the hoax, and whisper the names of some of the more luminous of the new stars as being *noms-de-cine* for various sprightly gals who vital-statistically are Flanagans and Feitelbaums. The truth of these assertions is, of course, to be assayed tongue-in-cheek, since even the successful mouse-trap maker has a path worn by people who wish to throw a rock through his front window.

The tales have gone far enough, however, to justify the establishment by the Hays office of a cinemigration department, with offices in principal European cities, the function of which would be to examine prospective stars as to age, nationality, ideals, etc., and incidentally, in the grammar and idiom of their putative native tongue.—*Cinema, New York.*

* * *

Ima Dodo says the Byrd polar film is no good. "Nobody breaks up a home, is betrayed on a millionaire's yacht or leads a double life any place in the entire picture," she complains.—N. Y. Sun.

that — Quips Lifted and Sifted



SOME of the Broadway boys discover, on arriving in Hollywood, that they are not so brilliant. Let us cite the case of a certain press agent who left this town to show the movie colony a thing or two.

This former press agent was being piloted about the Metro-Goldwyn movie lot. Foreign versions are now being made of almost every film. German, French and Italian companies are engaged and sit around until the English company finishes a scene. Then they go out and do their stuff. This press agent observed this and asked if they could use the same set for all versions, or did they build new ones.

The poor guy is still being kidded because of this remark.—*N. Y. News.*

* * *

A director of talking movies must detect the slightest sound, even to the tinkling of coins in the box-offices thousands of miles away.—*Judge.*

* * *

Billie Dove's husband got a million to be a good boy. . . . Dorothy Mackail and Paul Burke are on fire. . . . Howard Hughes sailed with his "heart" as H. Pierson. . . . After spending 125 G's on her, Murray Posner was iced by Helen Kane. . . . One theatrical section yesterday announced: "Frances Williams and Charlie, the trained seal, are at Proctor's 86th St. Theatre." Goodgod! Is she going around with a seal, now? . . . Dorothy Knapp was in a Hollywood amjay, but the filmoguls stifled it. . . . H. Reichenbach epigrams: "When a woman falls in love she acts like a fool. When a man falls in love—it is not acting." . . . Joseph Urban and F. Zeigfeld, who are supposed to have minds, are chain-letter forwarders. . . . The Wm. Collier, Jr.-Probak Razor testimonial boned it by using Eddie Foy, Jr.'s photo.—*Winchell in N. Y. Mirror.*

* * *

It isn't news any more that Betty Compson and Hugh Trevor are thus and so. But now Betty's whispering to her pals that she and Hugh will "I-do" as soon as her decree from James Cruze is legally O. K.—*Baltimore News*

* * *

After watching the talkie revolution become an evolution and finally take on many of the earmarks of a devolution, Jesse Lasky, one of the old-timers who tries to keep abreast of what's going on in the world, tells me he thinks the principal need of the motion picture business is young, fresh and energetic brains.

The old school type of dramatists is fading out rapidly, Lasky believes. Soon there will not be any more of them and in their places the movie industry will breed an entirely new type of dramatic writer whose ears are attuned to the argot and the clamor of the street.—*Muir in N. Y. News.*

* * *

Then there was the Scot who always went to a theatre when he felt sick—because there was usually a doctor in the house.—Judge.

One of His Kind

Atlanta — Popular figure in the Southeast is Bob Wilby. Everybody in this neck of the woods speaks well of this chap.

He is incidentally and perhaps the only exhibitor in the land whose right hand is affiliated and his left hand independent. The right side—physically—not necessarily—finds him operating the Publix-Saenger theatres in 11 North Carolina towns. The left side, tied in with other partners but no producer affiliation, has him running houses in four Alabama towns.

If Wilby ever goes in for hand waving, imagine the result.

IN the period before she became a very successful movie star, her husband and she were estranged. But he came back with her screen popularity and there are those in Hollywood who say that her success went not only to her head, but to his heart as well.

She was about through in her career, couldn't get a decent role on the stage and, when she went to Hollywood, it was on a last chance. She came through wonderfully. Her voice is magnetic and the cameras catch her talents which the footlights lost. He has always been a movie actor, but they lived apart during the first months of her West Coast residence.

It's sad but true that after her first good press notices he sent her flowers, and after her first big contract he moved into her house and has been there ever since. He is completely overshadowed now by her flicker importance, but he always manages to get fairly good leads and he seems quite domesticated under the luxurious new scheme of things which his wife's big salary makes possible.

The actress is a very intelligent, charming, educated woman who could have all the admirers she chose in California. She must know that her bank book was a magnetizing influence in his return, but she seems happy enough to overlook that little matter and talk vaguely of their little misunderstandings in the past and of their forced separations because of their careers. That also is Hollywood love.—*Graphic, N. Y.*

* * *

"We no longer fit parts to players—we fit players to parts.

"We no longer think in terms of stars, or so-called 'box-office names.' A player is only good insofar as he can be of help in making a particular story good."—*Darryl Zanuck in N. Y. Eve. World.*

* * *

POET'S CORNER

A Hollywood girl who would star
Couldn't act, but deemed it no bar;
She climbed to success
By means of a dress,
That the censors mistook for a scar.
—Los Angeles Record.

THE fact that Warner Brothers in America recently appealed to newspaper men to submit stories to their scenario department, suggests that Warners, like other companies, are feeling the pinch of poverty in story material. It is a problem which has to be faced the world over, and indeed was foreseen in the early days. There are not enough playwrights to supply a play a week, and producers can not go on indefinitely using second-hand drama.

There is no new plot probably in the world—but there are new angles of treatment, and the success of every play depends not so much upon the first idea, as the manner in which it is handled. Realization of this simple fact would probably rob the future of its terrors as regards suitable talkie material. Film executives have an unfortunate habit of approaching scenarios with a preconceived idea of what they should contain, and when it differs from that conception, drastically twisting it into what they call "shape."

This barrier to new ideas in an original form was very stout in the silent days, but it is to be hoped that the wider horizon of the talkies will also widen the minds of the producers. Not only newspaper men, but many quite ordinary mortals (!) have stories to tell, and the younger school of writers generally have a method of their own in expressing their ideas. True, much of this method is tinged with cynicism, but even cynicism can prove commercially successful, as earlier Menjou films showed on numerous occasions.

There may not be a great number of "new" ideas, but there are a great many ways of treating the old ones, and if authors and producers can be brought to a working agreement, this will find substance in actual production. It seems certain that the successful future of the talkies will demand a much closer co-operation between the writer and the producer, and a much more open mind in the executive chair. It is not necessary to discover a theme that has never been dealt with before—an impossible task—but a mind that has something new to contribute in regard to one of the old ones. There is no shortage of mind power if the industry will encourage it; and when it does—the pinch of poverty in regard to story material will have been relieved once and for all.—*Film Renter, London.*

* * *

As rendered by some of our heart-weary, soul-sick, moaning, groaning and crooning tenors, too many of our melodies seem to be maladies.—Philadelphia Inquirer.

* * *

Hollywood free-lance actors have fallen on evil days; this because talking pictures are made so quickly. I know an actor who waited weeks to get a part from which he expected about a two months' engagement. The engagement lasted half a day.

On the other hand, the talkies are finding the going very tough. The reaction from the novelty of the thing has come—as should have been expected.

Even the producers themselves admit that the trouble lies in the fact that they just aren't interesting enough. To my mind the only failure in America is the amusement world. About every phase of life in a place life California is entertaining except the entertainments.

Why is it that no creative brain has thus far been able to give us the serene enjoyment of—say, an old mission? The little grave of the Spanish girl who was "The Rose of the Rancho" in the dim shadows of San Juan Bautista has more romance and interest and melancholy dreams than has the play of which she was made the heroine.—*Carr in Los Angeles Times.*

* * *

The air mail is doing wonders for this country. Under the new service a writer in New York can send a manuscript to Hollywood and get it back in four days.—*Judge.*

• Stop Us If We're Wrong •

OUR plaintive query last week, "Why doesn't M-G-M tie up with Columbia University on its football song, 'Roar, Lion, Roar,'" got a quick comeback from Si Seadler, who retorts: "Come on over some day and we'll sing you the verse Howard Dietz and I wrote to that tune a couple of years ago. The sentiments still hold true. Here's the ditty:

"Roar, Lion, roar,
And sing the praise that's Metro-Goldwyn-Mayer's.
We never stop,
We're on the top;
Licked them all from ——* to ——*.
We've got the stars,
We've got the hits,
First, last and always showmen.
Roar, Lion, roar.
For we're for M-G-M forevermore."
*Names on request.

* * *

Now all Si has got to do is to induce the Columbia students to sing the lyric at the games. . . . It seems to us that there is a chance for a Columbia Pictures tie-up also. . . . But both would have to root for the same team. . . . We're requesting those names from Si now and will (perhaps) publish them in our next issue.

* * *

After girdling the globe for many years, Burton Holmes has decided to settle down in Hollywood and has purchased a home there. That'll be gravy for the realtors' ad men. . . Warren Nolan of United Artists broke into the New York papers with a signed article on D. W. and "Abraham Lincoln" and used so many big words that Mich-ael Sim-mons couldn't understand it.

* * *

Universal bulletins that "all uncertainty about the role of Count Dracula in the Tod Browning production, 'Dracula,' has been dispelled by the signing of Bela Lugesi." Now we'd like to know who suffered all that uncertainty, besides Bela. . . . Burnet Hershey, writer at the Vitaphone studios, turned out "The Honeymoon Trail" during his honeymoon. Murray Roth says it's very realistic, but imagine a guy, even a gag man, working on his honeymoon!

* * *

The ladies may not wear much—but, oh, the cost! Clara Kimball Young, once a topnotcher among screen stars, has been sued by a clothing firm for $22,675. . . . Will Burn, for 24 years with the Los Angeles fire department, has been appointed fire chief at the RKO studio. The executives are hoping that he's the only thing that will burn, says Sam Warshawsky, who is a humorist.

Turkey

Detroit—Col. W. S. Butterfield has found a solution to theatres playing in the red, and is turning his Gull Lake theatre into a turkey house. He claims a world record low gross for the theatre, playing a matinee two summers ago to one 10-cent paid admission, and the manager decided it was better to take the dime than to darken the house. The colonel expects to recoup his heavy losses by raising turkeys.

P. S. Gull Lake is Col. Butterfield's summer home and the theatre was built as a plaything for his children.

Nize Baby

Chicago—Top this one if you can for the height of something or other. It was used by Warners' Avalon here in newspaper copy for "Little Accident":

"Imagine his embarrassment. The stork arrived just before the wedding."

An "Adults Only" tag was included on a safety pin.

DEWEY BLOOM is back in town. . . . A fine holiday in Canada effaced all signs of his recent illness and supplied him with an abundance of pep and a few gags: Mr. X (meaning exhibitor) had just previewed "Common Clay" and asked an auditor what he thought of the melodrammer. "It will get the hoi polloi," was the answer. "Maybe," replied Mr. X, "but I don't know vy they should razz that picture!" . . . Tiffany's effective penny advertisement for "Extravagance" arrived at this moment and Dewey opined a postscript should be added to it, stating that it was not a plug for Griffith's "Abraham Lincoln." . . . (Why didn't Al Selig arrange with the mint to have Owen Moore's smiling face on the pennies?) . . . The admiral epigrammed that "yes men are seldom in the know" before departing.

* * *

Al Feinman, whose hobby is pasting up clippings on 6-sheet boards at home, is doing publicity work now for the Radio World's Fair. . . . Walter F. Eberhardt, new editor of the AMPA's Bulletin, is ready to shoot the first issue as soon as the publication lands enough ads to justify it (Adv.). . . . Budd Rogers, director of sales for Sono Art, is hitting on all cylinders these days, and covering the map with his films.

* * *

Noah Beery, Jr., will appear in "Beau Ideal," sequel to "Beau Geste," in which his pater made a big hit. Maybe he'll show up the old man. . . . Don Eddy, feeling industrious, sat down at a typewriter to inform us that Marian Nixon keeps a miniature zoo, consisting of 6 dogs, 2 parrots, a canary, a goat and a monkey. Wonder what her neighbors think.

* * *

Al Jolson is to appear on the stage of the Capitol during the week of Sept. 26 and Bessie Mack calls it "A RED LETTER EVENT," using caps. Maybe she means that he won't appear in blackface. . . . Ralph Spence has been snared by RKO to write the dialogue for "Hook, Line and Sinker."

* * *

Another who arises to the defense of Hollywood is Roy Del Ruth, Warner director. Says he: "There is as much earnest purpose, sincere endeavor and wholesome ambition in the personnel of the film studios as can be found in a great many industries long recognized as important and respectable." . . . Take that, you defamers! . . . William A. Wolff, advertising manager for Western Electric, is getting ready to attend the annual convention of the Bell system the first week in October.

* * *

The Arctic KoolerAire gang just can't get over that upstage fecling since they rode to the boat in Packard twin cights to see Eugene Zukor and Morris Greenberg sail for Europe. . . . And what a party they gave Morris at the M. P. Club before sailing time.

SYD ABEL gags that it's always fair weather when good liars get together in Hollywood. . . . Thornton Freeland, who directed "Whoopee," refused June Clyde a part in it but married her instead. She was just the type for a wife, he figured. . . . Cliff (Ukulele Ike) Edwards will make a splash at the New York Capitol next week, appearing both in a stage show and in Buster Keaton's "Doughboys."

* * *

Bill McCaffery won the RKO fall golf tournament by defeating James H. Turner. In the second flight President Hiram S. Brown beat Harry Mosley and Turner won the qualifying round from Harold Kemp. Isn't it regusting how this miniature golf fad spreads? . . . Joe Weil has turned out a nifty throwaway which queries: "Do you know why a Lady Surrenders?" Joe gives a lot of reasons why, indicating that he Has Had Experience.

* * *

The "Uncle" has been dropped from Carl Laemmle's name and now he's entitled to be called "Grandpa Carl," the reason being that his daughter, Mrs. M. Stanley Bergerman, became the mother of a son last Sunday. . . . It won't be long before he's on the payroll. . . . "Only Saps Work" is Jack Oakie's next story, Paramount proclaims. . . . And what a kick the unemployed will get when they see that in electrics!

* * *

Add marital woes stuff from Hollywood: Conway Tearle is charged with being $3,100 in arrears in alimony. . . . Who said the woman pays? . . . Virginia Morris is back at Warners, after a six-months' leave of absence, as advertising manager under the supervision of A. P. Waxman, and willing to talk at all times about her three-months-old daughter, Robinette Nixon.

* * *

Lynn Farnol, general publicity counselor for Samuel Goldwyn, sends in a story about "the decorative battalion in 'Whoopee'." That's ritz for chorus girls. . . . And Lynn is also responsible for the following: "Before the awed silence of the United Artists' staff and officers, the portrait of Eddie Cantor was formally unveiled in the outer Hall of Fame of that office." . . . Awe, go on.

* * *

Another case of "like father, like son." Phillips Holmes, son of Taylor Holmes, comedian, has signed a term contract with Paramount. . . . Glen Allvine reports that more than 1,500 important guys attended the premiere showing of Fox Movietone New in Berlin. Hoch! . . . Jesse L. Lasky is in town for conferences on production in the New York studios.

Gloria Switching

Hollywood—Gloria Swanson has two more to make under her United Artists' agreement before she can go with M-G-M. From all reports Miss Swanson will be under the M-G-M banner as soon as the two are finished.

Tay Garnett will probably direct Miss Swanson in her next picture. The director is assembling his staff preparatory to such an arrangement. At a preview of Pathe's "Her Man," Miss Swanson voiced approval of Garnett's direction and chances are he will go through with the picture.

1st School Month The Tip-Off For Fall Kid Shows

Los Angeles — Theatre owners in the West, and in many other spots throughout the country are preparing to launch the regular series of Saturday morning matinee shows for kiddies. Ryllis Hemington, director of public relations for Fox West Coast, has prepared the following suggestions for Saturday, September 27, and Saturday, October 4. A new group of programs, published sufficiently in advance, appears each week in Motion Picture News.

Saturday, September 27

Naval Battle Between the "Bonhomme Richard" Commanded by John Paul Jones and the British Frigate "Serapis," in the North Sea, Sept. 23, 1779.

The most famous American naval victory of the Revolutionary War.

(a) Guests of honor:
1. Daughters of the American Revolution
2. Officer of Naval Recruiting Station
3. Naval officers.

(b) Representative from the Daughters of the American Revolution to tell the story of the American Revolution and to describe this particular battle and its significance.

(c) Secure from library display of pictures illustrating the difference between the sea craft of that day and the present time.

(d) Naval officer or Naval Recruiting officer to give story of the life of John Paul Jones.

(e) Doorman in naval uniform.

(f) Attendance prize: Small print of the "Bonhomme Richard" or other naval craft of that time.

Pictures:
1. "Old Ironsides" (Para., 8 rls.)
2. "Janice Meredith" (Revolution-M-G-M., 6 rls.)
3. "As No Man Has Loved" (Story of "The Man Without a Country"-Fox, 6 rls.)
4. "Buttons" (Sea Drama-Coogan-M-G-M., 6 rls.)
5. "Yankee Clipper" (Boyd-Pathe)
6. "Cappy Ricks" (Sea Drama-Para., 8 rls.)

* * *

Balboa, Sept. 25, 1475-1517.

Spanish explorer, discovered the Pacific Ocean, 1513.

(a) Guests of honor:
1. Spanish Consul
2. Geographical Society
3. Spanish family.

(b) Explorer, history teacher, traveler, or librarian to tell the story of Balboa's experiences as an explorer, of his discovery of the Pacific Ocean, tracing his journey on the map or blackboard. Emphasize the fact that this exploration and discovery was done in the name of Spain, later acquired by conquest by the United States.

(c) Display American and Spanish flags.

(d) Doorman in Spanish explorer's costume.

(e) Dancing teacher to present pupils in Spanish songs and dances.

(f) Children invited to attend in Spanish costumes; picture taken for newspaper publicity.

(g) Attendance prize: A small Spanish flag

Pictures:
1. "Black Pirate" (Fairbanks-U. A., 11 rls.)
2. "Ramona" (U. A., 8 rls.)
3. "Clothes Make the Pirate" (costume comedy-First Natl., 8 rls.)
4. "Captain Blood" (Warner, 10 rls.)
5. "Don Q, Son or Zorro" (U. A., 10 rls.)
6. "Mark of Zorro" (U. A., 8 rls.)

Shorts:
1. "Land of Yesterday" (Newfoundland-Pathe, 1 rl.)
2. "Pirates" (M-G-M., 2 rls., musical comedy)
3. "Sunset Hunter" (Bruce Scenic-Para., 1 rl.)
4. "Tourists Must Tour" (travelogue in Spain, 1 rl.)
5. "Chili Con Carmen" (cartoon-Univ., 1 rl.)
6. "Barber of Seville" (song-Fox, 1 rl.)
7. "La Paloma" (Screen Song-Para., 1 rl.)

* * *

George Cruikshank, Sept. 27, 1792-1878.

English illustrator and caricaturist. For over half a century, he caricatured the costumes, manners and vices of the English people. His illustrations of Dicken's works are notable.

Thomas Nast, Sept. 27, 1840-1902.

Illustrator and caricaturist. He began war sketches for "Harper's Weekly" in 1862, which is one of the factors in keeping the "war volumns" of this publication valuable Americana. He became noted for the political influence of his cartoons. He was the originator of the "Tammany Tiger" and the symbols of the Democratic and Republican parties.

It is a coincidence that Cruikshank and Nast should have the same birthday. It makes an excellent occasion to study the subject of caricature from the viewpoint both of history and art and its modern development.

(a) Guests of honor: Local cartoonists, caricaturists, illustrators.

(b) Local caricaturists to exemplify the work of these early artists.

(c) Conduct popularity contest with the children in which they vote for their favorite in the comic section. Prize: Book of comics. Tie-up with newspaper for story of comic contest at Junior Matinee.

(d) Recognition given for the best arrangement of their favorite comic strip for advance foyer display.

(c) Cooperate with book store for advance window display of comic characters and books, with card announcing the comic contest at the Junior Matinee.

(f) Encourage children to come in comic costume. Newspaper man as judge. Award a free admission.

(g) Children's band or singers in comic costumes.

Pictures:
1. "Bringing Up Father" (M-G-M., 6 rls.)

Shorts:
1. "Believe It or Not" (cartoonist-Vitaphone, 1 rl.)
2. "Artist's Revery" (Paramount, 1 rl.)
3. Mickey Mouse cartoon (Col.)
4. Flip the Frog cartoon
5. Felix cartoons.

* * *

Leif Ericson Day, Sept. 29.

Celebrated by the Norwegians in honor of the landing of the Norsemen under Ericson in Vinland (perhaps New England) during the fall of 1000. The chapter on Pre-Columbian voyages in the "Discovery of America" by Fiske, pp. 148-255, gives an excellent account of this event.

(a) Guests of honor: Norwegian family.

(b) Display American and Norwegian flags.

(c) Librarian to give story of the Norsemen and their supremacy of the sea—tell briefly of the most interesting Norwegian myths and give list of books of Norwegian adventure.

(d) History or geography teacher to describe the people of Norway, their life and customs, industries, products, climate and the animal life.

(e) Elementary school Glee Club to sing Norwegian folk songs with school orchestra accompaniment.

(f) Attendance prize: Book of Norwegian myths.

Pictures:
1. "The Viking" (M-G-M., syn., 9 rls.)
2. "Down to the Sea in Ships" (Pathe, 6 rls.)
3. "Kivalina of Icelands" (Pathe, 6 rls.)
4. "Great White North" (Fox, sil. 6 rls.)
5. "Alaskan Adventures" (Pathe, 6 rls.)
6. "Nanook of the North" (Pathe, 6 rls.)
7. "Black Pirate" (U. A., 11 rls.)

* * *

Sees September As a Fine Month For Kid Matinees

Saturday, October 4th

Ferdinand Foch, Birthday, Oct. 2, 1851.

Marshall of France and commander-in-chief of the Allied armies.

(a) Guests of honor: French Consul, French Legionaires, army officers.

(b) Display fo American and French flags.

(c) Singing of "Marseillaise."

(d) Dancing school teacher to present folk dance numbers by children in French peasant costumes.

(e) French countryman or officer of R. O. T. C. to tell of outstanding experiences in the life of General Foch, emphasizing his leadership during the World War.

(f) Attendance prize: Tiny French flags.

Pictures:
1. "The General" (Keaton, U.A. 8 rls.)
2. "His First Command" (Pathe 6 rls.)
3. "The Big Parade" (M-G-M 11 rls.)
4. "Four Sons" (Fox 11 rls.)
5. "Dog of the Regiment" (Rin Tin Tin, Warner 6 rls.)
6. "Lost at the Front" (First Natl. 6 rls.)
7. "It's the Old Army Game" (Paramount 7 rls.)
8. "Legionaires in Paris" (RKO 6 rls.)

Shorts:
1. "Over There Today" (Armistice, Pathe 1 rl.)
2. "The Americans Came" (U.A. 1 rl.)
3. "The Trumpeter" (Song sketch, Pathe 1 rl.)
4. American Legion in Paris" (Fox 1 rl.)
5. Gunboat Ginsberg" (Comedy, RKO 1 rl.)

* * *

Miles Standish (died) Oct. 3, 1656.

Colonist; military leader of the Pilgrims.

(a) Guests of honor:
1. Colonial Dames
2. Daughters of American Revolution
3. Daughters of the Colonists

(b) Librarian to tell of the life of Miles Standish, touching upon his leadership and adventures in colonization.

(c) Doorman in costume of early American colonist.

(d) Encourage children to come in Puritan costumes.

(e) Invite newspaper to photograph children in costume.

(f) Interest primary teacher to present children in pantomime portraying early Colonial life.

(g) Use small boys in sentinel costumes with toy guns to patrol theatre lobby.

(h) Prize of toy "minute-man" awarded to

(*Continued on page* 48)

THE

Projectionists' Round Table

By John F. Rider

AS a sort of a review let us repeat a few pertment facts contained in lessons 15 and 16. When a condenser is connected to a course of D.C. potential a flow of charges must take place before the voltage across the condenser reaches its final value; the value of the charging voltage. Any variation in the value of the charging voltage causes a variation in the flow of charges or the charging current. When an inductance is connected to a source of D.C. a certain period elapses before the current through the choke reaches its final value as determined by the resistance of the choke. Any variation in the voltage applied causes a change in the current through the choke but the change in current is not instantaneous.

The subject matter considered thus far and relating to D.C. circuits has been more of the elementary or primary nature. Now we shall enter upon units employed in A.C. circuits and A.C. circuits in general. This material is somewhat more advanced than that which has preceded it. We suggest reference to the lesson devoted to the generation and calculation of an A.C. wave of voltage and current. Such a review will undoubtedly prove of aid.

RESISTANCE IN AN A.C. CIRCUIT.—We made mention some time ago that equipment used in A. C. circuits that are operated with alternating current flowing through the units, do not always perform in the manner experienced when the same devices are subject to D.C. potentials and direct current. We made further mention to the effect that current determination by means of Ohm's law is not necessarily the same in A.C. circuits as in D.C. circuits, but that at certain times a similarity is evident. Suppose that we start with an ordinary resistance employed with A.C. potential, so that alternating current flows through the resistance. Accordingly we shall consider the circuit shown in Figure 60A, a resistance R connected across a source of alternating voltage E of sin wave form and let us say of 2 cycle frequency. We select this frequency because it is of such value that the current variations are visible to a naked eye when a current meter is placed into the circuit. Naturally such low frequencies are not encountered in practice, but it is possible to explain reactions much better when the reader can visualize the current and voltage variations in the circuit. As to action, whatever is decided upon with 2 cycle supply is equally applicable with power supply of higher frequency or of voltage supply of higher frequency than is usually employed in power circuits. Just what we mean shall become evident as we progress.

Keeping in mind the statement made in the last paragraph that if the frequency of the supply voltage is low enough it is possible to note the rise and fall of the current in the system we can proceed to the actual experiment. (We might mention at this time that current reversal does not necessitate a current indicating meter which is of such design that the meter pointer can move in two directions from the point of rest. Just why a single direction meter is suitable will be explained when we reach the discussion of current indicating instruments.)

If we arrange a voltmeter across the resistance R and another across the source of voltage E so that the voltage across these two points may be observed and we keep simultaneous watch of the current meter in the circuit, we would note that the current and voltage in the circuit vary simultaneously. Expressed in another manner, any variation in voltage applied and across the resistance is accompanied by a corresponding current variation in that circuit. Not that the magnitude of current and voltage variation is the same, but that the current increases as the applied voltage increases and that the points of maximum current and voltage coincide. Such a state is shown in Figure 60B. The single cycle is separated into two alternations illustrating the variation of current and voltage. The current and voltage pass through their respective related points at the same time. At any one instant, the current in the circuit is proportional to the voltage and maintains that same proportion throughout the cycle. In other words the current and voltage are IN PHASE. By being in phase, we mean that they move in step with each other, that

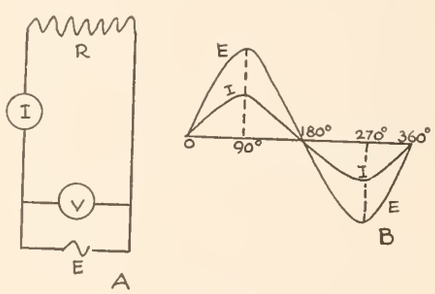


FIG. 60

they vary simultaneously and with the zero point as reference, pass through their zero points of the cycle at the same instant.

Now we cannot fail to mention that a certain condition must be fulfilled in order that the above relation be true. The circuit must be purely resistance and be free of capacity or inductance, i.e., be non-capacitative and non-inductive. To be non-capacitative the charging current must be so small as to be entirely negligible. While all circuits have capacity, that existent between the leads (conductors) themselves, the capacity of the conductors in such circuits is generall so small that the value of the charging current around the capacity between the leads is so small in contrast to the normal current as to be totally negligible. This same circuit must also be non-inductive, which means that the magnetic field surrounding the conductor and the resistance must be so small that the induced emf produced by the flux lines of the field is negligible in comparison with the voltage required to overcome the resistance R. Such circuits are the filament circuits of amplifying systems, where the resistance is the tube filament and the remainder of the system (conductors) is classed as non-inductive and non-capacitative.

In as much as the current in the circuit is at every instant proportional to the voltage, the relation governing resistance, current and voltage in such resistive A.C. circuits is identical to that employed when the source of potential is D.C. and D.C. current flows through the resistance. Therefore Ohm's law as applied to D.C. circuits is applicable in its entirety to A.C. circuit containing only resistance. This law is applicable no matter how many such resistances are used and the normal manner of determining the effective value of series and parallel resistance is exactly as in ordinary D.C. circuits. Suppose that E in figure 60A is 100 volts and I is 10 amperes. These are effective values as indicated upon the meters. According to Ohm's law as applied to D.C. circuits the resistance is 10 ohms. No difference is introduced if the current and voltage are calculated with peak values. In the case mentioned, the voltage then is 141.4 volts and the current is 14.14, making a resistance of 10 ohms.

POWER IN A.C. CIRCUIT WITH RESISTANCE ONLY.—Just as the ordinary method of determining resistance in a D.C. circuit is applicable to the A. C. circuit containing only resistance, power calculation in such circuits is exactly as in D.C. systems. In other words I^2R governs the power aross the resistance, when I is in effective values, and

$P = E \times I = I^2R$ watts

(for an explanation of the power in the circuit we refer to the lesson devoted to the generation of a wave of A.C. voltage and current.) However, it might be well to state at this time that the heat developed in a resistance which represents the conversion of the Kinetic energy possessed by the electron in motion through the resistance into heat is independent of the direction of current flow, hence, while it is true that the power in such a circuit is not constant but varies from zero to maximum twice during each cycle, it is always positive and power is being consumed and never returned to the circuit.

Now, if we consider the current and voltage curves in figure 60B as separate entities, although they are related to each other, and consider their variation with respect to time, we note that there is no difference in their angular variation; that there is no angular displacement between the current and voltage. Such is the condition when two waves are in phase and the phase angle $\theta = 0$ degrees. The true expression for power is

$P = EI \times \cos \theta$ (55)

and since $\cos \theta = \cos 0^\circ = 1$, the power expended in the circuit is that equal to EI. (Cosines, sines and tangents are functions of angles and tables of such values are to be found in all text books on mathematics. The first three letters in each term are employed as the abbreviation designating that term, viz; "cos" means cosine; "sin" means sine and "tan" means tangent.)

FUNCTION OF RESISTANCE IN A.C. CIRCUIT.—Suppose that we have a tube filament rated at 5 volts and 2 amperes. This tube is to be operated from an A.C. source of potential rated at 7 volts and 2 amperes. (The type of A.C. source is of no consequence at this time and the significance of the 2 ampere rating of the source will be dealt with later.) In order to operate this tube filament from this source of potential, we must drop 2 volts. The resistance may be used for this purpose. According to values used, the drop of 2 volts must take place at a current flow of 2 amperes. The

(Continued on page 47)

This Is Lesson 17 in The Rider Series on Sound Projection

THE

Projectionists' Round Table

By John F. Rider

(*Continued from page 46*)

relation for the required resistance is

$$R = \frac{E - E'}{I}$$

where E is the available voltage and E' is the required voltage at the tube filament. Hence

$$R = \frac{7 - 5}{2}$$

$$= 1 \text{ ohm}$$

capable of passing two amperes. The wattage rating of this resistance is either $I^2R = 4 \times 1 = 4$ watts or $EI = 2 \times 2 = 4$ watts.

Such a resistance need not be made up of one unit. Two, three or more resistances may be employed in series aggregating the required value. Likewise more than one resistance may be connected in series, parallel or series-parallel to constitute the required resistance.

CAPACITY IN AN A.C. CIRCUIT.—Suppose that we replace the resistance with a capacity, a fixed condenser as in figure 61. The voltage E is again of alternating character, a sine wave of such low frequency that it is possible to note the rise and fall of the current. Let us further imagine that we have a voltmeter connected across the source of voltage and another across the condenser. The meter connected across the condenser is of such nature that it has no effect upon the current flowing in the circuit and does not require current for its operation. Such voltmeters are in use and shall be described later in this series. We will say that the voltage is 100 volts effective and that the value of the capacity is 2 microfarads.

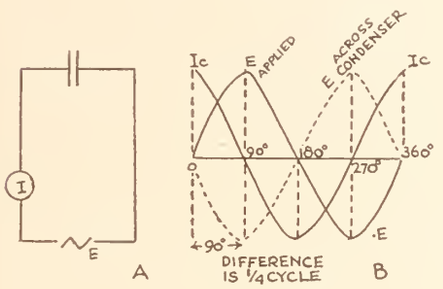


FIG. 61

Keeping in mind the above condition, we will assume that the capacity is connected across the circuit just at the moment that the voltage is rising from the zero value in the positive direction, i.e., increases above the zero line. The slope of the voltage rise in a sine wave is greatest at this moment and if we observe the antics of the three meters we note that the current is maximum at the moment that the voltage increases from the zero point and that it gradually decreases as the voltage E (applied) increases and the voltage across the condenser plate increases. We further note that the voltage applied and the voltage across the condenser plates vary in ste pwith each other. In other words E applied and Ec are in step but act in opposite direction as shown in figure 61B and the current in the circuit is zero when the voltage across the condenser plates and E applied are maximum. Referring to the previous discussion relative to the action of a condenser subject to a charging voltage, we recall that the maximum voltage across the condenser plates occurs when all of the charges influenced by the charging potential have been transferred from one plate to the other. Naturally, when the voltage across the plates equals the voltage applied, no further difference exists and since the direction of the action of these two voltages is equal and opposite, no further current flows. Referring to figure 61B, we note a definite phase relation between the voltage across the condenser plates and the charging current. They vary in similar fashion but not so with respect to time. With the zero point as the reference point, the current passes through the zero point before the voltage, to be exact, one quarter cycle in front of the votlage. This period may be expressed as 90° and it may be said that the current through a condenser leads voltage by 90° or the statement may be reversed and the same condition expressed as the voitage in a condenser lags behind the current by 90°. As to the applied voltage and the induced voltage, if we may call the voltage developed across the condenser plates by that name, these are of like magnitude but differ by 180°. They pass through the zero point at the same instant but act in opposite directions as shown. Contrast the relation between the current and voltage in an A.C. circuit containing only capacity with that found in an A.C. circuit containing resistance only.

In effect the application of the sine voltage E represents a variable D.C. voltage in the previous discussion and reversal of this variable D.C. voltage during the moment that the A.C. wave of voltage undergoes its reversal action. The condition of increasing current as the applied voltage and the voltage across the condenser decrease is quite natural, since any variation in charging voltage causes a flow of current in the direction opposite to that required for charging in order to produce equilibrium, and since the greatest change with respect to time occurs as the voltage approaches zero and passes zero, the current change is maximum at that moment.

CURRENT AND VOLTAGE RELATION IN AN A.C. CIRCUIT CONTAINING ONLY CAPACITY.—Supplementary to the phase relation in such a circuit, we must also consider the magnitude of current present when a sine wave of voltage is applied to such a capacity. From previous discussions of the factors which determine quantity of electricity in a circuit, we know that the greater the rate of flow of charges past a certain point, the greater is the quantity of electricity conveyed past that point. This is analogous to people walking in a street. The total number of people in that street may be definitely limited, but if they walk past a certain point at a speed greater than at some previous time, there will be a greater number of people moving past that point in a given time. Suppose that we consider any given point in the circuit shown in figure 61A. With a constant voltage of say 100 volts effective being applied and a frequency of 2 cycles per second, a certain quantity of electricity is conveyed past that point in a fraction of a second, say within 1 second. If we now increase the frequency to 60 cycles, maintaining the charging voltage at 100 volts, the number of charges which actually move past the given point in 1 second have been increased. The frequency of current reversal has been increased but the fact remains that the number of charges which move past a given point have been increased. If the frequency of the charging voltage is decreased, the number of charges which move past the given point have been decreased. Since these charges in motion represent current flow, we can say that the frequency of the charging voltage manifests an influence upon the current flow. Just what this action is will be shown in a subsequent paragraph.

We know that the capacity of a condenser has an effect upon the charge contained in the condenser. We further know that the charge Q is the quantity of electricity and that it is conveyed into the condenser at a certain rate with respect to time, expressed as current in amperes. The greater the capacity, the greater the charge and since current flow, the charging current is related to the charge, the value of the charging current is an indication of the charge. According to the previous paragraph, the magnitude of the charging current is governed by the frequency. Another controlling factor is the capacity of the condenser and the third naturally is the voltage.

There are, however, two factors which are always allied with condensers and the magnitude of charging current, yet bear no relation to the exact value of the charging voltage or the voltage applied. We find that these two factors display the controlling action upon the charging current. The exact value of the charging current necessitates consideration of the exact value of voltage, but the frequency and the capacity are applicable without reference to the magnitude of voltage when just the controlling action is required. This is analogous to the controlling action of a device which limits the flow of a gas without reference to the pressure behind the flow or the quantity of gas passed through the device.

Thus the use of a capacity in an A.C. circuit displays a limiting influence upon the value of current which will flow through that circuit (around the condenser through the circuit). This limiting influence is known as the REACTANCE of the condenser and because of its alliance with the condenser is called CAPACITY REACTANCE.

Now the maximum value of current

$Im = 2\pi f C Em$

where $2\pi f$ is the angular velocity; f is the frequency in cycles and $2\pi f = 6.28$

C is capacity in farads and E is voltage in volts

I is current in amperes.

The maximum value of voltage Em is then equal to

$$Em = \frac{Im}{2\pi f C} = Im \times \frac{1}{2\pi f C} \qquad (57)$$

and in effective values

$$E\,eff = \frac{I\,eff}{2\pi f C} = I\,eff \times \frac{1}{2\pi f c}$$

The term

$$\frac{1}{2\pi f C} = \frac{1}{\frac{2\pi f \text{ cycles} \times C \text{ farads}}{1{,}000{,}000}}$$

$$= \frac{}{2\pi f \text{ cycles} \times C \text{ microfarads}}$$

is the reaction offered by the condenser to the flow of current and is seen to be independent of the voltage applied. It is, however, a function of the frequency and the capacity. For any one value of frequency $2\pi f$ is a constant frequently referred to by the small Greek letter ω (Omega). The total reactance, that is capacity reactance, is usually spoken of as Xc, the letter X representing reactance and the subscript c indicating that it is allied with capacity, thus

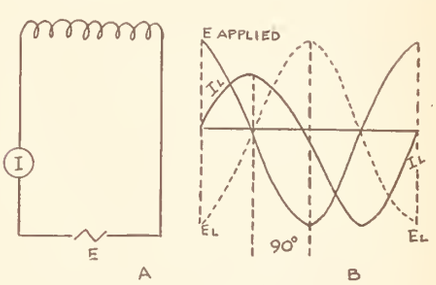


FIG. 62

$$Xc = \frac{1}{2\pi f C}$$

where Xc is expressed in ohms, just like resistance.

Now if we examine the equation for capacity reactance, we note that the value of reactance varies in a definite manner with respect to the variable quantities within the equation. The variable quantities are two in number. One is the frequency f, which depends upon the frequency of the voltage applied to the condenser or the location or utility of the condenser with respect to the frequency of the voltage in that system. The other variable is the capacity of the condenser, depending upon the value of

(*Continued on page 48*)

THE

Projectionists' Round Table

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(Continued from page 47)

capacity necessary to fulfill certain requirements in the circuit.

If we analyze equation 58 we find that the reactance varies inversely with frequency and capacity when either is constant. In other words, the reactance decreases as the frequency is increased if the capacity is constant and likewise decreases if the capacity is increased and the frequency is constant. Varying inversely signifies a definite rate of decrease. If the capacity is constant and the frequency is doubled, the reactance is halved. The same is true if the frequency remains constant and the capacity is doubled. With such a relation it is evident that varying the frequency and capacity in opposite directions in a definite manner will produce no variation in reactance. Thus, if the frequency is doubled and the capacity is halved or if the frequency is halved and the capacity is doubled no variation in reactance will result.

If Xc represents the capacity reactance and the quantity which limits the value of the charging current, it is similar to the resistance R in the ordinary circuit. Hence, the current I with a known voltage E would be

$$I = \frac{E}{Xc} \qquad (59)$$

and $E = I \times Xc$

The above relations show the difference between Ohm's law as it is applied in D.C. circuits and its application to an A.C. circuit containing a capacity. The usual term R is replaced by the new term Xc. Suppose that we consider a few numerical examples of capacity reactance. For the first example assume that the voltage E in figure 61A is 110 volts effective and that the capacity C is of 2 mfds. The frequency of the line supply is 60 cycles. What is the value of Xc and what is the value of the current in the circuit.

$2\pi = 6.28$
$f = 60$
$C = 2$ mfds.
$E = 100$

Then $2\pi f = 6.28 \times 60 = 377$

and $$Xc = \frac{1{,}000{,}000}{377 \times 2}$$
$$= 1325 \text{ ohms}$$

The effective value of the current is

$$I = \frac{100}{1325}$$
$$= .075 + \text{ amperes}$$

If we double the frequency, the value of $2\pi f$ is doubled and the reactance becomes 662 ohms, viz.:

At the new value of frequency $2\pi f = 6.28 \times 120 = 754$

and $$Xc = \frac{1{,}000{,}000}{754 \times 2}$$
$$= 663 \text{ ohms}$$

If we consider a .002 mfd condenser employed at a frequency of 120 cycles, the reactance Xc would be

$$Xc = \frac{1{,}000{,}000}{754 \times .002}$$
$$= 663{,}000 \text{ ohms.}$$

French Unit Expanding

Paris—Completing its initial year in production, the Union Cinematographique Francaise will increase its capital from two million to four million francs. Seventeen French films were made in the first year of the company's activities.

Plug Shorts to Boost Receipts, Advises Roach

Both child and adult attendance is being alienated by exhibitors through their failure to publicize the comedies they play, Hal Roach told Motion Picture News in an exclusive interview. This short-sighted policy, he said, is costing real dollars at the box office.



Hal Roach

The minute he gets home evenings, Roach said, he is importuned by his children to take them to the theatre and he generally ends by telephoning one of the three houses in his neighborhood to find out what is being shown. The reply always concerns the feature, and in most instances he is unable to obtain information concerning the comedy and its cast.

This instance, fairly general, is cited as evidence of exhibitors' failure to get full value from the junior feature portion of their programs. Most features, Roach argues, are not made for children and not intended to attract a child audience. The comedy is what interests the children, and often is the factor which induces parents to take their children to the theatre.

In practically all neighborhoods and smaller situations, the children are the most persistent ones in their demand for pictures, Roach declares.

"They take their parents to the theatres much more often than their parents take them. And whether or not they understand the feature or get any entertainment from it, they universally recognize the comedy as their particular part of the bill.

"It is a mistake not to capitalize thic fact," Roach asserts. "After an investment has been made in the comedy it should be given an opportunity to help the box-office."

Another point stressed by Roach is that not every one likes popular stars and players. Accordingly, he argues, some of the very names which are big draws keep other persons away from the theatre. Thus when patrons who do not like a certain name see it alone in the billing, they are inclined to look elsewhere for their entertainment.

Too late these patrons learn that their comedy favorite or favorites were on the program, and the only reason they missed the comedy was because it was not advertised. Very often, Roach argues, the comedy brings in persons who otherwise would remain away. As such, it should be given an opportunity to earn money at the box office, he says.

Increases Studio Facilities

Hollywood—Technical facilities have been expanded 33 per cent. and new noiseless recording cameras adopted at the Hal Roach studios, coincident with start of the new season program, calling for production of 30 comedies for M-G-M release. Plans now are under way for a fourth sound stage. The new cameras eliminate need for "bungalow attachments" on recording cameras.

Suggested Programs For Kiddie Shows

(Continued from page 45)

best costume—judges, newspaper representative and guests of honor.
(i) Encourage children to bring charcoal or color sketches of Pilgrim life, such as stockades, churches, first homes, etc.

PICTURES:
1. "Courtship of Miles Standish" (Pathe 6 rls.)
2. "Evangeline" (U.A. 9 rls.)
3. "Evangeline" (Fox 5 rls.)
4. "Revenge" (Indian romance, U.A. 7 rls.)

SHORTS:
1. "A Frontier Romance" (Colonists, M-G-M 2 rls.)
2. Chronicles of America series (Pathe 2 rls.)

* * *

JEAN FRANCOIS MILLET, 1814-1875.
French painter of the Barbizon school.
(a) Guests of honor: Local painters, art collectors.
(b) Foyer decorated with copies of Millet's paintings.
(c) Art student or librarian to tell story of Millet's life and how his paintings of peasant life honor labor.
(d) Urge children to compile list of names of paintings by Millet—most complete list to receive prize of a small copy of one of Millet's pictures.
(e) Arrange with art store for window display of Millet's pictures.
(f) Reader to give poem, "The Angelus" by F. E. Coates.

* * *

JENNY LIND (birthday) Oct. 6, 1820-1887.
Swedish singer.
(a) Guests of honor:
1. Swedish Consul
2. Members of Swedish family.
(b) Local singer to give group of songs sung by Jenny Lind, or
(c) Teacher of voice to tell story of the life of Jenny Lind, the Swedish nightingale.
(d) Glee club from school to sing folk songs in costume of Swedish peasantry.
(e) Display of American and Swedish flags.
(f) Geography teacher to draw comparisons between Sweden and America—peoples, costumes, climate, products.

SHORT:
1. "In Sweden" (Forests, Pathe Review No. 22 1 rl.)

* * *

GEORGE WESTINGHOUSE (birthday) Oct. 6, 1846-1914.
Engineer and inventor.
(a) Guests of honor:
1. Engineers and inventors
2. Westinghouse representative
(b) Westinghouse representative to tell about their inventions and usefulness, explaining patent rights.
(c) Display in foyer of miniature inventions and appliances.
(d) Cooperate with Westinghouse retail merchants for window display and card calling attention to Westinghouse program at the Junior Matinee.
(e) Attendance prize donated by Westinghouse merchant.
(f) Boys attending matinee to be taken on tour through Westinghouse factory.

PICTURE:
1. "Man Power (Factory drama, Pathe 6 rls.)

SHORTS:
1. "Iron Man" (Robot, Pathe Fable 1 rl.)
2. Review No. 5 (Electrical machinery, Pathe 1 rl.)

Europe Selling Equipment Under U.S. Rate in China

Washington—European projectors are sold under those of American make and are, therefore, taking the edge off the market in China for domestic manufacturers. At the same time, the Department of Commerce reports in its survey of Eastern and African market, that it is generally granted that American machines are superior in quality.

Motion Picture News is publishing the full text of the Government report week by week. The latest installment follows:

CHINA

SHANGHAI

From Reports by Jerome Marcs, Clerk to American Trade Commissioner

Projectors.—The projectors in general use throughout China are two American makes, Pathé (French), and Zeiss Ikon, Nitzsche, and Ertel (German). Prices vary in accordance with the model, but costs to theatre owners in Shanghai are approximately as follows:

American ..... $450—$1,050
French:

STANDARD MACHINES

90-ampere Aubert double post, twin projectors	562
90-ampere Pathé, C. M. outfit	382
45-ampere Pathé, A. B. R. outfit	281
90-Ampere Pathé, A. B. R. outfit	306
30-volt, 30-ampere, Pathé incandescent outfit	281
110-volt, 10-ampere, Pathé incandescent outfit	281

PORTABLE PROJECTORS

Pathé self-generating outfit, with hand generator, type NAE	229
Pathé University, No. 1	225
Pathé University, No. 2	229
Pathé University, No. 3	216
Pathé University, No. 4	220
Eureka outfit, No. 1, 110 volts	140
Eureka outfit, No. 2, with hand generator	225
Zeiss Ikon	611
Nitzsche	470—1,175

The superior quality of American projectors appeals to the theatre owner, but, on the other hand, this is offset by the somewhat cheaper prices prevailing for European machines, with quite satisfactory performance.

Theatres located in the larger cities in China, such as Shanghai, Hankow, Tiensin, Peiping, and Hong Kong, generally use two projectors, while those in the interior and in smaller ports use only one. First and second run theatres have fairly new models, smaller houses being equipped with rather old machines.

Generators, Arc Lamps, and Screens.—Possibilities for the sale of American generator sets are good, but somewhat limited. Prices must be exceedingly low to compete with German, Swedish, Belgium, and other European makes. High-intensity arcs are not used, while mirror-reflector arc lamps are being introduced at the present time. Screens are produced locally and are a white or silvered surface on cloth.

Visual Education.—It will be readily appreciated that the financial and political condition of China during the past years and at the present time has been such that scant attention has been paid to education; in consequence, motion pictures have rarely been used in the educational field. Supervision of education under the present Nationalist Government is in the hands of the Ministry of Education in the Central Government and comes under the control of the commissioners of education in the various provinces, under whose jurisdiction the purchase of equipment would come. The heads of missionary organizations in the United States may also be approached, since their educational institutions in China are the most advanced the country affords.

It Has Come to This



"Are you sure they're correct for Tom Thumb courses."

—Judge.

HONG KONG

HONG KONG

Based on Report by John J. Muccio, American Consul

Projectors.—Two American makes and the French Pathé are the three makes of projectors used in the 13 theatres of Hong Kong, having a total seating capacity of 8,350. Four of the largest and more modern use an American machine, eight of the smaller use the Pathé, and only one uses the other American make. The Hong Kong Amusements (Ltd.) has recently ordered several new projectors of another American make, to be installed in some of its larger theatres.

The Hong Kong selling prices for the different makes are as follows:

One American make:	
Old or rebuilt model	$400
New model	550
Other American make	1,000
Pathé, 45-ampere	280
Pathé, 90-ampere	300

An inclosed type of American machine is generally held in high favor in Hong Kong, although on account of its higher cost it is not used in the smaller theatres. The smaller theatres prefer the Pathé, as it is more adaptable for use with scratched, broken, or worn-out films.

Dealers.—There is only one firm in Hong Kong handling both theatrical and non-theatrical types of equipment. This is a branch office of the Pathé-Orient. The Hong-Kong Amusements (Ltd.) has been importing projectors and equipment for use in its own theatres and for sale to houses throughout South China.

American theatrical equipment is not carried in stock in Hong Kong. The nearest stocks are at Shanghai and Manila. A branch of an American manufacturer has recently commenced to sell non-theatrical equipment and has undertaken a rather extensive advertising campaign in Hong Kong.

The Hong Kong Amusements (Ltd.) is already active in the distribution of projectors and equipment throughout South China and at present is the only independent firm importing those articles. It is not known to have the agency of any manufacturer, but purchases direct from manufacturers, generally in the United States. It is also the principal distributor of films in Hong Kong and South China and has the distribution of the products of several American companies. It not only owns and manages a large number of the theatres in Hong Kong, but also owns and manages a number in Canton and one in Macao. The firm is also interested in distribution in Shanghai and in the management of several theatres there.

Hong Kong is the distributing center for imports into South China generally. Practically all importers have branches or agents throughout the area, and agency agreements are usually made with Hong Kong firms for the entire territory. As many of the houses throughout South China are owned or controlled by Hong Kong interests or are allied with Hong Kong firms through film-distributing agreements, any dealer in Hong Kong appointed as agent would undoubtedly expect to have the exclusive agency rights for the whole of South China.

Hong Kong Chain Replacing With U. S. Projectors

Equipment Used.—Most of the theatres in Hong Kong are equipped with two projectors; the Queen's is the only one equipped with three. The majority are using old-model projectors. The Hong Kong Amusements (Ltd.) is in process of replacing some of its equipment with late-model American projectors. Four of the larger and more modern theatres are using what are supposed to be rather new models of another American make. It is understood that the American projectors are giving very satisfactory service.

Generators.—There appears to be little opportunity for the sale of American generator sets for converting alternating current to direct current. No transverters nor converters are used. The electric current supplied in Hong Kong is alternating, single phase, 50 cycle, 200 volts for lighting, fans, smaller appliances, and for motors of less than one British horsepower. For larger motors and appliances the current is 350 volts, 50 cycles. As most of the projectors in Hong Kong call for 40 volts the current available is worked into a motor which, in turn, operates a generator supplying the required voltage direct to the projector. This system is used in reducing the voltage, as it is less complicated than using converters, and, therefore, it is less difficult to train Chinese mechanics to keep it in repair. Practically all of the motor-generator sets are of American manufacture.

Arc Lamps.—Mirror-reflector arc lamps are used in the Hong Kong theatres, but none is of high intensity. This is due to the relative higher cost of high-intensity lamps on account of the greater consumption of electricity. Whereas the cost of electric current is now estimated at $2.50 per performance, it is estimated that the cost would be $10. If high-intensity arc lamps were used.

Screens.—Canvas-cloth screens painted flat white are generally used in the Hong Kong theatres. They are made locally. In a few walls painted flat white are also used.

Visual Education.—The Director of Education has supervision over all the educational institutions in the colony of Hong Kong, both government and private. Visual education has not taken hold in any of the schools or colleges in Hong Kong.

The Institute of Engineers and Shipbuilders of Hong Kong, the Helena May Institute for Women, and the Chinese Y. M. C. A. all have projectors used in conjunction with their lectures and educational programs. Many of the lectures and educational programs given under the auspices of those institutions are open to the general public.

CHOSEN

From Report by C. H. Stephan, American Vice Consul, Seoul

Standard Projectors.—Japanese hand-operated projectors are used practically exclusively by theatres in Chosen, the most prominent machine being the Urban. The local price of the Urban projector, complete with all necessary

(Continued on page 51)

Before the "Mike" In N. Y. Studios

PRODUCTION of "The Royal Family," starring Ina Claire, under the co-direction of George Cukor and Cyril Gardner, got under way this week at the Paramount New York studios. Frederic March, Mary Brian and Henrietta Crosman will portray leading roles in the screen version of this stage hit.

* * *

Bill Miller, Bill Casel, Sam Leavitt and Charles Scrlano, Paramount cameramen, journeyed to Chicago and, instead of getting shot, did a little shooting of their own. They shot some preliminary scenes for the new William Powell vehicle, "New Morals," with Victor Schertzinger directing.

* * *

Under Norman Taurog's direction, "Manhattan Mary," starring Ed Wynn and featuring Stanley Smith, Ginger Rogers and Lou Holtz, was completed last week and, although our opinion was not solicited, we will venture to predict a bright future for this picture. Larry Williams was the man behind the lens in this one.

* * *

Going by Emanuel Jacobs' office we noticed that the door was ajar, so we walked in to see what we could see. Veni, vidi, vici. We saw a large photograph of the motion picture staff of the historical branch of the general staff at Washington during the War and recognized Joseph Von Sternberg, Danny Grey, Richard Wallace and Emanuel Jacobs.

* * *

The synchronization of "Honeymoon," sequel to Eric von Stroheim's "Wedding March," has been completed at the Paramount studio under the supervision of Adolph Deutch and Max Manne, who also wrote the entire score. The picture is now being released throughout Europe by Paramount.

* * *

We got a letter from Sid Weiss this morning. There oughta be a law. Anyhow, Sid just wanted to let us know that Sam Paige, Slaps Williams, Willie Taylor and Joe Miller, the quartette who last week made a short subject at the Paramount studio, are featured members of the cast of Will Morrissey's "Hot Rhythm."

* * *

Ever in quest of something new? Murray Roth, director-in-chief at Warners' Vitaphone studio. This time he apparently is trying to make a talker of Joe Penner, famous "lisper." The story is entitled "Stuttering Romance," was written by Stanley Rauh, directed by Arthur Hurley and includes Dorothea Chard and Oscar Ragland in the cast.

* * *

As his first assignment at the Brooklyn Vitaphone studio, Alf Goulding directed "The Headache Man," a story of a "yes" man, not an assistant director, but a department store employee. Wallace Sullivan and A. D. Otvos collaborated on this script, which was enacted by Hobart Cavanaugh, Dudley Clements, Helen Goodhue, Adele Allerhand and Mary Murray.

* * *

Add ace combinations. Arthur Hurley, director, and Burnet Hershey, scenarist, who have turned out some smart comedy and dramatic shorts at the eastern Vitaphone lot, the latest being "Sweet Sixty," written especially for Thomas W. Ross, veteran stage actor.

* * *

Those Coney Island sea breezes were few and far between out thar in Flatbush so we immediately returned to the vicinity of Times Square, where we were fanned by the rush of air created by the actors looking for work.

THE STUDIO SLEUTH.

Philly Symphony Concerts Bring New Competition

Philadelphia—It is not often that highbrow musical concerts are figured as film competition, but the announcement of the attendance at the nightly concerts of the Philadelphia orchestra in Robin Hood Dell, Fairmount Park, during this summer has awakened film men to the existence of a competitor more serious than "midget golf."

During the eight weeks of nightly orchestra concerts 225,000 persons have been in attendance, attracted by the chance to hear one of the greatest symphony orchestras in the world at the low box-office rate of 50 cents and $1. Nightly attendance has averaged over 4,000.

The project will be repeated next summer and exhibitors are beginning to estimate how many more of their prospective patrons will hear the voice of culture.

The Robin Hood Dell concerts are uniquely managed. The musicians, all regular members of the Philadelphia Orchestra, work on a strictly cooperative basis. They are paid no salary, but share in the receipts, an arrangement most profitable for this first season.

Brandt Charters New L. I. Theatre Company

Formation of Brandt Carlton Jamaica Co. to operate at Jamaica, Long Island, and chartering of a small group of theatre units by other interests highlight the current batch of corporate activities in Eastern states.

Dyker Heights Amusement Co., of Brooklyn, was formed at Albany. Other New York State companies included Companion Prod., New Gotham 125th St. Theatre, Hughes Ave. Theatre, Record-O-Mat, a sound reproducing equipment company; Padrae Co., Vanderbilt Revue Prod. and Exhibition Pictures Corp.

In Delaware, a charter was granted to Noon Amusement Corp., while New Jersey's secretary of state received incorporation papers for Twin Boro Amusement Co., of Roselle Park.

Warners Win Race For Hollywood Site

Hollywood—It was a real race which Warners won when permit was granted for a $2,000,000 theatre and office building at Wilshire and Western Aves. For years Fox, Orpheum and others have been seeking the site.

Fighting Tax in Germany

Berlin—The Spitzen organization has completed production of two propaganda films against the entertainment tax. Both films are offered to exhibitors without charge.

Lignose to Make Ufa Discs

Berlin—Lignose-Horfilm has concluded an agreement with Ufa to make disc scores of all Ufa product recorded by the sound-on-film method.

High and Low On Music Row

AT last it seems that Walter Donaldson has succeeded in writing another "Blue Heaven" after trying for the past few years to turn the trick. It's true that "Lazy Lou'siana Moon," published some time ago, was a fair seller, but in no way can it be compared with the former. During the past few weeks "Little White Lies" has leaped to the fore and shows every indication of being Donaldson's reward for persistency.

* * *

Rocco Vocco, formerly Chicago manager for Leo Feist and recent exploitation manager for Radio Music Co., has succeeded Phil Kornheiser as professional manager for Feist. It is rumored along the main stem that Kornheiser intends opening a music publishing house of his own in partnership with Edgar Leslie.

* * *

With the belief that it would make a valuable addition to the Robbins standard music department, "Anchors Aweigh," the official song of the Navy, written by Charles A. Zimmerman, musical director of the U. S. Naval Academy, was published. The buoyant nautical melody, dressed in a new arrangement, immediately gained favor with leading maestros throughout the country.

* * *

Jeannette McDonald, screen star, has recorded two songs, "Always in All Ways" and "Beyond the Blue Horizon," both from her latest Paramount production, "Monte Carlo," for Victor. The numbers were written by Leo Robin, Richard A. Whiting and Frank Harling and are published by Famous Music Co.

* * *

While under contract to Gertrude Lawrence, John W. Green, now staff composer at the Paramount New York Studios, wrote "Body and Soul," which was so successfully featured by Miss Lawrence in London that it has been chosen for Libby Holman to sing in the forthcoming musical, "Three's a Crowd." Ed. Heyman and Robert Sour wrote the lyrics and Harms will publish the song.

* * *

Universal Music Co. has just started work on a new ballad entitled "Can't We Be Sweethearts Again?", written by Ben Ryan, Bernie Grossman and Lou Handman, which looks like a sure thing. Handman, who recently arrived in New York for a few days' stay, returned to Universal City accompanied by Frank Goodman, president of the firm, who last month returned from Europe where he negotiated a successful deal for the British rights with Campbell-Connelly. Before leaving Goodman moved his firm into larger quarters.

* * *

Shapiro-Bernstein have as fine a catalogue of songs as ever with "Moonlight on the Colorado," written by Bob King and Billy Moll; "Exactly Like You," written by Dorothy Fields and Jimmy McHugh; "Ro-Ro-Rollin' Along," by Murray Mencher and Billy Moll; "Singing Your Love Songs to Somebody Else," by Lou Herscher, and a new ballad foxtrot called "Shadows in the Moonlight," which boasts a Frank Skinner arrangement.

* * *

The fact that there are many hits these past few weeks shows that the public will still buy good songs, and a wave of optimism among the publishers has taken place, the writers and publishers looking forward to the best situation in many months. The pop tune has come back with the same suddenness with which it disappeared when the theme song took the upper hand, albeit there will still be room for picture songs. But where there used to be as many as eight in one picture there will only be one or two at most.

PINCUS.

Hong Kong Chain Replacing With U. S. Projectors

(Continued from page 49)

appurtenances, is 290 yen ($145). The Waik, another Japanese projector similar to the Urban, is sold for 280 yen ($140). One-sixteenth horsepower motors for use with either of these projectors are sold for 100 yen ($50).

One of the leading Japanese theatres in Seoul uses a Japanese automatically operated Royal projector. The local price of this machine is 1,250 yen ($625), and payment is being made in monthly installments.

Two American-made automatically operated portable projectors are used practically exclusively by the government general. The local price of either of these projectors is 950 yen ($475). Other American-made projectors are used by educational and private business organizations, prices of which are understood to be about the same as the other two makes.

All of the theatres are equipped with two projectors to permit of continuous exhibition.

Generators.—While it is recognized by the theatres that clearer projection may be obtained from direct current, all of them are using alternating current. Principally because of the lack of capital, it is not likely that large sales, if any, of American generator sets for converting alternating current to direct current could be made.

Arc Lamps and Screens.—Theatres in Chosen do not use high-intensity and mirror-reflector arc lamps. Most of them are equipped with 1,000-watt lamps, while some of them have arc lamps with reflectors. The Gaumont arc is used almost exclusively. There are no new types.

The screens used are also practically all made in Japan of damask cotton cloth or canvas coated with silver paint, and sell for 30 to 50 yen ($15 to $25), depending on the size.

Visual Education.—Education in Chosen is controlled by the Educational Bureau of the government general at Seoul. In each provincial government there is an educational section which has control of the education within its province. Motion pictures, however, are produced and exhibited by special and separate groups of officials of the government general and of the provincial governments. In the government general a social affairs section has charge of taking and exhibiting motion pictures in co-operation with the educational and various other bureaus. Most of the equipment used is purchased locally or through larger dealers in Japan.

No regular plan or system of visual education has as yet been introduced in the educational institutions in Chosen. The pictures activities of the government general and of the provincial governments are, for the present, devoted principally to such subjects as improved methods of agriculture, sericulture, fishing, afforestation, living and social conditions, sanitation, and general publicity, news, and propaganda.

In this connection it may be added that the government general is interested in receiving and exchanging films of an educational character, especially those which have to do with such subjects as above indicated.

Germans Pass Swiss Film Censored in Switzerland

Berlin—National board of censors has given the Swiss picture, "Miseries and Joys of Women," a clean bill of health.

Made by Praesens Co., at Zurich, Switzerland, censors in that country have caused undue trouble to theatres showing the film. It was originally granted a "for adults only" permit.

Hungarian Decree Revises Quota Laws

Washington—The new decree which abolishes the "contingent" system in Hungary considerably clarifies the present uncertainty as to the cost of distributing foreign produced films, and greatly reduces the charges for silent films, according to the U. S. Dept. of Commerce.

At present the cost, in addition to the regular import duty of $50 per 220 pounds, is 20 fillers ($0.035) per meter to the film fund, seven fillers ($0.012) per meter censorship fee, and 1,500 pengos ($262.50) for a contingent license. Five short sound films not over 400 meters in length, were allowed to be distributed on one contingent license. The cost of the contingent license was not fixed by law or decree and could be changed at any time. Decree No. 2900/1929 M. E. stipulated that 20 contingent licenses would be issued for every Hungarian produced film over a certain length. There has been so little home production that it is to be wondered how contingent licenses could be issued. It was even possible that there would be no licenses available.

The new decree eliminates the feature of basing the number of licenses issued on the number of home produced films and provides that a fixed price of 1,000 pengos ($175) be charged for "import certificates" for sound films of more than 1,500 meters and 200 pengos ($35) for certificates for short sound films less than 400 meters in length. In addition to the 20 filler and seven filler charges now in force, there will be charged a supplementary fee of 200 fillers per meter on silent and of 40 fillers ($0.07) per meter on sound films.

Silent films are exempted from the requirement of furnishing an "important certificate," while newsreels, cultural educational, and scientific films are exempted from all charges except the import duty of $50 per 200 pounds.

The following is a translation of the decree:

Paragraph 1

For the sake of furthering the development of Hungarian film production a supplementary fee will be levied on every censored meter of foreign made films examined and approved by the National Film Examining Committee (O. M. B.) in excess of the examination fees in vigor. This supplementary fee will amount to 20 fillers per meter on silent and to 40 fillers on sound (synchronized and talking) films and will be placed at the disposition of the Film Fund.

The O. M. B. can not deliver the license document except against receipt of payment and delivery of an "import certificate" outlined in detail in paragraph 2.

Silent films are exempt from the obligation of submitting an import certificate; newsreels, cultural, educational and scientific films are exempt from all the above obligations.

Paragraph 2

In order to assist the domestic film production more efficaciously the Film Fund may grant a premium to the manufacturing concern on the films manufactured in Hungary.

With a view of creating a fund from which to pay these premiums, the Film Fund will issue "import certificates" in the following amounts: 1,000 pengos on each of the so-called large sound films more than 1,500 meters in length; 200 pengos each on the so-called small sound films, less than 400 meters in length.

The Film Fund will pay the premiums from the amounts thus received always proportionately to the sums at disposal and to the importance of the capital invested in the films produced and subject to the approval of the ministers charged with the exception of the present decree.

Premiums can only be paid on such sound films manufactured in Hungary after entering into effect of the present decree, which have been acceptd by th Film Fund as Hungarian films.

Paragraph 3

The Royal Hungarian Ministers of Commerce and of the Interior are hereby authorized to conclude through the intermediary of the Film Fund such arrangements for the execution of the obligations contained in this decree which will assure a more efficacious development of the Hungarian film production or will procure further markets for Hungarian films.

Paragraph 4

The revenues of the Film Fund will be handled by a Hungarian bank to be appointed by the two ministers charged with the execution of the present decree.

Paragraph 5

The date of entering into effect of this decre will be determined conjointly by the two ministers charged with its execution.

Paragraph 6

This decree will be executed conjointly by the Minister of Commerce and the Minister of the Interior.

To Paragraph 5: Simultaneously with the entering into effect of this decree.

Decrees Nos. 2900/1929 M. E. and 11,300/1927 M. E. will be cancelled. Official Gazette of July 4, 1930.

Note: The above translation is believed to be accurate and correct; but it is understood that this Bureau, in issuing this translation, assumes no responsibility for the accuracy, correctness or completeness thereof.

524 Theatres in Hungary; None Built in 1929

(Continued from page 41)

keres; "A Bird in a Cage," by Zsabka, Kalman; "There Is Just One Girl in the World," by Gal, Bela; "Eternal Love," by Bethlen-Lazar.

The producers make their sporadic attempts in the rented studios of the Hunnia or Star companies, the only legitimate production companies in Hungary at present. No studio in Hungary is yet equipped for sound production.

Hungarian authorities censored 1,519 films of a total length of 1,797,667 meters during 1929. Of these, 786 films of a length of 938,670 meters were American, 293 of 487,033 meters were German, 253 of 103,205 meters were Hungarian, 83 of 78,840 meters were British, 52,000 of 87,800 meters were French, 24 of 43,331 meters were Austrian, and 28 of 58,787 meters were from other countries. The 18 sound films censored in 1929 came from the United States and Germany.

The most interesting feature of 1929 affecting the industry was the issuance of a governmental decree providing that for every film produced in Hungary above a certain length and whose production cost was above a certain sum would be granted 20 censorship certificates. Every foreign-produced film requires one of these censorship certificates before it can be censored. The distributors of American films were able to have most of their films for the coming season censored before the decree went into effect, but a few certificates were required, about $265 each being charged for these certificates.

Sound Perks Up Business

With the introduction of sound films in the fall of 1929, the film business picked up considerably. The last months of the year witnessed an economic depression and a general lowering of the buying power of the public. This adversely affected the theatre business, and theatre owners are complaining of poor attendance, while distributors report they are having difficulties in sales and collections.

As in previous years, American films remained by far the most popular and in greatest demand.

Generally speaking, the trade expects the sound films, now that they have been introduced, to show the same rapid ascendancy as in the United States. Theatre owners with sufficient capital prefer the sound films, as they make more money from them, but poorer owners in Budapest and the Provinces are disinclined to move until they must. However, lack of capital is the chief impediment at present. The striking success of Hungary's first sound picture has convinced most theatre owners that they must add sound equipment or lose their patronage. Most of them, however, are inclined to restrict their outlay as much as possible and to install cheap apparatus which, regardless of quality, gives them the right to advertise sound performance. All the larger provincial houses and second and third-run houses desire sound equipment. Quite a few have already made moves in that direction.

No concrete plans for sound production have yet been formed, but the manager of the Hunnia Film Co. has declared himself in favor of equipping his studio for making sound pictures.

At present contingent licenses for feature films cost both American and foreign distributors 1,500 pengos ($265) each. In addition they must pay 20 fillers (0.035) per meter to the film funds and 7 fillers per meter for censorship. In contingent tickets, four short films are regarded as the equivalent of one feature film.

Opinions on Pictures

War Nurse

(M-G-M)

A Knockout

(Reviewed by Don Ashbaugh)

OIL up the B.O. cash register. It's going to heat up with this one. Here's one picture which can go into any house in the country, pack the seats, and make 'em like it. It's one war angle that hasn't been exploited and the way M-G-M has handled the story makes it sure-fire.

Every ex-service man who was ever near a hospital will come out boosting the picture. It portrays the hardships, the labors, the dangers and the loves through which the handful of women participating in the conflict passed.

From a layman's angle the technical direction is excellent. The emergency hospital is perfect. The rough operating room, the lack of equipment, the unbelievable hours through which the nurses struggled are brought home with a bang.

The mental reactions of these girls, gathered together from various walks of life; the stolid bravery and nerve they display when war-torn men, dying, groaning and screaming, are brought to them to die in their arms, is an epic story that deserved filming.

Their let-downs from the terrific ordeal, their loves, parties, and trysts, their realization that with death probable the next minute there was but a single standard of morals for the sexes, make of this a real portion of the war's history.

It is essentially a picture by and of women although it is natural that there are a few soldiers in it—and a couple of romances.

June Walker, a pleasant little stage comedienne, makes her picture debut as the head nurse and Robert Montgomery's particular passion at the moment. He is cast as an American aviator in the French army.

Miss Walker does some really exceptional acting, makes the audience like her, but seemingly lacks that necessary personality to ever crash to picture stardom. She is a bit too chunky and wholesome to fit every part. Montgomery, in the leading male role, scores another definite hit.

The scene between these two in Miss Walker's sleeping hut when she betrays her love for him and he discloses that, to him, she is just another girl to satisfy his yearnings, is a very fine piece of work.

The other romance is between Anita Page and Robert Ames. Miss Page comes as near stealing a picture as anybody could. She is seen as the pampered and convent-trained daughter of rich Americans. She has a hard time becoming adjusted to the changed environment. The scenes when she returns, happy, after spending the night with Ames, her later subsequent discovery that he is married, the abandonment of all restraint, her reaction to orders home, the return to the front-line hospital and the fine work as she dies, after giving birth to her baby when the hospital is bombarded, are all excellent bits of dramatic work.

Helen Jerome Eddy snares no little of the glory with her delineation of a studious, home-trained, clean-minded country girl from Kansas. Her continued display of wonder at the startling horror of war and the actions of the other nurses is worthily handled.

The breath-stilling scene with Miss Walker, when "Kansas" reveals that she, too, has found reason to change her mind on various beliefs and betrays the fact that she has acquired a disease, is a highlight.

Her death was well done, as was a great deal of the war stuff.

Marie Prevost gets across numerous wise-cracks and makes herself generally useful throughout the production when things lag. Zasu Pitts contributes several laughs. Hedda Hopper is impressive as the gentle-hearted superintendent of nurses.

A woman's picture all the way—but almost any adult will like it.

News reel support will be sufficient.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edgar Selwyn. Dialogue and continuity by Becky Gardiner. Additional dialogue by Joe Farnham. Photographed by Charles Rosner. Edited by Wm. LeVanway. Length, not set. Running time, not set. Release date, Nov. 22.

THE CAST

Babs	June Walker
Wally	Robert Montgomery
Joy	Anita Page
Robin	Robert Ames
Cushie	Zasu Pitts
Rosalie	Marie Prevost
Kansas	Helen Jerome Eddy
Matron	Hedda Hopper
Frank	Edward Nugent
Helen	Martha Sleeper
Doctor	Michael Vavitch

What a Widow

(United Artists)

Slapstick Farce

(Reviewed by Bill Crouch)

GLORIA SWANSON plays an entirely new type of role in her latest talker, "What a Widow." The sparkling-eyed star proves to be an extremely clever comedienne and at no time does she let the play get serious. It will perhaps surprise many Swanson fans to see her in such a slapstick style of comedy, but they will undoubtedly enjoy it.

This film should stand up well in the better first-run houses and subsequent bookings. Has plenty of exploitation angles and with the many feminine style displays, she should go over great with the women.

Miss Swanson is the widow who, upon the death of her husband, finds that she has five millions to spend and nothing to stop her from so doing. She leaves for Paris after a spending spree in the New York shops and it is while on board the liner bound for France that she starts her exciting career. Owen Moore is her lawyer and he tries to look out for her. Love interferes with business, as he falls for the widow heavily. However, he continues to stick to the business side only, and serves as her guardian. On the trip over Gloria becomes the feminine favorite among the men passengers when the ship concert affords her a chance to sing. While on board she meets with Lew Cody, a famous ballroom dancer, who is perpetually soused. A dance scene with Cody and Swanson doing an acrobatic adagio is a riot for fun and the numerous falls taken by the pair affords plenty of slapstick comedy.

Arriving in Paris, Miss Swanson has one affair after the other. First, it is with Gregory Gaye, a Russian violinist. Then an affair with Herbert Brazzitti, a Spanish singer. The outcome of this is that both tell her she will have to run away with them or they will kill her. She seeks Moore's protection, but finds another woman in his office. In order to get revenge she goes with Lew Cody to the home of one of his friends who is away at the time. Here the pair stage a drunk scene that is the highspot of the picture. Swanson passes out and Cody puts her to bed. Upon leaving the bedroom the door locks and he has to stay outside. In the morning Miss Swanson awakes and, thinking the worst, tells Cody he will have to marry her. He is too drunk to tell her the truth until the last minute, when she finds that she has been unharmed. Upon learning this she goes to find Moore and discovers that he is taking the Dornier D-OX plane for America. She procures passage and they are married aboard the airship. The final fadeout shows them sailing over the Statue of Liberty and down Broadway as the ship seeks the landing field. These last sequences are process shots and are very good.

Top notch performances are given by Miss Swanson, Lew Cody and Owen Moore. Miss Swanson is beautifully photographed and her acting is very good all through the picture. Her singing, as before, is outstanding and she has some fine songs. Lew Cody, who is inebriated throughout the entire picture, provides much mirth by his antics and handles the various situations with great finesse, never overdoing the part. Owen Moore as the romantic male lead is fine. Some of the scenes are so fast that the dialogue is indistinct, but the fast movement is a help to the picture and it does not drag in any part. Modernistic settings enhance the values throughout.

Others in the cast who are most capable are William Holden, Nella Walker, Gregory Gaye, Margaret Livingston and Adrienne D'Ambricourt.

Sound cartoons, travelogues and musicals are okay with this.

Produced and distributed by Gloria Swanson Prod. and United Artists. Directed by Alan Dwan. From the story by Josephine Lovett. Adaptation and dialogue by James Gleason and James Seymour. Photographed by George Barnes. Edited by Vi Lawrence. Length, 8,128 feet. Running time, 90 minutes. Release date, Sept. 13.

THE CAST

Tamarind Brooks	Gloria Swanson
Jerry Morgan	Owen Moore
Victor	Lew Cody
Vali	Margaret Livingston
Ivan	Gregory Gaye
Jose Alvarado	Herbert Brazzetti
Paulette	Adrienne D'Ambricourt
Marquise	Nella Walker
Masseuse	Daphne Pollard
Attorney	William Holden

The Cat Creeps

(Universal)

Spooky Old Favorite

(Reviewed by Don Ashbaugh)

OO-O-OH! Here it is back again. Universal has gone and filmed "The Cat and Canary" with all the accompanying shrieks and howls of that old footlight screamer.

They've taken a rather excellent cast and followed the stage play quite closely. The result is a fairly good program thriller. The preview showing brought out several glaring weaknesses in direction with every change from the original plot floundering badly.

Universal is still working on the production and perhaps will emerge with a satisfactory programmer when the final shots are made and the picture is eventually finished.

The weakest feature of the preview showing was the deviation from the original stage climax. Those who view the picture wait for each step in the old familiar plot. They were visibly disappointed when the picture flattened out dismally at the conclusion with an ending totally different than the stage offering.

It is understood that the Laemmles have ordered considerable more shooting with a changed finish carrying added punch. The picture will bear another scrutiny after this is done before definitely setting its box-office value.

Lilyan Tashman really grabs the major portion of the honors when the cutters have let her. Helen Twelvetrees proves a satisfactory heroine while Blanche Frederici handles the principal character role in a very capable fashion.

Raymond Hackett can polish his romantic hero role a bit in the retakes. Neil Hamilton does his part in real trouper fashion.

Use musicals and cartoons here.

Produced and distributed by Universal. Directed by Rupert Julian. Continuity by Gladys Lehman. Dialogue by Gladys Lehman and Wm. Hurlburt. Length, not set. Running time, not set. Release date, not set.

THE CAST

Annabelle West	Helen Twelvetrees
Paul	Raymond Hackett
Charles Wilder	Neil Hamilton
Cicily	Lilyan Tashman
Dr. Patterson	Jean Hersholt
Hendricks	Montague Love
Crosby	Lawrence Grant
Harry Blythe	Theodore von Eltz
Mam' Pleasant	Blanche Frederici
Susan	Elizabeth Patterson

Opinions on Pictures

Outward Bound

(*Warners*)

Class Picture

(*Reviewed by Charles F. Hynes*)

AWAY from the beaten track of pictures is this Vitaphone presentation of Sutton Vane's eerie and fantastic play. It is unusual and finely done, but the earlier reels are slow-moving and lack force. This is due to the weakness of the story, but the picture gains momentum and has a strong finish.

It is hard to peg this so far as audience reaction is concerned. It is a daring innovation, but its funereal theme and tempo probably will be against it so far as the rank and file of film fans are concerned. Because of this, it may be termed a class picture. A foreword explains that the sponsor of the original play was fearful that audiences would regard it as a satire, rather than a serious-minded drama, attempting to give some insight into death and the hereafter. That, too, is the picture's great danger, but the foreword also serves to emphasize the sombreness of the film.

Beryl Mercer's work stands out head and shoulders above that of the others, due to a combination of fine acting and the strongest part. She is the cockney mother who has hidden her identity from her wastrel son that he might be brought up as a gentleman. Leslie Howard, as the son, turns in an excellent performance. Helen Chandler also gives a fine performance, and rises to the big climax in capable fashion. Direction is fine and photography superb.

The story concerns the voyage of a phantom ship whose passengers are dead and do not know it until a series of events aboard convince them that none know where they are going nor why. There are a young couple (Fairbanks and Helen Chandler) who know only that they want to be together always; a prodigal son (Howard), his mother (Beryl Mercer), whose identity the son does not know; a society woman (Alison Skipworth), a minister (Lionel Watts), a captain of industry (Montagu Love), and the steward (Alec B. Francis). They arrive at their destination and all are judged by the Examiner (Dudley Rigges). But the young couple must return. They are "half-ways," persons who have committed suicide. On the return voyage Fairbanks disappears; he has been snatched from death by gas by the breaking of a window pane by his dog. He turns back long enough to take the girl with him, and an ambulance squad brings the action back to an earthly plane as the young couple is rescued.

This is a picture which will require intensive and deft selling on the part of the exhibitor. Not only must they be brought in, but must be put into the proper frame of mind if the picture is to go over.

Selection of shorts for this is important and difficult, but the program should be in keeping with the picture's dignified theme, avoiding comedies.

Produced and distributed by Warners. Directed by Robert Milton. From the play by Sutton Vane. Adapted by J. Grubb Alexander. Photographed by Hal Mohr. Running time, 80 minutes. Release date not set.

THE CAST

Tom Prior	Leslie Howard
Henry	Douglas Fairbanks, Jr.
Ann	Helen Chandler
Mrs. Midget	Beryl Mercer
Scrubby	Alec B. Francis
Mrs. Cliveden-Bank	Alison Skipworth

Doorway to Hell

(*Warners*)

Good Gangster Film

(*Reviewed by Bill Crouch*)

FOR audiences that like underworld talkers this one will fill the bill in good fashion. It has plenty of action and is true to form, with the writer evidently knowing what the real underworld is like. Lew Ayres, as the youthful gang-leader, is convincing.

Should stack up okay in the week run houses and split week spots. Will stand plenty of exploitation.

As the young gang leader who wanted to make his pile of dough and then give up the racket, Lew Ayres is most acceptable. His exploits in handling the gang and his organizing of the various rival gangs forms the main part of the picture. The story deals with Ayres bringing around the heads of the underworld, telling them in graphic fashion that he is going to be the leader and that from then on they will take orders from him only.

How he manages to keep the tough boys on his side and keep them from hijacking one another is well told and provides many thrilling sequences. Besides running the gang, Ayres also falls for a girl who, seeing that he is making plenty of dough, marries him, while in realty she cares for James Cagney, Ayres' pal. This love between Cagney and Dorothy Mathews, the girl, is not revealed to Ayres at any time during the film.

After getting the numerous gangs organized and the "beer racket" put on an apparently firm basis, Ayres leaves town and gives up the game. When he goes the tough boys clash and the others in an effort to get Ayres back, plan to kidnap his kid brother, Leon Janney. Janney is run over by a beer truck while escaping the gunmen and when Ayres hears what has happened he returns and proceeds to bump off those implicated in a spectacular manner. The cops, however, are hot on his trail and he is finally arrested. His escape from prison is planned, so he thinks, by his gang, but a rival outfit does the jail breaking in order that they may take Ayres "for a ride." Cornered, and knowing he is unable to make a getaway, Ayres goes to his death at the hands of the rival gang.

The story is well told as the details are brought out in a realistic manner and not grotesque, as in many gangster pictures. The direction by Archie Mayo is commendable.

Others besides Ayres, whose work was outstanding, are Dorothy Mathews, Leon Janney, Robert Elliott, James Cagney and Noel Madison. Elliott as the detective was very good.

Use good comedy shorts and musicals.

Produced and distributed by Warners. Directed by Archie Mayo. From the story by Rowland Brown. Screen play and dialogue by George Rosener. Photography by Chick McGill. Edited by Bob Crandall. Running time, 70 minutes.

THE CAST

Louie	Lew Ayres
Doris	Dorothy Mathews
Jackie	Leon Janney
Capt. O'Grady	Robert Elliott
Mileaway	James Cagney
Capt., Military Academy	Kenneth Thomson
Gangster	Jerry Mandy
Rocco	Noel Madison
Dr. Morton	Eddie Kane
Midget	Edwin Argus

Way for a Sailor

(*M-G-M*)

Gilbert Gets Rough

(*Reviewed by Bill Crouch*)

THIS rollicking story of how sailors spend their time ashore and afloat gives John Gilbert a new type of character to play and he does it effectively. As the rough and ready merchant marine seaman he thinks only of two things, fighting and loving, and he does both.

Gilbert fans especially will like this one as it offers their favorite in a new role. Will hold up in the better week run houses and is good for the split week places. The much discussed Gilbert voice is greatly improved and will not disappoint.

Gilbert, Jim Tully and Wallace Beery form a trio that finds no fight too tough nor any dame too hard to handle, and what a time they have. The romance deals with Gilbert's efforts in trying to get on the good side of Leila Hyams, who will have nothing to do with him. Every time he is in port he calls to see her, but she repels his advances and it is only after many calls, over a period of years, that he succeeds in getting a chance to be with her alone.

Then she finds that he is really not such a bad fellow and while he is apparently always on the make, she rather likes him. However, when he gets too fresh and kisses her, she tells him to go and never return. After the next voyage Gilbert again shows up and prevails upon Miss Hyams to listen to him. She does and it all winds up by them getting married. After the ceremony she perceives that Gilbert cares only to win her and then leave, so while he is out of the house she slips away.

Next he is shown as quartermaster of the boat Miss Hyams is traveling on, he having pursued her all over the world. He has become more than a common sailor, as she wished, but she still remembers the wedding day and will not forgive him. Then comes a storm which wrecks the Chinese Star, the vessel on which Tully and Beery are sailing. Gilbert, and others of the larger vessel, go to the distressed ship with a line to carry the breeches buoy. Miss Hyams, watching him risk his life to save his pals realizes that she loves him after all and when he fails to return she is heartbroken.

Gilbert, Tully and Beery go down with the doomed ship, but are rescued by a whaling vessel and after a six months' cruise on it they return to port. Gilbert has already sent a message to Leila and she is waiting for him at the dock, so everything ends well.

The talker has comedy and action galore. When the three seamen are not fighting they are concocting some mischief and what a time they have. Beery, as usual, steals many scenes and his comedy is very good, especially when he takes over the handling of a pet seal and when he plays the concertina. Tully does well in his new role, that of an actor. To Gilbert, however, belongs most of the credit. He carries his part in great style and handles his love making in a rough, yet clever manner. Miss Hyams is particularly good in the feminine lead, while Polly Moran and Doris Lloyd are most acceptable in their respective roles.

The picture has some process shots that are not at all effective and perhaps will be cut out when the picture is ready for release. The comedy is extremely risque in spots and the dialogue is rather strong, but considerable cutting will help get it by. The storm at sea is graphically shown and very effective. Many fights occur during the story and these help keep the piece at a fast tempo. When ready for the exhibitor this picture should have plenty of attraction and satisfy.

Use musicals, cartoons and comedies here.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Sam Wood. Story by Albert Richard Wetjen. Scenario and dialogue by Laurence Stallings and W. L. River. Additional dialogue by Charles MacArthur. Photographed by Percy Hilburn. Edited by Frank Sullivan. Length, not set. Running time, not set. Release date, Oct. 11.

THE CAST

Jack	John Gilbert
Tripod	Wallace Beery
Ginger	Jim Tully
Joan	Leila Hyams
Polly	Polly Moran

Jazz Cinderella

(*Chesterfield Pictures*)

A Crow

(*Reviewed by J. P. Cunningham*)

UNQUESTIONABLY one of the most amateurish efforts emanating from Hollywood studios in many months—and that's saying plenty! It is so floppy—and sloppy—that one questions whether or not its production had been placed in the hands of studio laborers instead of the staff listed by the producer on his credit chart. The dizzy heights of stupidity are reached before half of the first reel is un-

Opinions on Pictures

wound and continues until arrival of the final fadeout a welcome relief.

Nothing short of the most unsophisticated audience, away out in the sticks, or in very small neighborhoods, will give it a tumble. And then only on a double feature program—provided the supporting attraction is plenty good.

There are two slightly favorable qualities existing in the picture. Comedy supplied by a pair of youngsters is agreeable and song renditions by Nancy Welford and Jason Robards get by. However, the cast as a whole turns in a weak-kneed, unimpressive performance. At times they behave like the would-be actors of school plays. Myrna Loy is lost in this one—and how!

The continuity writer used a butcher's knife in chopping up what little threads of a story exist. Sound and photography are both mediocre. And the dialogue is nothing short of being atrocious.

That age-old question of marriage as it affects a union between poor and rich is the basis of this piece of junk. Nancy Welford is the girl in love with a wealthy society leader, Jason Robards, whose ritzy mother fights hard to discourage the affair, but of course she doesn't succeed, because their love is the "true love."

Use only on a double-feature bill or with unusually strong short subjects.

Produced by George R. Batcheler-Chesterfield Pictures. Distributed by Chesterfield, via State Rights market. Directed by Scott Pembroke. Photography by M. A. Anderson. Play by Edwin Johns. Adaptation and dialogue by Adrian Johnson and Scott Pembroke. Edited by Don Hayes. Length, 6,181 feet. Running time, 67 minutes. Release date, Aug. 14.

THE CAST

Mildred Vane.....Myrna Loy
Herbert Carter..... Jason Robards
Patricia Murray..... Nancy Welford
Mrs. Consuelo Carter.....Dorothy Phillips
Danny Murray..... David Durand
Junior Carter.....Freddie Burke Frederick
Henry Murray..... Frank McGlynn
Ollie ..... Jim Burtis
Darrow..... George Cowl
Epstein..... Murray Smith
Fineman..... William Strauss
Pierre..... Roland Ray
Sylvia de Sprout.....June Gittleson

Breezy Bill

(*Syndicate*)

Weak Western

(*Reviewed by Charles F. Hynes*)

THERE is some action in this silent, but the story is pretty weak and the acting none too good. Bob Steele is worthy of better vehicles and direction than were available in this. Some of the comedy gets laughs, but most of it will prove unfunny to any but kid audiences.

Two bandits, Bud Osborne and Cliff Lyons, try to steal some securities from a rancher (Alfred Hewston). His adopted son tries to intervene, but is knocked out, and the rancher kidnaped. The adopted son (Steele) is suspected of the kidnaping, but manages to escape. He dons a very flimsy disguise and, with the rancher's nephew, trails the bandits to their hangout, where he finds the rancher handcuffed to a cot. The nephew is captured when Steele's obvious disguise is discovered by the bandits, but Bob easily escapes and goes back for help. There are a couple of tame fights, when the bandits follow, but the sheriff arrives to settle things.

This will have difficulty carrying a program, but on a double-feature bill it may get by with the kids.

Needs plenty of short subject help.

Produced and distributed by Syndicate Pictures. Directed by J. P. McGowan. Story by Sally Winters. Photographed by Hap Depew. Running time, 60 minutes.

THE CAST

Breezy Bill ..... Bob Steele
Henry Pennypincher..... Alfred Hewston
Gabe, his brother..... George Hewston
Gabe's daughter..... Edna Aslin

Short Subjects

The Wizard's Apprentice

(*United Artists*)

Good Novelty

A FANTASTICAL interpretation of Goethe's "The Sorcerer's Apprentice." The youth attempts to employ the black magic of his master, with dire results. He succeeds in some trick stuff, and then finds he cannot break the spell. Threatened with drowning in the sorcerer's workship, he finally is saved by the master, who upbraids him for his folly. Running time, 7 minutes.

Good with comedy shorts.

Jungle Terror

(*Pathe*)

Fair

THIS Vagabond Adventure short doesn't live up to its title, although Tom Terriss tries to curdle the blood with his excitable rhetoric. Several shots of snakes constitute the "terrors," the major portion of the footage showing domesticated elephants at work moving logs. However, it is decidedly interesting and will appeal generally. Running time, 10 minutes.

Spot in anywhere.

The Leather Pushers

(No. 2. "David and Goliath")

(*Universal*)

Okay

THE second of this series breezes along at a merry pace, blissfully disregarding plausibility or sanity, but it is highly entertaining throughout and should build up interest in any type house. Kane Richmond, who takes the role Reginald Denny popularized in the silent series years ago, is entirely satisfactory as the pugilist hero of these H. C. Witwer stories, but it's only in pictures that a fighter of his light build can knock out a blacksmith with the ease he demonstrated in this issue. However, it's all in fun, with Sam Hardy, as the manager, netting a number of laughs. Directed by Al Kelley. Running time, 19 minutes.

Will fit in anywhere.

Kid the Kidder

(*Pathe*)

Will Please

ONE in the series of Campus Comedies and far superior to its predecessors, the cast and background being authentically collegiate. The story, concerning the hazing of a freshman and the manner in which he turns the tables on his tormentors, is interesting, although it could have been speeded up. While it is lacking in punch, it is well made and will satisfy generally. Don Dillaway, Vera Marsh and Monroe Owsley head the cast. Directed by Ray McCarey. Running time 21 minutes.

Okay for any type program.

Strange As It Seems

(*Universal*)

Good

THIS is the first of Universal's new series of shorts, based on the newspaper feature by John Hix, along the lines of Ripley's "Believe It or Not," and it clicks because its subject matter is decidedly interesting to all who appreciate the unusual, which takes in everybody, and because it's done in Multicolor with striking effects, the color being distinct and natural. The synchronized talk (not delivered by Hix, who doesn't appear on the screen, either) was not cued to the footage so that there were considerable periods when the interest lagged after the ending of the spiel. This defect needs to be remedied. There is sound throughout.

The initial offering includes shots of the interior of the Chinese telephone exchange in San Francisco; the puffer fish of Samoa, which can blow itself up to four times its size; the man who can live up-side-down for hours at a time, eating and drinking in that position; and proof that the celebrated painting showing Washington crossing the Delaware is all wet because the flag carried on the boat was not designed until many months later. The painting, by a German, has gone unchallenged until lately. Running time, 9 minutes.

Fine for building up any program.

Audio Review, No. 37

(*Pathe*)

Passable

THE camera invades the home of Bernarr Macfadden, True Story Magnate and Physical Culture Devotee, for the purpose of allowing Macfadden to deliver a talk on "dynamic health" and sing "When the Sands of the Desert Grow Cold" in the midst of his numerous offsprings. His gestures and voice are very funny. Some close-ups of "Cleopatra's Flower" are mildly interesting, and then from the archives come scenes of Kaiser Wilhelm, King George's coronation as Emperor of India, Czar Nicholas, Emperor Franz Joseph, Kerensky, Secretary of War Baker, the start of the Navy's first transatlantic flight and the burning of Smyrna. They prove that photography has advanced considerably since 1911. Running time, 11 minutes.

Okay for a novelty unit.

Frost and Old Lace

(*Ufa*)

Interesting

A TRIP to the Spreewald in Germany showing the customs and dress of the peasants there, who live in the primitive manner of their Slavonic forebears. The winters are severe and the peasants have a hard existence. There is quite a kick in their mode of travel, which is chiefly skating on the ice. Even the fire department answers alarms on skates. Running time, 8 minutes.

Where novelty is wanted.

The Singing Sap

(*Universal*)

Fair

THIS Oswald cartoon follows the conventional lines, and does not pack a fraction of the kick that this series contained in the earlier days. Every portion of the background can be turned into a musical instrument, every animal, bird and fish can sing—oh, you know the rest. It's not bad, as cartoons go nowadays, and will no doubt net a number of laughs. Running time, 7 minutes.

Use where a cartoon is needed.

Farm Foolery

(*Pathe—Aesop Fables*)

Trite

JUST one of those things. The farm animals sing and dance and cut up generally. There's a snicker or two in it, but it's like most of the cartoons you've seen of late. Running time, 7 minutes.

Will serve to diversify a bill.



Big Anniversary Week Puts Chi House in Red

Chicago—An epidemic of theatre "anniversary celebrations" has seized this town. Every week brings announcements from houses anywhere in the city that are observing an anniversary of anything from opening of the house to installation of sound equipment. The climax appears to have been reached by a north side house now celebrating the first anniversary of its biggest gross by appealing to the "civic spirit of the community" to beat the old record.

The house went into the red during the anniversary week.

Encouraging the anniversaries is the cheapness with which the splurges can be staged. Bakers and confectioners have shown themselves perfectly willing to kick in with a birthday cake and a couple of cans of ice cream. The cakes, usually with candles, too, are left on display in the lobbies during the anniversary week; then sliced for the customers at its close.

The stunt has the hearty support of neighborhood druggists and physicians and usually results in filling the house with kids, particularly on cake-cutting day.

M-G-M Cutting Personnel

Chicago—Home office orders for economies and retrenchments in the exchanges are resulting in reductions of personnel in several exchanges here. Metro-Goldwyn-Mayer is the latest to cut operation expenses by reducing office staffs. Women workers are the ones slated for lay-offs, with married men being given the break.

First National and Warner exchanges recently made extensive cuts in office personnels here. Local Publix Theatres office is also pruning wherever possible.

Film English

Chicago—A local theatre owner who writes his own copy for the trailers used in his house decided on some promotional stuff recently. The copy submitted to the trailer house began with: "The House from Quality."

Copy reader wanted to make the correction, but the exhib stood pat for English as his customers understand it.

Fun for Frank

Chicago—Frank Ishmael is one of M-G-M's blue ribbon contract-snarers. He is accustomed to the Better Things of Life.

One day Frank found his son playing with a new toy.

"What's that?" he asked, always eager to learn of the new.

"It's a Ford," replied the heir to the Ishmael properties.

Frank got out of his Lincoln and took the toy away from his son. He drove it out to a neighborhood theatre and parked it nearby. An hour and a half later Frank emerged from the manager's office and hunted up his son's toy. He worked on it frantically for thirty minutes, but the thing refused to perk. Finally, he returned to the theatre, kidnapped the manager and forced him to get into his own car and push the Ishmael toy about the streets. Twenty miles of this and no sign of life from the so-and-so thing. Crowds began to gather. Finally, an onlooker, brighter than the rest, detached himself from the mob, pressed a little button on the dash, stepped on the starter and the willing motor roared.



Frank Ishmael

Frank looked at the man in amazement.

"What was that thing you pushed?" he asked.

"The ignition switch," replied the stranger, modestly.

Wabash Ave.—South

CHICAGO.

LEON GOETZ in town with the first prints of "Ten Nights in a Bar Room." The picture was produced jointly by himself and Willis Kent. Kent, also due in town this week, when screenings of the picture will be given for independent distributors.

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The Colony celebrating its first talker anniversary.

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The Picadilly advertising a new suction ventilating system as "Exhaustion-type." Who knows?

* * *

The Hub, Rochelle, Ill., reopened this week.

(*Continued on page* 56)

B. & K. Duels RKO For Name Draws In Chi Houses

Chicago—The stage show rivalry between Publix-B. & K. and RKO, which developed into a brisk contest to place the biggest "names" in Loop theatres, has revived again after several weeks of inactivity.

B. & K. laid off its flesh extravagances after the splurge with Will Rogers, which cost $9,000, but was worth it. The RKO houses, Palace and State-Lake, likewise offered only ordinary vaudeville fare during the ensuing weeks, but stepped back into the breach again with Frances Williams at the Palace and Jack Osterman at the State-Like.

In retaliation, B. & K. put Lillian Roth into the Chicago and now announces a policy of a "star a week" at either the Chicago or Oriental theatres. Miss Roth is to be followed by other Paramount stars. Definitely booked are Jack Oakie, Mitzi Green, Buddy Rogers and Eddie Cantor.

Charles Kaley and Ukulele Ike (Cliff Edwards) are parrying on the RKO bills at present, with other headliners in prospect. The duel will continue with B. & K.'s film personalities vying for dough with RKO's stage folk.

"Blue" Ruling Awaited

Chicago—The Evanston Sunday show question has been referred to Master in Chancery George E. Gorman, who is expected to make a ruling Sept. 20 on the theatre owners' petition for an injunction to restrain Evanston police from closing the theatres on Sunday.

Publix's Empty Desks

Chicago—Publix economy efforts are evident in the number of empty desks in the B. & K. offices on the fifth floor of the Loop End Building. At 3 P. M. the office looks as it used to during the lunch hour.

Ante Down

Chicago—Signs of the times: Riverview Amusement Park reports twice as many visitors during the current season as last year; yet the gross is only half that of a year ago.

And twice as many tags were sold here on Have a Heart Day as last year, but receipts were $8,500 less, charity workers report.

Chi State-Lake Drops Vaudeville; Gets Spoor Film

Chicago—RKO's State-Lake, Loop vaude-film spot, becomes a first-run picture house Sept. 28, with all vaude out. The 2,800-seat house is taking as its first production under the new policy the Spoor-Berggren 70 mm. film recording of "Danger Lights," a Radio railroad drama with Louis Wolheim. A new wide screen is being installed in the theatre as well as the new Spoor-Berggren projectors. This will constitute the first showing anywhere of a picture employing this equipment.

The RKO lease on the Woods is up this month, with the possibility that "Africa Speaks" (Col.), which goes in this Saturday, will be the last picture to play the house under RKO management. This leaves the circuit with only two Loop houses. The vaude-film Palace continues on the same policy.

"Hell's Angels" Set Again for Chicago Run

Chicago — United Artists has again changed its plans for showing "Hell's Angels" here. Originally, U. A. announced the picture would go into the United Artists theatre for an extended run, but this plan was abandoned later and it was decided to road-show the spectacle. No suitable theatre was found available, however, and the exchange announced this week that the picture would go into the United Artists as originally planned. The opening will probably not occur before November.

Supply Company Offices Moving to New York

Chicago—General offices of the National Theatre Supply Co., located at 624 South Michigan Ave., will be moved to New York some time this month. The move is being made in the interests of administration efficiency and economy. The offices in New York will be in connection with those of the International Projector Corp.

American Seating Net Jumps from Red to Black

Chicago—Profit of $98,243, after depreciation and interest, but before taxes, is reported by American Seating for the eight months ended August 31, 1930. For the six months ended June 30, net loss was $161,394, comparing with a profit of $59,855 in the same period in 1929.

Lillian's Racket

Chicago—Lillian Roth answering fan mail in the American: "Alias Rudy: 'Uh-huh, I like to be in the movies. Wouldn't you like to be? Wouldn't every one?'"

Well, Scarface Al don't think that racket's so hot.

Wabash Ave.—South

(Continued from page 55)

Lots of correspondence here being concluded with "Happy Rosh Hashanah" as October 1st draws nigh.

* * *

B. & K. Uptown celebrating its fifth anniversary with a cake 'n' candles in the lobby.

* * *

Hard-hearted "friends" of a loquacious exchangeman smiling with grim satisfaction when the wordy one left for the hospital to be detonsiled.

* * *

Adelphi, first house in town to install ear phones for the deaf, now outfitted with a Magnascope screen. Projection also enhanced by new high-intensity lamps.

* * *

A different set of stars and pictures getting a break in Tribune *reviews while Roberta Nangle pinch hits for the vacationing Frances Kurner (Mae Tinee).*

* * *

Sale of the new Tiffany product begun here last week with plenty of takers for the company's franchise.

* * *

"Bennie" Benjamin business tripping.

* * *

Says Lloyd Lewis in his new *Daily News* grammar column: "Phil (Artists and Models) Baker is what any one of 10,000 movie house masters of ceremony might have been."

* * *

Independence and Lindy theatres getting a big play following their recent reopenings.

* * *

Milt Cohen with Universal again after an interlude of several weeks.

* * *

South State St. theatres romanticized in the newest novel of Chicago's gangdom, "Wild Onions," by Loren Carroll of the Evening Post's *County building news mongers.*

* * *

"Journey's End" (Tif.) set to replace "Anybody's War" (Para.) at the Roosevelt for the first time here at pop prices and its first time on a Chicago screen since last May. Capt. Stanhope's rum is by now easily the best aged in town.

* * *

Eddie Brichetto at leisure since leaving Sono Art-World Wide.

* * *

Lillian Roth editing Rob Reel's (Hazel Flynn) Question Box department during the week of her appearances at the Chicago. Fan mail, some of it fresh, taking a spurt in consequence.

* * *

Romance—sniffing chatter writers getting excited when Miss Roth arrived here accompanied by Jack Oakie, who said he was on his way to a Buffalo theatre for personal appearances, but would be back here in a week.

* * *

D. W. Griffith slated to sit in one of those $11 seats when "Abraham Lincoln" (U. A.) opens the neat little Punch and Judy Theatre.

* * *

"All Quiet on the Western Front" (Univ.) played three Fox Chicago theatres simultaneously.

* * *

Sell-out reported for the Punch and Judy's opening night at $5.50 and $11 a throw. A lot of local first-nighting gangsters who laid it on the line are reported to have done so under the impression that "Abraham Lincoln" was being starred in a Civil War picture from which they hoped to get a few martial pointers.

KANE.

Golfie Owned By Village; Rivals Socked Plenty

Chicago — The suburb of Oak Park, which lays claim to the title of "The largest village in the world," has enacted an ordinance compelling all miniature golf courses in the town to close at midnight. The annual license fee for the courses was boosted from $75 to $100.

Oak Park is in the miniature golf business itself. The village established municipally operated midget links in various parks and playgrounds during the summer. Village revenue from this source was estimated at $50,000 recently.

Gilliam New Prexy of Chi. Warner Club

Chicago—Tom Gilliam was elected president of the Chicago Warner Club to succeed Harry Neil, transferred to Indianapolis. S. C. Schultz of the Brunswick Radio Corp. was named to succeed Gilliam as vice-president; while Clarence Parrish of Witmark Music Corp. succeeds Al Blocher as sergeant-at-arms. Blocher is also at the Warner Indianapolis office.

The local Warner Club will open its fall season with a dinner, to be followed by a screening of one of the new productions early in October.

Paramount Moves

Chicago—Paramount moved into its new exchange building at Michigan and 13th, this week. Business and sales offices in the attractive new building are located on the second floor; with shipping, advertising and poster departments on the first floor and projection rooms on the third. The former Paramount quarters are being redecorated and will be occupied by Metro-Goldwyn-Mayer by Oct. 1.

Marathon Hoofers

Chicago—B. & K.'s Tivoli is featuring two teams of endurance dancers in a current stage show. The hoofers dance over to the theatre from the marathon contest in a nearby ballroom three times daily (four on Saturday and Sunday) and back again without parking their dogs at any time. They are even obliged to keep shuffling backstage while waiting their turn to go on.

Essaness Gets Eighteenth

Chicago—Essaness took over the Regent last week which, with the Chateau, boosts the string to eighteen houses. The Regent lease is for approximately ten years at a term rental of $80,000. The acquisition gives Essaness a pretty good hold on the Pink Coast (Sheridan Rd.) trade.

Success?

Chicago—One of the younger and more prosperous of this city's exhibs started on a shoe string and worked his way up to a slap in the face.

Oppose Review of Bill-Posting Case

Washington—Opposing a review of the long pending case of the Associated Bill Posters of the U. S. against Wm. H. Rankin Co. and Charles A. Ramsay Co., the two respondents have just filed briefs in U. S. Supreme Court, which is asked to "terminate the protracted litigation" by denial of the petition for a writ of certiorari.

The suit, it is explained, was instituted by the respondent companies, organizations engaged in the business of soliciting national outdoor advertising, to recover treble damages under the anti-trust laws alleged to have been sustained by reason of the Bill Posters Association discontinuing their membership. They alleged that they had been deprived of their businesses by reason of prior unlawful acts of the association in violation of the anti-trust laws.

It was pointed out that, in 1912, the United States instituted anti-trust proceedings against the association and obtained an injunction restraining them from pursuing the illegal practices complained of. The instant cases were instituted in 1918, based upon complaints following the Government's petition, and pleading the rendition of the Federal court's decree.

The petition for a review by the Supreme Court of the United States, filed following the lower courts' ruling adverse to the association, contended that the material allegations of the complaint were not made out, that the respondents, who were former members of the association while it engaged in the practices restrained in the anti-trust proceeding, were in pari delicto, and that, in any event, damages should not have been awarded subsequent to July 6, 1916, the date of the anti-trust decree.

The brief in opposition contends that all these questions are directed to the sufficiency of the amended complaints "long since decided by the court in appeals" and that there is nothing new or novel now present that would be of general importance.

Twins

Manchester, Eng.—What is believed to be the first "twin" theatre has opened in this town. Originally plans called for a dance hall and restaurant on one floor, but changes were made for the creation of a second house in the theatre structure. One runs continuously and the other on a two-a-day policy.

Universal Adopts 'Overhaul' System

Hollywood—A system which has proved successful with other studios is being tried by Universal with hopes of beneficial results. The plan is this: Talkers are previewed in very rough form with a lengthy footage. Scenes which are not even planned to be used are judged and scenes that are expected to go over well and fail are remade. The policy is retaking scenes that are weak and in some cases adding sequences in places that will bolster up the film. Three pictures have been recently "overhauled" at Universal, "The Cat Creeps," "East Is West" and "Command to Love." When finished it is expected the talkers will show about fifty percent improvement.

CLASSIFIED ADS

Mail Order Bargains

WE UNDERSELL THEM ALL — BRAND NEW MERCHANDISE—FACTORY TO YOU.

Acoustical felt, 29½c sq. yd.; Theatre Plush Carpet, $1.19 per yd.; Duvetyn Fireproof Drapes, 49c sq. yd.; Theatre Burlap, 27½c. sq. yd.; W. E. Approved Sound Screens, 39c sq. ft.; Sound Mixers, $19.50; Sound-on-Film Heads, $198.50; Photocells, $14.95; G. E. Exciter Lamps, 98c; Optical Systems, $29.50; Head Amplifiers, $29.60; ¼ h. p. Synchronous Motors, $29.50; Turntables with Resynchronizer, $49.50; Samson-Pam 19 Amplifiers, $69.15; Audak Tuned Pickups, $33.95; Standard Audak, $17.95; Wright-DeCoster Horns, $17.64; Jensen Speakers, $17.80; Exponential Horns, $18.80; Giant Exponential Units, $46.35; Constant Faders, $13.90; Bargains, Demonstrators, Rebuilt Booth Equipment, Projectors, Arcs, Rectifiers, Lens, etc. Write us your needs. Address Service-On-Sound Corporation, 1600 Broadway, New York City, N. Y.

SERVICE-ON-SOUND CORPORATION

Theatres for Sale or Rent

Profitable Sales and Purchases of Theatres quickly arranged. Albert Goldman, 5 S. Wabash Avenue, Chicago, Ill.

Theatres Wanted

Before you buy a theatre, consult us. Profitable houses always at hand. Albert Goldman, 5 S. Wabash Avenue, Chicago, Ill.

Situation Wanted

Laboratory all-around-man and negative timer, also projectionist with N. Y. C. license. Estrich, 586 Main Street, Fort Lee, N. J.

WRITE

PHONE

WIRE

UFA

FOR THEIR LATEST TALKING PICTURES

NOW RELEASING

"MELODY OF THE HEART"

(ENGLISH VERSION)

UFA'S BEAUTIFUL MUSICAL ROMANCE

"MELODIE DES HERZENS" . . . GERMAN VERSION

"DER TIGER VON BERLIN" . . . GERMAN VERSION
("The Tiger Murder Case")

UFA'S THRILLING MURDER MYSTERY

UFA FILMS, INC.

1540 BROADWAY NEW YORK CITY

'PHONE: BRYANT 7890-91-95

Religious Film Company Formed

Formation of Catholic Pictures Corp. at Delaware, to produce and distribute religious pictures and films suitable for Catholic family trade, and the organization of numerous new theatre companies highlight the current crop in the field of corporate activity in Eastern States. The religious company was chartered with a capital of 1,000,000 shares of common stock, no par.

Companies chartered in New York and having New York City headquarters included Best Amusement Co., Ideal Theatre, Odeon Amusement Corp., Betty Paynet, Inc., Daylight M. P. Advertising Co., Paul Gillmore Little Theatres, Theremin Television Corp., Hurok Musical Bureau, Rosper Prod., David Prod., Freelex Prod. and Tivoli Theatre.

Other New York incorporations were Academy Theatre Corp., Buffalo; Dixie Theatres Corp., Rochester; Sag Harbor Enterprises, Sag Harbor, and Wernick Amusement Corp., Cedarhurst, L. I.

Harris Firm Chartered

At Delaware, besides Catholic Pictures, secretary of state granted incorporation papers to Harris Color Films, Inc., Neighborhood, Theatre Corp., Mack Amusement Co. and Trans Lux Movies Corp.

Palisade Film Industries, Inc., was formed at Trenton, N. J., to produce pictures for the state rights market. Capital of $125,000 was listed. Terminal Amusement Co., of Camden, was the only other Jersey company formed.

New York's secretary of state dissolved the Troy Theatre Corp., of Buffalo.

At Delaware, the Columbia Film Service, Inc., a Pittsburgh exchange, filed a name change to Alexander Film Service, Inc.

Theatre Theme Song

Toledo—And now the theatre theme song. The authors of the innovation are Jack O'Connell and Roy Sherman, who are using "Beautiful Ohio" as the musical theme at each presentation at the Ohio, 1,000-seat suburban house which they recently took over. They have completely remodeled the house and installed Earl Smith as manager. O'Connell is manager of the Vita-Temple, first-run house, while the latter is a local business man.

Silent Slump Blamed for W-P Prod. $329,000 Loss

London—Welsh-Pearson Prod. reports net loss of $320,750 for the yearly period just ended. Changeover to talkers is blamed by directors for the "red" figure, claiming that the company was already well under way with a silent program before it was realized that talkers and not silents were wanted by British exhibitors.

Prices Cut by Two Houses at Cincy

Cincinnati—New policies have been inaugurated at the RKO Family and Strand, downtown grind houses. Admission at the Family has been reduced to 25 and 40 cents, with a price of 20 cents up to 1 P. M., as compared with previous prices of 30 and 50 cents. This house, which has heretofore played second-runs on full-week policy, will now play split-week of westerns. The Strand continues on full-week basis, with prices of 25 and 40 cents, marked down from 30 and 50 cents.

Movie Star Rotogravures

Just Out. 25c Sellers. Ready for Framing

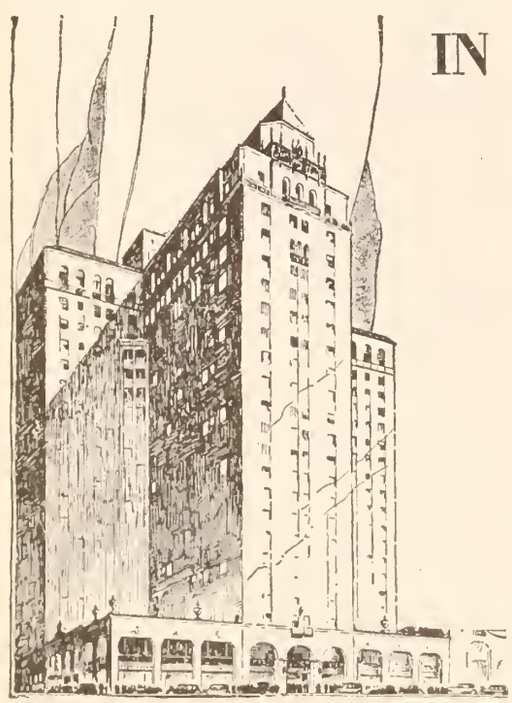


Actual Size 2½"x3¼" and 11x14"

Up to 1,000.....5c Each
1,000 or Over.....4c Each

Nancy Carroll, Janet Gaynor, Charles Farrell, Greta Garbo, John Barrymore, Maurice Chevalier, Dolores Costello, Bebe Daniels, Conrad Nagel, John Bolas, Marilyn Miller, Clara Bow, Ronald Colman, Wm. Haines, Ramon Novarro, John Gilbert, Buddy Rogers, Rudy Vallee, Richard Dix, Richard Barthelmess, Mary Brian, Alice White, Joan Crawford, Norma Shearer.

Write for Set of "FREE SAMPLES"
One-Fourth Deposit on C. O. D. Orders.
M. E. MOSS (B) PUB. CO., Hartford, Conn.



IN THE HEART OF FILMLAND

¶ The Hollywood Roosevelt is strategically located in close proximity to a majority of the studios and film laboratories.

¶ Eastern motion picture executives favor this noted hostelry with their patronage for this reason and because its service, cuisine and room accommodations are unequalled anywhere in the Southwest.

¶ The Hollywood Roosevelt invites inquiries in regard to convention rates, accommodations and other data that will help the home office in planning its annual sales convention at the scene of production. We will gladly quote special rates and furnish full information on request.

"We'll be expecting you!"

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

"IN HOLLYWOOD IT'S THE ROOSEVELT"

JOSEPH M. SCHENCK, PRES.

FRANK CUMMINGS, Jr. Manager

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Mistaken Ideas!

"WHY don't the producers give us good pictures?" was one of the many questions we heard after we left Hollywood on the long return trek of our recent coast to coast trip. Somehow, the impression exists among many showmen that the studios are not trying to turn out good pictures.

Well, the only answer I can give is, that the executives, and everyone else, who has anything to do with the production on the coast, are trying to make each picture a great box office attraction just as hard as each live-wire showman is trying to make them profitable at the theatres.

It seems only natural that for a time the productions should come through, perhaps a little under par, but when you stop to consider what the studios had to do in the way of revamping and readjusting their methods of productions, etc., by reason of talking pictures, then sooner or later the market was certain to be flooded with pictures of all types without particular regard for their value at the b.o.

This came about, not intentionally, but sort of accidental. They were rushed. Anything that sounded good for the talkies was grabbed up and put into production. First one, and then another type of picture seemed to be the craze. War stories, stage stories, prison stories. They ran in all sorts and manner of cycles.

But now production is practically back to its former point of efficiency, plus the big variety of subjects available because they lend themselves to the new mode in entertainment.

Pay no attention to idle chatter about pictures getting worse and worse. As a true matter of fact, more attention is being given to story material and production plans than at any time in the history of the industry.

From my own careful observations on the coast I feel safe in saying that the outlook for the coming season's product is great. Some of the advance studio previews I caught have convinced me that whatever stimulus the b.o. needed will be forthcoming this season.

You, too, can reach the same conclusion if you stop to analyze the new product yourself. Look over the advance announcements; see the type of stories, stars and directors. Judge them by past performances if necessary.

They are more anxious to turn out successful audience pictures than you are to sell them to the public. Just start out with the thought that your coming attractions are BIG pictures and put them over that way. You'll soon find out for yourselves what I believe to be true.

Hollywood is striving to "deliver the goods," you must strive to make them click at the box office.

"Chick."

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MANAGERS' ROUND TABLE CLUB

"Florodora Girl" Offered Martin a Chance for Stunts

The gay old days were brought back again for a short time when Gil Martin, manager of the Lincoln Theatre in Sterling, Illinois, set out to merchandise "The Florodora Girl" in a manner that would pep up the interest of his town in the shows this theatre was offering to the local public.

He arranged a "Do You Remember When" tie up with the local Cadillac agency who obtained an old 1902 model cadillac which was placed in front of the theatre for two days in advance of the playdate. Card copy and cut-outs tied up with the picture, and the copy on the contest was to the effect that those guessing the year that the car was made, would be entitled to free tickets to see "The Florodora Girl" as the guest of the Cadillac distributor. In addition to this, Martin had special circulars printed with copy on the contest which were distributed from the theatre.

Arrangements were also made with the Sterling Gazette to run a series of style pictures, depicting the fashions of the "Gay Nineties." Each day, for three days, fashion pictures appeared with comparisons of the modern mode of ladies' attire.

Another tie-up arranged by Martin, was with the Radcliffe Drug Stores. Window displays of bathing caps and accessories appeared with stills of the old fashioned bathing costumes from the production. Window cards called attention to "The Florodora Girl" at the Lincoln Theatre.

This display attracted a good deal of favorable comment from passerbys and it also received a word of praise from the dealer who found that more interest was being taken in his merchandise than usual. And when people stop to look, it's a pretty sure thing that they are going to buy and that may have been the reason why the dealer and Martin reported a business boom.

File This One Away It May Prove Handy For Next Summer

With a $50,000 cooling plant being installed in his house, it was an occasion for great rejoicing on the part of George D. Bickford, manager of the Fort Theatre in Rock Island, Ill.; so what better way could he show his jubilation than by turning out a campaign that would have the residents holding their breath.

Two weeks in advance, he placed a 23-foot panel strip over the entrance doors in the lobby, copying read, "$50,000 weather making plant now being installed." And on opening day, the 23-foot strip was moved outside with copy somewhat changed, "$50,000 weather making plant now in operation."

The Curtiss Flying Service of Moline donated an aeroplane to drop 2,000 heralds over the city at noon on opening day. The heralds carried copy about the new cooling system as well as that 50 persons would be admitted free if they found the heralds containing, "Fort Cooled by Refrigeration." The free admissions were good only between the hours of 4 and 5 on the following Monday.

On Saturday afternoon and evening, an usher was on the streets wearing a straw hat and a fur coat. He handed out small cards on which was printed, "This is the new uniform of the ushers at the Publix-Fort Theatre. The new $50,000 ice plant causes it."

A full page of co-operative ads broke in the paper on opening day of operation of new cooling plant. All these ads made some reference to the new cooling plant with the theatre's ad occupying the upper center of page with more copy about the cooling plant.

The papers also contributed several stories on the installation of the new cooling plant, which further helped to publicize the big event.

SUGGESTIONS FOR NEWSPAPER LAYOUTS



MANAGERS' ROUND TABLE CLUB

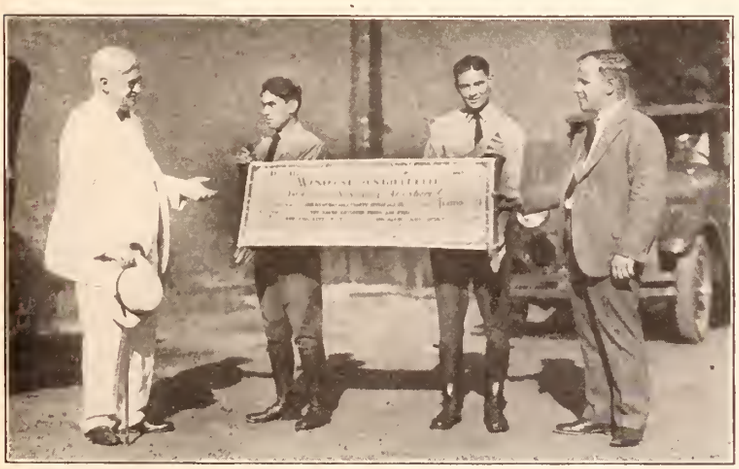
Cycle Endurance Test Latta's Contribution to Town

Flag pole sitting, tree perching, air endurance, roller skating and marathon dancing tests have captured the fancy of our fickle public. Reams and reams of publicity are being accorded the intrepid persons participating in the cuckoo fads; so what was more natural than that the showmen of the world cash in on them. Which is precisely what C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., did.

Wishing to introduce a unique stunt in New Haven, Latta hit upon the novel idea of a bicycle riding endurance contest. Fine! But who was to sponsor it? This question did not remain unanswered for long; for being a good showman, Latta decided that his best and most advantageous method of publicizing the contest would be to tie-up with one of the local newspapers. No sooner said than done. The tie-up was made, the paper agreeing to sponsor it and furnish the riders for the gruelling grind from their mailing department.



Four of the paper's representatives were entered. The stunt caught on like wildfire and in a very short time all New Haven was buzzing with excitement occasioned by the introduction of something they had never before seen. The local paper, with whom Latta tied up, furnished the riders with special "costumes," in the form of white canvas bags to be donned over the shirts. The bags were imprinted with the name of the theatre and the newspaper. Every day the paper devoted a front page story to the stunt and in this manner Latta received valuable space at no cost to his house. In fact, he is still receiving it—as we understand that the contest is still going on.



And now for another of this live-wire's activities. Every year the local paper crusades for subscriptions to their fresh air fund. This year Latta tied it in with his silver anniversary and arranged to present the paper with a certain portion of the receipts, taken in during a designated period. In order to secure some publicity, he arranged to have a mammoth money order, which we are showing in the photo, presented to the executive editor of the paper by the mayor's private secretary. Two Western Union messengers were required to carry the check. The papers took pictures of the event and ran them, giving the theatre name a fine break.

This sort of work could put houses over in any part of the country and we know that in passing accounts of it along, Latta's fellow members and managers are very glad to see what he is doing and utilize the ideas.

LOBBY LAFFS

By DICK KIRSCHBAUM



"All Cuckoos Are Not In Clocks"

Shadow Boxes Are Weekly Attractions At Miller's House

The use of shadow boxes seem to be coming back stronger than ever. For a time we noticed that they seemed to slump. Theatre managers who had often used them. discontinued them for a time to devote their energies to something else; but not F. J. Miller, who turns one out for nearly every film that plays his house, the Imperial Theatre in Augusta, Ga. The one he constructed for "Romance" was a corker.

The shadow box was in the form of a treasure box placed on a table and artistically draped. In the box was placed a faded rose, lace kerchief, addressed letters and a photo. A small neat framed card placed to one side was worded, "ROMANCE with Greta Garbo—Aug. 25-29." The treasure box display was illuminated by a small amber baby spot and attracted lots of attention.

Personal Message Works Well for R. L. Nellis Also

We have often commented upon the value of a personal letter now and then to your patrons. We have stated that this serves to bring them closer to your theatre and establishes for the house that feeling of intimacy towards which every showman strives. A new angle to the personal letter or personal endorsement slant has come to light with the weekly bulletin that R. L. Nellis, manager of the Von-Ritz Theatre in Bedford, Indiana, uses to plug his attractions.

The letter is made up in an intimate style and carries comments on the various pictures which are to play during the coming week. Nellis keeps it pepped up by adding comedy slants as well as straight to it. In addition to discussing the picture he also devotes a special foot-note to any items of more than ordinary interest. In this case he was plugging his family night and as an inducement he offered free admission to all children when accompanied by their parents.

If you are using a personal letter now it may be useful to you to look over the lay-out of it and see whether you are injecting enough touches to make it hold interest. If so, you know that you have something that is helping your shows along, if not, it's easy to change it. And if you're not using this personal letter angle we should say that you give it a little thought and figure out whether using it would benefit you, because, after all, you're the only one capable of judging, you're right there on the field and know your local problems better than we do. Oke?

MANAGERS' ROUND TABLE CLUB

DISTINCTIVE ADS.

So many of Frank Hill's ads have been passed along to you and commented upon that we decided to let these two speak for themselves. Study them carefully and you can easily pick out the most salient features in the layout. Note his localized copy in "The Dawn Patrol," his plug on shorts, his service plug, his plug on "Good News"—then switch to "Romance" and pick out the many deft touches that have been imparted to it, touches that can be made only by one skilled in show craftsmanship. Commercial advertising is one thing, theatrical advertising another. Can you compare Hill's ads with some of the ads advertising nationally known products? Dope it out. It's an interesting game; and a profitable one. And you'll get plenty of surprises.



Chocolate Layer Cake Sold "Mammy" For William Burns

Through a tie-up with his local bakery, William T. Burns, manager of the Rialto Theatre in Roslindale, Mass., was enabled to effect a novel stunt as part of his campaign on "Mammy."

The bakery baked a huge cake weighing 19¾ pounds and was 5 inches thick, 30 inches long and 15 inches wide. It was covered with a dark chocolate frosting on which were the head and hands of Al Jolson—done in white frosting, and was called the "Mammy Cake." The cake was placed in the bakery window, surrounded by many stills of the picture, and a 22 x 28 card which carried copy relative to a guessing contest. To the fifteen persons nearest estimating its correct weight, a guest ticket to see the picture was given.

The cake guessing contest was further advertised by the distribution of 3,000 cards on which appeared copy about the picture, theatre and playdates, as well as detail information about the guessing contest. 1,000 of these cards were distributed by the bakery and the balance by the theatre. The window display drew much attention and the contest proved to be a decided novelty and did much to help business during an extremely hot spell.

And when a stunt is able to do that it must have value. So, we shoot it along in the event that any of the Club members might have a spot for it. We want to thank Burns for passing this along to us and we hope that he will be represented many more times in the future on our pages.

Tie-Up with Local Club Was Gag That Clicked for Cohen

When one of his local organizations, the Union Pacific Athletic Club, decided to hold a beauty contest recently, Irving Cohen, manager of the Capitol Theatre in Grand Island, Nebraska, declared himself in and arranged for the winner and runner-up to make a personal appearance at his theatre on what is ordinarily an off-night.

In return for this, a percentage of the receipts on this night were turned over to the Union Pacific Athletic Club, to help defray the expenses of the winner and her chaperone to Ogden, Utah, where she entered in the national finals with 44 other contestants from as many cities. The members of the U. P. Athletic Club sold tickets for the benefit show, which resulted in a total revenue to the theatre of more than double their average night's receipts.

In addition to the bathing beauty girls, the U. P. Athletic Club arranged for the U. P. band to appear on the stage of the theatre. Manager Cohen made arrangements for two girl tap dancers and a 14-year-old boy specialty dancer to appear on the same bill. In the stage program, the bathing beauty girls modeled dresses from a local department store, adding to the entertainment.

The cost of the entire stunt was very small and in view of the fact that business that night was more than doubled, Cohen was well pleased with the expenditnre. He is always pulling stunts of this sort, and rarely a week goes by when he does not have his house in some thing or other. We are glad to note that this showman is active as usual and we hope to hear more of his work in the near future.

Mahoney Used Some Good Ones to Sell Town on Picture

A practical and an economical campaign was used by W. H. Mahoney, manager of the Strand Theatre, in New Orleans, La., to sell "The Man From Wyoming."

A special treatment of the lobby front, carried out with artificial flowers on the arbor work and art work in the form of hearts, was the scheme followed to emphasize and give special feminine appeal.

A tie-up with a golf links in a suburban town resulted in their displaying a two-yard cloth sign advertising the pictures as well as offering guest tickets to the lowest scores on special nights.

Another tie-up with a miniature golf course in another suburban town resulted in their displaying a marker week to week with an interchangeable slide on which the attraction was billed weekly. And those making a hole-in-one were given a guest ticket to see the current attraction.

A tie-up with a dance club to feature a Strand night with guest tickets being given to holders of lucky numbers was also effected. Announcements were made on this particular evening at different intervals about the current attraction at the Strand. And a three-sheet panel was displayed in the entrance lobby.

These few stunts, which form a part of the selling of every new attraction at the theatre came through nicely and Mahoney managed to turn in a creditable week, attracting a few extra dollars as a result of the tie-ups. As he is one of our active members, and is represented on our pages often we are sure that we will have more of his work to pass along soon. And make it real soon, "W. H.," because, you know, the rest of the Club likes to see what you are doing.

LEA DUHAMEL Says:

"The ROUND TABLE TALKS are all gems and I read them over every week. Many of them I have clipped and hope to use sometime during the Fall Season."

Paramount Theatre,
Providence, R. I.

MANAGERS' ROUND TABLE CLUB

Here's What Bevel, A New Member, Is Doing In His Town

Here's the latest southern showman to join. L. W. Bevel is the manager of the Princess Theatre in Harriman, Tenn., and to prove that he is going to be a very active member he has sent us in a photo of some of his recent display pieces on "With Byrd at the South Pole."

Besides handling the house, Bevel also finds time to be his own artist and his skill with the brush has made his work an object of considerable comment, particularly since it affords the town an opportunity to view some real stuff instead of a lot of lithographs as is sometimes necessary when posters do not arrive on time for the showman in a small town.



Another excellent effect was achieved by Bevel in the display piece for "Hit the Deck" which may also be seen in the photo. Besides turning out the weekly displays, he also created a very cool atmospheric front, plugging the coolness and comfort of the house. Icicles and other special cut-outs, painted in cooling colors, lent an excellent tone and appearance to the front.



Mr. Bevel tells us that he is one of the youngest managers in the state, being only 23 years of age. But he is not young in experience. He ran a picture machine for seven years, starting as a reel boy when only 11 years old. For the past five years he has been in the managerial end of the business. We want to welcome him into the Club and we are sure that he is going to be an active member.

Chewing Gum Tie-up Netted Davidson a Load of Publicity

When Will Rogers started to chew that nationally known brand of gum, it was the signal for showmen all over the country to contact with the manufacturers and secure samples for free distribution. So when L. E. Davidson, manager of the Paramount Theatre in Cedar Rapids, Ia., Played Will Rogers in "So This Is London," nothing would do but that he tie-up with the gum company.

The tie-up was effected with the Beech Nut Chewing Gum Co., whereby they furnished the theatre gratis with over 6,000 sticks of chewing gum.

Special die-cut cards were printed and each stick of gum was then inserted in one of these cards.

Copy on the cards read, "A Refreshing Reminder from Will Rogers (The original Chewing Gum Comic) that his greatest laugh producing comedy is 'SO THIS IS LONDON' and is coming for three days Wed., June 25th, to the PARAMOUNT."

These cards were filled by the ushers and distributed to patrons as they left the theatre one week in advance of playdates. Having some left over on the first day of Rogers' picture, they were distributed on the streets and in stores.

A check showed that practically every one read the message on the card before taking the gum out. And when they stop to do that it's a cinch that the picture is going to go across. "And go across it did," says Davidson.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

SEPTEMBER

Sept. 26th to Oct. 2nd	Girl Scout Week.
Sept. 30th	Unconditional Surrender of Bulgaria.

OCTOBER

Oct. 1st	Missouri Day (Missouri).
Oct. 1st	Day of Atonement (Jewish Holiday).
Oct. 5th	Wright Bros. take first long distance flight in aeroplane.
Oct. 5th to 11th	Fire Prevention Week.
Oct. 7th	First Colonial Congress met in New York—1765.
Oct. 8th	Chicago's Great Fire.
Oct. 9th	Washington Monument opened.
Oct. 10th	Farmer's Day (Florida).
Oct. 12th	Columbus Day.
Oct. 12th to 18th	Pharmacy Week.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

MEET GEORGE LANDY!

Meet one of the most active showmen on the Pacific Coast, George Landy, director of publicity and exploitation for R-K-O with headquarters at the Orpheum Theatre in Los Angeles.

Landy is no stranger to his fellow members of the Managers' Round Table Club, he having been represented on our pages a number of times prior to this little story, but this is the first opportunity we have had of showing you what he looks like.



George Landy

Well-liked by all of his associates—in fact by everyone with whom he comes in contact—his keen sense of showmanship has won him many friends out on the Coast and has helped him no end in turning out some great stuff. He has been in the show business for a number of years and is thoroughly grounded in and informed on the motion picture game.

As Landy's work has always spoken for itself, we don't have to say anything more. Keep your eye on him and take advantage of some of the angles he uses and passes along.

Sid Davidson Even Used Navy Bulletin Boards to Sell Show

Those showmen fortunate enough to boast Army, Navy and Marine recruiting stations in their towns often find that they have a picture that will fit into a "natural" tie-up, and when they can make these tie-ups are almost sure of dragging in some extra shekels at the box-office of the house.

When "Sid" Davidson of Skip Weshner's division of Warner's New Jersey Theatres, was handed "True to the Navy" to exploit during its run at the Branford Theatre he realized that he had a natural tie-up with a recruiting station. So he started to do a little hustling about the town. He was seen to dodge in and out of the recruiting headquarters, carrying mysterious packages under his arm. He would duck from the recruiting offices to the photographers and then back again. Finally the result became apparent in the special A boards that blossomed forth one morning.



In the photo we are showing you can see what he did to keep Clara "True to the Navy." His special enlargement of the Clara Bow picture, obtained at small cost, was placed on eighteen boards throughout the city. Alongside each of these boards photostatic enlargement of a message from the "it" girl to the commander of the Naval Recruiting Station at Newark, was placed. The message plugged Clara's opinion of the Navy and it also plugged the picture. Of course, there's always some one who will remark that just how long Clara will remain "True to the Navy" is another thing, because one can never tell when the sunburn thatched siren will go "Aeronautical," but that's not up to us to judge. All we have to do just now is to pass along Sid's stunt in the event that any of our members might be able to use it and we know that at least they are glad to see what the other fellow is doing to put his show across, and especially since the showman in question is noted as an exploiteer.

Harry L. Kaufman Gives Us Some Dope On His Show Career

In response to our request for a little dope concerning his show career, Harry L. Kaufman, manager of the Empire Theatre in Parnell, Mo., let us in on the know.

He has been in the show game for a number of years, starting as slide operator—a position which many showmen will remember, due to the fact that they too served in a similar capacity. After working for a time in this position he was set to rewinding reels and doing other work about the booth. After a year or so in the booth, he was set to work posting bills and taking care of the window cards. As time passed he was given more things to attend and shortly was placed in charge of nearly all the advertising. A number of years later he was made a partner in the house that he is now at; and to-day he owns it.

He tells us that a stunt which went over well for him was a corn-eating contest in which the only participant was a hungry rooster. As patrons came into the theatre they were presented with a slip of paper on which they were supposed to put their guess as to the quantity of corn which the rooster could consume. One thousand grains were placed before the rooster and he ate 456 of them. The first, second and third nearest correct answers submitted were given awards. Another stunt that went over well was run in conjunction with "Noah's Ark"; but you can use it on almost any picture you care to. Children under twelve years of age who could write all of the Ten Commandments were presented with free tickets. The parents and the churches were very enthusiastic over the stunt, and Kaufman grabbed off a flock of good-will.

We want to welcome him into the Club and also thank him for passing these along to us. And remember, Harry, we want to hear from you often concerning your show-selling out in Parnell.

Harry W. Rice Was Presented with a Gift on Retirement

Civic contacts, so we have said time and again, are perhaps one of the most valuable assets a showman can have; so when we receive an account like this one, which tells what Harry W. Rice, manager of the Saenger Theatre in Meridian, Miss., has been doing along these lines, we hasten to present it.

Rice, whose term as President of the Meridian Rotary club recently expired, was honored at a recent meeting by the gift of a "prize package" in the form of a beautiful past President's lapel button and much praise from his colleagues. Dr. Little, speaking on behalf of the club, presented him with the Rotary button and expressed the admiration and appreciation of the members of Mr. Rice's service during the past year. Other members of the club gave vent to their feelings with many laudatory remarks.

Rice responded briefly but sincerely, stating that he had not accomplished as much during his term of office as he had hoped to, and concluded by thanking the members for their co-operation and the expression of their esteem.

And it was a sure thing that having once obtained their confidence, Rice was going to keep it. And in order that we may show your fellow members how well you are handling your job Harry, how about some of your recent work for publication on our pages?

MANAGERS' ROUND TABLE CLUB

LOOKING OVER THE FIELD WITH "CHICK"

DULUTH, Minnesota and Superior, Wisconsin, are so closely related to each other (but not TOO closely???) that they are often thought of in the same breath. In fact, one might even venture the opinion that the showmen in those two cities are just like (??) brothers; only that would be stretching things a little too far.

So, in launching any propaganda (not a bad word for the occasion) about Duluth and Superior, we start off by saying that there are two important things to keep in mind. First: the showmen who get paid to practice the none-to-gentle art of showmanship; and second: what they have to boast about in that neck of the woods.

LET'S see. Starting with the showmen themselves, we find Morris Rosenthal. The other boys must pardon our placing Morris (better known as Moisha) at the head of the list. But then, they may not know that Duluth and Morris have always been synonymous as far as this humble correspondent is concerned. Then we have genial Al Anson, Harvey Buchanan and not to be forgotton, Gus Carlson. Don't get the wrong idea that all the other boys rate second mention. It's only because we don't know enough about them that we must keep away from dragging them into this, now famous, visit.

Morris hails—or rains—or snows—have it your own way—from New England, New York, Queens and other points east. Lacking all of the noise, high pressure, pep and other applesauce which seems to be the rage among circuits looking for managers, he does possess the knack of running a theatre as it should be run and selling his shows as they should be sold. Maybe I'm wrong, but from lots of indications, the guys who hire managers pay less attention to those two essentials than you would think possible.

BUT "the proof of the pudding is in the eating," sayeth the classics, and who are we that we should argue with the classics? The Lyceum is being run like a real theatre, and Rosenthal is responsible in no small measure for its success. It is not a Roxy nor a Chinese Theatre, but that's not the fault of the boys who run it. But it IS the leading showhouse of the town and they are right upon the top of the list when it comes to good business.

Whenever you think you have a tough house to handle with crowds, drop yourself a line to Morris and he'll tell you about some smart tricks which he successfully engineered in taking care of the overflow. They used to go home or to one of the other theatres, but now they park themselves 'way up on the top of the second balcony at the Lyceum.

HOWEVER, we've said too much about Rosenthal. Let's get on with this masterpiece of literature (no wise cracks solicited), because we want you to meet, via this page, the aforementioned, genial Al Anson. Al is the district manager for the Publix houses up there and, funny as it may sound, he has not heard about all of those cute tricks as practiced by lots of other district managers. He still knows how to stroll into a theatre without giving everyone the impression that he is "snooping" around looking for trouble. In fact, I was handed a jolt when I found out that the managers actually liked to see Al pay them a visit. Gosh, ain't it a crime that other d.m.'s can't follow the same tactics as successfully worked by Anson? Ah me; then showbusiness might be show-business once again.

THEN we take a ride across the bridge and lo, what do we see! Superior Superior. (Play around with that one for a while, Harvey.) And when you see Superior it is only a matter of minutes before you see Harvey Buchanan and the rest of the showmen of that city. And do you like hospitality? Well, grab the first train and let Harvey show you the works. They will play host for you until you hate like hell to say good-bye. All of which proves that I'm anxious to stop off there again.

And soon after seeing Harvey you ought to meet Gus Carlson. Gus has showmanship down to a science, and when we say science, we mean nothin' else but. Maybe it's just a little shootin' gallery that he is responsible for, but to Gus it's the whole show-world. And in spades, too.

IT WAS rather an innovation, or I should say, revelation, to look over the houses in Superior and Duluth. They might be classed as "different" many ways, not that we would want to undertake an analysis, but—well, you have to hang around them a little while to really appreciate what we are talking about. Try it and see.

And, believe it or not, someone actually recognized me from my pictures in the NEWS. Feature that one, boys. Especially those of you who told me that they could never believe the picture was anything like my face. But then, cameras can be flattering. I got the breaks in this case.

AS FOR the many other interesting sidelights to our stop-off at these cities, about the most outstanding was the arrangement whereby we slept in the hotel and grafted our meals from none other than "Molly." And can Molly cook? Um-mm-mm. How we did enjoy our first home cooked meal is nobody's business. Just try trotting around the country for nine weeks and see if a real meal don't tempt you beyond words. It's not a bit nice to do so, but if you are in Duluth and hungry, just let Molly know that you are on your way and you'll sure get a royal welcome and plenty to eat. What? Who is Molly? Just Morris' missus!!!!

WE CAN honestly say that exploitation, as we witnessed some of it in Duluth, leaves little to be desired. They were just getting ready for "Manslaughter" and not a stone was left unturned to let the whole town know about it. Police traffic signs had been arranged for and were to carry gags about crime—the law—and prison. Police officials were tied right in with the picture, newspaper campaigns were all ready to shoot, and altogether, it looked like the town was in for an interesting week of excitement. No question in my mind that it played to capacity business. You'll be reading all about the details of this campaign in an early issue of the Club pages. Watch for it. You won't be sorry.

We also liked the manner in which the opening of the other Publix house was being handled. Neat, dignified announcements were the keynote of the advance propaganda, and it must have been attracting attention because we hear it talked about on several occasions.

This is the final article in the series. Other items pertaining to the trip will appear, from time to time, in future issues of the Club pages.

AND here again we had to admit that a personal touch to the theatre's advertising could be made mighty profitable when handled in the right way. Don't lose sight of that angle ,boys. It is being neglected in my humble opinion. Don't give the cash customers the high hat or the cold shoulder. They like to know, and talk to, the manager of their local theatres. Make them acquainted with your name and who you are, but do it in a way that doesn't smatter of personal ballyhooing. That will only spoil the whole works and leave the impression that you think you are too good for them.

BEFORE taking leave of this pair of interesting cities, we would like to address one wee little bit of advice to those boys who are operating theatres all over the United States and who come from New York. DON'T, please don't bring your New York manners or methods into the towns or cities where you go. They don't seem to work out. And the natives are not inclined to take kindly to those boys who keep reminding the population at large that they come from New York. Funny angle that. But we've seen enough to convince us that many a good man will meet his Waterloo if he doesn't forget where he came from. Just pay attention to where you are now. That's what counts these days.

After three enjoyable days we took our leave for Chicago. That is not where we were supposed to be heading for, but Club headquarters has had a distress signal out for over a week and it is important that we get back to the big town. So we must pass up the many spots in eastern Canada and jump right home. We do expect, however, to make Jack Allen's town and a few others sometime in October on a short trip from New York. In fact, we are going to make it a most important part of our fall plans.

IN CHICAGO we lingered for only twenty-four hours, and of course, twelve of them were spent with Hal Young. On the tail-end of a trip covering as many miles as we covered, we rested up and now we find ourselves back at the old desk and caressing the lousy old typewriter once more. But as the saying goes "no matter where you go, you love to get back home." Well, that's how we feel. We had a hell of a fine trip. Met many a fine showman. Made lots of new friends for the Club and renewed acquaintances with lots of old ones.

But most important of all, we had the important opportunity of seeing how things are done in other parts of the United States and Canada, and if we are to please an audience as widespread and critical as ours, then we must have an insight on every slant of the business. We've just had. And we now realize that what may be good advice for one side of the country is not so hot for the other side. Therefore, we will try to keep the whole layout in mind when we have anything to pass along to the thousands of members and readers of our Club pages.

FROM time to time, in the immediate future, we shall dwell on some of the outstanding points which attracted our attention during this trip. We also have some interesting snap-shots that we will publish once in a while from along the line.

To those of you many boys who helped make this trip so pleasant and enjoyable. I will close with my sincere thanks. I'll do as much for each and every one of you if you ever get into New York.

MANAGERS' ROUND TABLE CLUB

TOM OLSEN TRANSFERRED

Now located in Washington, D. C., at the Fox Theatre, it is our idea that Tom Olsen, former publicity director for the upstate division of the Fox circuit, who is now functioning as publicity director of the Fox, will certainly turn out some mighty fine showmanship.



Tom Olsen

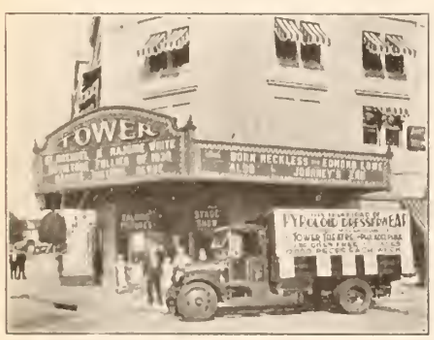
Olsen is associated at the house with Hardie Meakin, former publicity chief, but now manager; and with the contacts that Meakin enjoys in the city, coupled with the energy and zest that Olsen displayed in the past, there's no reason why the showman guns shouldn't do plenty of booming in the nation's capital.

This assignment is in the nature of a promotion for Olsen, who, instead of having to look after a group of houses, can now concentrate on the one. Nearly all of our members are familiar with the work of this live-wire and know that he is capable of turning out some showmanship that will stand up with anything of its kind in the country. We want to congratulate him on his new position and let him know that we expect to hear from him very soon, with some angles that will be of value to his fellow showmen and members of the Round Table Club.

"Specialty Night" Aided Von Tilzer's Business Building

Remember the box we ran not so long ago stressing the fact that business could be built up through the medium of presents for the ladies in the form of silverware, dresswear and other things to delight the females. Here's the way Jack Von Tilzer, manager of the Tower Theatre in Philadelphia, set out to let the people know that he was going to give something away at his house.

Some smart showmanship is seen in the move whereby the copy on the truck, which came all the way from Athol, Mass., to Philadelphia, reads: "This Truckload of Pyroloid Dresserware from Athol, Mass., for Tower Theatre-Philadelphia to be given free to ladies, 12,000 pieces each week." While this angle did not help Von Tilzer so much when the truck was speeding toward Philly, it certainly did help him when it hit the neighborhood of the theatre. If you look closely you will notice that special window cards are placed alongside of the truck, under the banner. These cards were inserted in the windows of the local stores and they served to inform many people of the treat to be given them.



A number of showmen are cashing in on this angle to-day. It may be dresswear, silverware, novelties,—many forms of merchandise; but it seems to be a pretty sure thing that if some form of merchandise is being handed out free to the ladies, business is going to boom. If you are using an angle of this sort you can tell, better than we, what its value is. If you think you'd like to try something like it, dope out your local situation and if the answer is favorable don't be afraid to shoot the works on it.

Atmospheric Front At Emerson's House Had Public Talking

Hitting the horizon of Des Moines, Ia., with atmospheric fronts seems to be one of the showman habits often indulged in by Ted Emerson, manager of the Strand Theatre for Publix.

Whenever he plays a picture that enables him to go out and promote accessories to make his display one that would attract attention any place and at any time, Ted certainly steps out to do it. So when he played "Hunting Tigers in India" he hustled about town and promoted a lot of hunting trophies to be placed on display in front of the theatre. The photos we are showing will prove how completely the job was done.

In his entire display, he tried not to overlook a single angle that would have them gazing long enough to sell them. Skins of wild beasts were placed about. Stuffed lions, tigers, jaguars and wild cats were used. If you look closely you can notice the beautiul mounting of a stuffed wildcat that is placed in the case especially promoted for the display. On top of the case an elephant's hoof was placed. From morning till night the front of the house was jammed by persons eager to get a look at the trophies from the jungles.



Besides this corking display, many other angles were used and these included school tie-ups and slants of like nature. Since we know that Ted is one of Des Moine's ace showmen we can feel sure that every angle that would help towards the success of the picture was called into play by him and that when the check up was made at the box office he knew that his showmanship has not been in vain.

This is the sort of work he is always turning out and we hope, since we know he wants to be active, that he will pass along some more of it to us so that we can let the rest of the Club see what he is doing. Oke, Ted?

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Here's Some New Ads from Bair That Carry a Big Wallop

To E. E. Bair, manager of the State Theatre in East Liverpool, Ohio, the new season meant that he would be able to effect a few new stunts in conjunction with the new type of feature film which the producers offer as this year's product from Hollywood.

His first of the new season, "Night Work," gave him an opportunity to insert a novel ad in the local newspaper that would pack a mighty wallop—powerful enough to bring them to the box office in droves. In the lay-out that we are showing you can see this ad. He heads it: "We challenge you, Kate Cameron." As nearly every patron of the theatre knows Kate Cameron, she being Liberty magazine's motion picture critic, and a nationally known one, this angle was doubly effective. Seeing the name of the critic, the reader of the paper would take time to look the ad over, and, as in this particular case, they know Bair as a showman who knows his pictures, they would be more than eager to get to the theatre and see for themselves whether or not he was right in contesting the opinion of the magazine critic. This is an angle that is worth remembering. You don't have to agree right to the dot with what a critic says; he, not being capable of covering the entire country, must dope out what he believes the public wants; he doesn't know what each individual town may want; he has to take the country at large. Get the point? If you can see a picture before it plays your house, you can get a good line on it, and, knowing your public, you'll know best how to sell it.



We would also like to call your attention to the two "Holiday" ads, the uniqueness of make-up which you will notice is its most salient and most effective selling point. In one Bair has used a personal message and in the other, simplicity is the keynote. Also in the lay-out you will notice his tribute to Lon Chaney that was inserted in the local papers. A good many showmen, all over the world, paid their respects, in this manner, to one of the greatest artists who ever put on make-up.

While we are on the subject of Bair's newspaper advertising we'd like to tell you about the special full-page co-operative ad he secured on Clara Bow's film, "Love Among the Millionaires" in which he also incorporated a novel contest. A cut of the star was placed in every ad, while all around the border of the page the word "It" was used. A notice in the ad invited the readers to count the numbers of "Its" and send them in to the editor of the paper. The first 20 correct answers were presented with free tickets to witness the film. The drawing power of the advertising was seen in the seven hundred replies that poured into the newspaper office. The replies, of course, pleased the merchants immensely and the same stood for the newspaper editors, with the subsequent result that Bair's good-will stock went up still higher. And he has so much of it now that we wonder when he will ever stop grabbing it; but just the same we know he is going to continue the same live-wire work and keep us posted on it.

The Real Club Spirit!
"All For One And One For All"

FIRE PREVENTION WEEK
Oct. 5th to 11th

Here is a "natural" tie-up, carrying with it plenty of good-will angles and a chance to get your local fire department ballyhooing the theatre while selling the community on the importance of Fire Prevention.

Get behind it one hundred percent. Signs all over the town. Prevention reels are available, either to you direct or through the fire department. Prominent civic leaders should be solicited by the fire chiefs to make short addresses from your stage.

Parade of fire apparatus, scouts, etc., are all in order. It's a worthy cause for you and your theatre to champion, and it will leave a lasting impression on both your patrons and the city authorities.

But—

Be sure that you practice what you preach. A "Clean Up" of your own theatre is just as important and should cover all of those rubbish piles that accumulate so easily in the boiler room, closets, handing ceiling and roofs.

Designate a specific morning and have every man on your payroll on the job. Box office included. Get your local papers to give you a news break setting forth how your theatre is observing preparations for Fire Prevention Week by eliminating unnecessary hazards within your building.

Ballyhoo it. Plug it. Talk about it. Attract attention to it.

GET BUSY. TIME IS SHORT.

Girl Pinned Roses On Lapels of the Waco Pedestrians

If you were walking along the streets of Waco, Texas, or sitting peacefully at a desk and a young lady walked up to you and pinned a rose on your coat, it's ten chances to one that you'd rub your eyes to see whether or not you were dreaming. But a moment later you'd realize that it was only another example of the showmanship of J. P. Harrison, manager of the Waco Theatre, and that the stunt was part of his ace campaign on "Vagabond King."

The roses were furnished gratis by a local florist; he in turn receiving a credit line on the slip of paper attached to the stem of the rose. A very attractive young lady was called upon to visit the leading business men of the city and then pinned a rose on their coats. And while doing this unusual job, the girl was spieling off a line of chatter saying that "Only a Rose" was one of the beautiful songs to be heard in "The Vagabond King."

In addition to the credit line about the florist on the slip of paper attached to the stem of the rose, there was also, "The beautiful theme song, ONLY A ROSE OF VAGABOND KING comes to the Waco Theatre Friday."

The rose stunt created a lot of talk among the leading merchants as well as those in their employ. At any rate, it helped to popularize the picture to excellent results.

Another stunt that deviated somewhat from the usual procedure was the distribution of 5,000 heralds by girls who were attired in natty uniforms of blue. This stunt added a little more personal touch than the other way and made some people more eager to get one of the heralds.

These few stunts of Harrison's aided him considerably in making new box-office records and we are of the opinion that he is constantly striving to break every new one he creates. Are we right, "J. P."? You know the only way we can tell is to see your work frequently.

MANAGERS' ROUND TABLE CLUB

—Grin—

If you're up against a bruiser and you're getting knocked about—
GRIN
If you're feeling pretty groggy, and you're licked beyond a doubt—
GRIN
Don't let him see you're funking, let him know with every clout,
Though your face is battered to a pulp, your blooming heart is stout;
Just stand upon your pins until the beggar knocks you out—
AND GRIN
This life's a bally battle, and the same advice holds true
OF GRIN
If you're up against it badly, then it's only one on you,
SO GRIN
If the future's black as thunder, don't let people see you're blue;
Just cultivate a cast-iron smile of joy the whole day through;
If they call you "Little Sunshine," wish that they'd no troubles, too—
YOU MAY—GRIN
Rise up in the morning with the will that, smooth or rough,
YOU'LL GRIN
Sink to sleep at midnight, and although you're feeling tough,
YET GRIN
There's nothing gained by whining, and you're not that kind of stuff;
You're a fighter from away back, and you won't take a rebuff;
Your trouble is that you don't know when you have had enough—
DON'T GIVE IN
If Fate should down you, just get up and take another cuff;
You may bank on it that there is no philosophy like bluff,
AND GRIN

—Robert W. Service

Local Band Aided Winham in Plugging South Pole Film

Taking it all in all, we think that Alexandria, La., must have been mighty appreciative of the street parade that H. C. Winham, manager of the Rapides Theatre treated it to in conjunction with his showing of "With Byrd at the South Pole," especially since it's much easier to stand in the shade and watch a parade go by, instead of being in the parade and marching in the hot sun.

The parade went through the business section—carrying banners reading, "We are on our way to see WITH BYRD AT THE SOUTH POLE. How about you?" Also copy to the effect that one of the men that accompanied the expedition was a Boy Scout. This was rather appropriate copy inasmuch as most of the parade consisted of Boy Scouts.

The parade was led by the Publix Sound Train, which carried in addition to its regular means of advertising two large banners containing practically the same copy as was carried by the Scouts in the parade.

Following the Sound Train came the Orphanage Band from the Masonic Temple numbering 25 pieces. The scouts, following this, totaled about 125 in number. The orphans were admitted gratis, but the balance of the boys paid ten cents. A lot of good will was created on the low admission price.

The newspaper gave the parade an excellent break and also commented on the film. The story hit the front pages, and when things like that happen, it proves to Winham that he certainly knows his town. And when you know it like that, "H. C.," we feel that you are turning out plenty of good work and we hope to have more of it in the near future to pass along to the Club.

Earle Oscar Is Still On the Go Selling His Shows in Athens

You'll have to agree with us that Earle Oscar, manager of the Ritz Theatre in Athens, Ala., doesn't waste any of his time in selling his shows. It seems to us that he works morning, noon and night, doping out the many ideas he uses in his town.

As the completion of one of his recent serials, on the concluding chapter, he made up a special herald and distributed it about the town, making a play for the adults as well as the kids. The herald, printed in black and white on coarse stock paper, was devoted almost entirely to the new serial, the first installment of which was to be shown on the same day as the final release of his old serial. In addition to this, the herald carried announcement of the Western feature picture, in which the theme songs received a plug and a thumb nail cut of the star enhanced the lay-out, together with a notice of the Laurel and Hardy comedy. The herald ended with the effective catchline "4 big attractions in 1."

Oscar, as the herald showed, evidenced a great deal of care in its make-up, being sure that cuts were placed in the right places and positions to attract the eye, which, you will also agree, is paying strict attention to business, as he is not situated in any ideally favorable location for a world beating display of showmanship, handicapped as he is by the lack of exchanges near him and forced to depend almost entirely on the mail and the film delivery; so the showmanship he is turning out is a credit to his ability. We are very glad to pass along accounts of what he is doing and we are sure that we will hear more from him in the near future.

G. Banniza Passes One Along That You Can Use on Films

This is just one of the ways that G. P. Banniza, manager of the Princess Theatre in Decatur, Alabama, sells the town on the attraction he is offering.

From the photo you'll be able to see what he did to sell "The Saturday Night Kid." He adopted an idea that was used in connection with another picture and put it to use with the one he was plugging. A cut-out of Clara Bow was placed in a bath tub and covered with a sheet. In the evening a large light placed at the back of the display and the silhouette that it revealed was startling enough to make them stand and look.



While we are passing this stunt along we would like to bring to your attention that this is another example of why you needn't feel that every picture must necessarily have special stunts. A good gag will click on almost any picture no matter how many times you use it. If you think back to the first time that this girl in the bathtub gag was used you'll see that Banniza is of the same opinion as we. We want to thank him for keeping us posted on his work and we look forward to receiving the future contributions he promises us.

MANAGERS' ROUND TABLE CLUB

O'Donnell Grabbed Free Space on the Classified Ad Page

Still another showman makes use of a stunt that his fellow members have found to be of great value, and touches it up with a little original idea of his own. Since this took place in Baton Rouge, La., it stands to reason that the showman is none other than G. E. O'Donnell, popular manager of the Columbia Theatre.

Both the morning and evening newspaper planted a three-column by eight-inch ad showing two large heads of Dolores Del Rio and Edmund Lowe—the principals in the picture.

The caption at the top of the pictures in the ad was, "If you were this popular couple," and then underneath the pictures, "And were planning to live in Baton Rouge." And then followed, "You could easily find a suitable apartment by using a classified ad," etc.

Further copy in the ad revealed that 50 free tickets were to be given away to the first 25 persons inserting an apartment or room ad for three or more days and paying cash for same—two tickets to each of the 25 persons to see Dolores Del Rio in her latest picture, "The Bad One."

A brief underneath the pictures in small print told the readers that this was a scene from "The Bad One" with Dolores Del Rio and Edmund Lowe, coming to the Columbia theatre on Tuesday, June 24, for three days.

We are glad to note that "G. E." is keeping up his ace work, despite the competition Old Man Heat is trying to offer, and we know that he is going to keep us in touch with his future efforts to keep the house on the winning side of the ledger.

Graham Jeffries Is Fashioning Some Good Display Fronts

As we know that a good many of our members are interested in looking at front and lobby displays, and feeling that this one created by Graham Jeffries, manager of the Fotosho Theatre in Miami, Fla., contains a few helpful angles we are passing it along.

Beaverboard was used quite extensively in constructing the lobby display. Both sides of the entrance giving a front view were covered by beaverboard containing stills from the picture and copy relative to stars and sales copy.



Another piece of beaverboard extended across the top of the entrance joining on either side and forming an archway. On this appeared the title of the picture in large letters.

Both sides of wall in lobby were covered with beaverboard with stills and copy similar to the ones facing the street.

This type of lobby display may be simply constructed at a small cost, about the only thing really necessary being an eye for good layout. And we are sure that should you care to use a slant of this sort, you will more than attract attention with it. We want to thank Jeffries for letting us see this sample of his work and we hope to see some more of them in the future. What do you say, Graham, can we count on you?

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once.

UP IN REGINA

Remember our reference to the "Mounties" and Regina? Well, here we are, your chairman, Mrs. Chick and Dave Borland, proving that the "Mounties" always get their man. In this case two of them "got" us.

This picture was taken at the training camp of the Royal Canadian Northwest Mounted Police, located just outside of Regina, Sask., Canada. Here, anyone lucky enough to get an O. K. to go through, will find one of the finest institutions of its kind anywhere.



Cast your eyes on those two "mounties" in the picture if there is any doubt about the type of men in the service. And after listening to Col. Wesley, in charge of the camp, our respect for them grew plenty. This may not be a "rave" about Joe Oophus' latest exploitation gag or Harry Goophis' knock-out publicity stunt, but it is a "rave" about men who enter into a service which places them in danger spots and at temperatures running anywhere from ten to sixty below zero. And what's more, they come out again into civilization and ask for more. That's stick-to-it-ness in any man's language and we are wondering how many showmen would face the same gaff that these boys are facing and see it through.

Don't all answer at once!!!

Smart Used Automobile Stunt in Window To Attract Attention

When he played "Burning Up," Roy L. Smart, manager of the Broadhurst Theatre in High Point, N. C., arranged with a furniture store which boasted the largest and best located window in the city, for a window display in cooperation with a dealer in a medium-priced car. He wanted to have a live window display, so arrangements were made for the location of a new 1930 model in the window, the car being jacked up and a contest started along with the motor, to determine who could guess the nearest to the mileage the speedometer would show at the end of three days.

This display was arranged to run coincident with his showing of "Burning Up" and was artistically laid out. Crowds stood before the big window every hour of the day and long into the night and nearly 2,000 guesses were submitted.

Awards ranked from a $40 cedar chest down to theatre tickets, eleven in all being awarded. The local paper carried stories daily.

Cost of this stunt to the theatre was 35 cents and increased business considerably.

MANAGERS' ROUND TABLE CLUB

SILENT SYRACUSE!

Like Fenimore Cooper's "Last of the Mohicans," the last of Syracuse, N. Y., organists has hit the long, long trail that seems to lead into oblivion. With the lopping off from the payroll of the Eckel Theatre of Paul H. Forster, Syracuse, once a stronghold for organists, now has none.

In the past, Forster made a great name for himself; and he wasn't alone in his glory—there were plenty of other crack organists in the city, too. Then, "Came the Sound." One by one the musicians whose organ specialties had built up the prestige of a house were dismissed. Forster held on valiantly; but now he is gone. Perhaps Syracuse is better off without any organ specialties in the theatre. Yes, perhaps!

Should any one take the trouble to make a survey, he would find that some of the largest, and some of the smallest, houses in the country continue to feature organ solos. The executive brains behind the chains comprising the large houses, and the "Indies" behind the small houses, seem to us to be of one accord in the resolution to "give the public entertainment"; and not cut out drawing cards to save a few dollars.

The patrons of the State always sang lustily. That they enjoyed the organ specialties was evidenced in the applause. Yet the circuit heads said "Thumbs Down."

Who has a moral for the fable? Or is it moral-ess a joke?

Ralph Cokain Keeps The Indiana's Box-Office Jingling

We are always glad to receive these little accounts of what Club members are doing, and pass them on so that their fellow showmen may know that they are active. So here's some on what Ralph Cokain, manager of the Indiana Theatre in Marion, Ind., has been doing to keep his ticket register singing a merry tune.



Cokain sees to it that all of Marion knows that his house is one of the best in the city, and to effect this impression he posts the slogan, "Always a Better Show at the Indiana," all over the town. The slogan is painted on linen and tacked in convenient place—high buildings, walls and poles getting plenty of play. A special 24-sheet board located on one of the main highways carries the current attractions and is sniped "Indiana —of Course." An endless stream of cars and pedestrians pass this most advantageous spot, giving the sign plenty of attention.

We would also like to say a few words about the special front that he constructed for "The Dawn Patrol." Beaverboard formed the main portion of it. The front was made up to resemble a battlefield, with barbed wire, crashing planes and the other familiar war scenes lending a realistic touch to the attractively colored picture. The front created considerable comment and the word-of-mouth talk that resulted helped to boost business up still higher during the run of the film.

Thanks, Ralph, for letting us see that you are as active as ever down there. We'd like you to know that we are always glad to pass your work along to the rest of the Club and we hope to hear from you again very soon, with some more ways to build up good-will and the box-office. And we'd like to hear from the rest of the showmen on your circuit, too.

Did This Create a Flash? Look at the Photo and Find Out

"Novelty in front displays," was one of the cries we heard on our recent tour across the country. At nearly every stopping point many of our friends would point with pride at the knockout fronts they turned out to plug each new attraction at their houses; and they nearly always asked us why we didn't publish more photos of fronts than we do—though we hastened to assure them that we thought we were publishing enough—since nearly every edition contains a number, but, always willing to oblige, we promised to pick up a few along the way and present them on our pages, and, while we chased over the country, to make notes and observations and request that more be sent to us.



Here's one that Ralph Noble of the Arkansas Amusement Company in Little Rock, Ark., turned out for the showing of "The Dawn Patrol." It's a wow, isn't it? He constructed a plane from beaver board, placed lamps all around it and placed it on the front of the theatre, extending from the roof to the box-office. In the photos we are reproducing you can see how it looks by day and night. It constituted a great flash, as it would be seen from any part of the main street. The finest stunt of its kind ever pulled by the theatre, it attracted comments from everyone seeing it. Considering the vast amount of publicity and word-of-mouth comment received, the cost of construction was trivial. We would like to point out that you too can use a flash of this kind; and at almost any time, since you do not need a "Dawn Patrol" to put it across.

We are rather unfortunate in that we are unable, due to its extreme length, to present a sample of an ad which Mr. Noble forwarded to us; but we hope, at some future date to present a lay-out of his work, as the tone in which the theme is carried out is a very novel one, he believing that a personality shot of the stars with a forceful catchline relative to the nature of the picture is enough to sell the film in Little Rock. As we happen to know that Mr. Noble and his fellow showmen turn out work of this sort week after week we want him to know that we expect to hear from him more often. So let's go, Ralph—give us some more of this work; and keep your eye on the rest of the showmen in your district and tell them that we want to hear from them too.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

SHOWMEN NEWSETTES FROM EVERYWHERE

M. L. ELIWITZ is the manager of the Strand Theatre in Des Moines, Iowa. He was formerly with the local Publix houses at Davenport, Moline and Rock Island, Ill. He succeeds F. Peterson who goes to the Garden and Palace.

* * *

TED EMERSON, former supervisor of the local Publix houses in Des Moines, Iowa, has been transferred to the Square Theatre at Ottumwa.

* * *

T. W. THOMPSON, of Albia, Iowa, has purchased the Victory Theatre at Fairfield. His son, Kenneth, will manage.

* * *

ROY DRACHMAN will manage the Rialto Theatre in Tucson, Arizona, when the house re-opens early in October.

* * *

ERNEST MORRISON, former manager of the Paramount Theatre in Atlanta, Georgia, has been appointed district manager of the Publix house in Florida with headquarters at Miami.

* * *

WILLIAM WOOLFALL has been appointed manager of the Fox Theatre in Idaho Falls, Idaho.

* * *

MAXWELL GOTTFRIED will manage the A. H. Schwartz Century Circuit house, the Freeport, in Freeport, Long Island, when the theatre re-opens with a straight picture policy.

* * *

E. B. McCURDY, owner and manager of the Eureka Theatre in Baltimore, Md., announces that the house will switch from a three-day-a-week policy to full week for the winter.

* * *

CARL KNUDSEN has purchased the Bristol Theatre in Bristol, South Dakota, from the Esches, former owners.

* * *

ART KOLSTAD will handle the Liberty Theatre at Hood River, Ore., when it reopens, in addition to managing the Rialto

* * *

GLEN CHAPMAN has leased the Rialto Theatre in Terril, Iowa.

* * *

PHILLIP PAPICH is managing the reopened and re-furbished Orpheum Theatre, Ottumwa, Iowa.

* * *

ABRAHAM ROSEN has taken over a lease on the Rialto Theatre in Ridgefield Park, N. J.

* * *

PHILIP SMITH has opened the Strand Theatre at Ipswich, Mass. Mr. Braggdon is managing

* * *

ROBERT R. PORTLE continues as manager of the re-opened Elm Street Theatre in Worcester, Mass.

* * *

EDWIN DAVIS is slated to manage the new house under construction at Maynard, Mass.

* * *

A. H. LEVY has taken over the management of the Tower Theatre in Roslyn, Long Island, N. Y.

STANLEY H. SWIFT of Waco, Texas, has leased the "Wonderland" and "New Hefly" theatre in Cameron, Texas.

* * *

GEORGE PANTAGES has been appointed house manager of the Orpheum Theatre in San Diego, Cal.

* * *

WILLIAM PRASS, for several years connected with Fox Wesco, has been appointed manager of the circuit's houses in Joplin, Mo.

* * *

WENDELL P. BEMIS is the new manager of the Sun Theatre in York, Nebraska.

* * *

FRED C. HERMANN, manager of the Capitol Theatre in Wilkes-Barre, has been appointed city manager for the Comerford-Publix Theatre Corp. He will supervise fifteen houses.

* * *

MAX MELINCOFF announces that the Palace Theatre, Lawrence, Mass., will reopen shortly. Melincoff will manage.

* * *

DR. R. W. HOLLET has purchased and will operate the Kentucky Theatre in Whitesburg, Ky. House will be equipped with sound apparatus. Holley recently purchased the Lyric in Norton, Va. and the Cumberland at Appalachia.

* * *

L. A. WHITE announces that the New White Theatre in Sherwood, N. D., will open shortly.

* * *

G. W. RYDEEN, of Moose Lake, Minn., has purchased the Shadowland Theatre at Rush City.

* * *

STANLEY SWIFT has bought the two local movie houses in Cameron, Texas. Swift is well known in Waco theatrical circles.

* * *

C. C. DUES, manager of the Crawford Theatre in El Paso, Texas, announces that additional improvements to cost $3,000 are being installed in the local houses.

* * *

H. C. LEE, manager of the Babcock Theatre in Bath, N. Y., will supervise the remodeling of the house.

* * *

BRUCE C. KIXMILLER will assume ownership of the Indiana Theatre in Bicknell, Ind.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

FRED P. BELMONT has resigned as manager of the Plaza and Calvin Theatres in Northampton, Mass.

* * *

SAM STIEFEL has resigned from the Stanley-Warner Corp. Other changes, in Pennsylvania, include the transfer of Dave Cockerill from Wilmington to York. Homer Lord will handle the Chester houses. J. L. Stallman is district manager for the Wilmington houses.

* * *

HAL CUFFEL, formerly connected with the Publix Corp., in Fargo, N. D., is acting as manager of the Orpheum, Strand and Metropolitan Theatres in Grand Forks.

* * *

WILLIAM WALDRAN, for eight years manager of the Rivoli Theatre in Rutherford, N. J., will be retained in the same capacity by the RKO corporation, new owners of the house.

* * *

HARRY MILLER announces the early opening of the Gem Theatre in West Warwick, R. I.

* * *

JOHN PAXTON will manage the new Plaza Theatre in El Paso, Tex, upon its completion. House is reported to have cost $1,000.000.

* * *

G. H. McKENNA, former manager of the World, in Omaha, Nebraska, has been appointed manager of the Victory Theatre in Salt Lake City, succeeding Eugene Karlin, resigned.

* * *

CLINTON E. LAKE, former manager of the Georgia Theatre, Atlanta, Georgia has been appointed manager of the Alabama Theatre, Birmingham, succeeding Robert C. Frost, resigned.

* * *

HARRY GREENBERG has been appointed manager of the Paramount Theatre in Brainerd, Minn., succeeding R. F. Emig.

* * *

LEONARD FRIED has been appointed manager of the Wisconsin Theatre in Eau Claire, Wisconsin.

* * *

FRANK McSHANE has been transferred from the managership of the Allston, Allston, Mass., to that of the Strand in Dorchester, replacing A. T. Donovan, resigned.

* * *

JOHN ZANZALERI, manager of the Strand in Perth Amboy, New Jersey, has been transferred to the Crescent. Jack Hodges goes from the Crescent to the Strand.

* * *

FRED HARTMANN has again hooked up with Publix and will once more handle his former house, the Ritz, in Weslaco, Texas. He replaces Hugo Plath who goes to the Capitol in Mercedes.

* * *

GEORGE ZEPPOS, part owner, will manage the Rex Theatre in Wheeling, West Va. House is Publix' first in the state. It will be under the supervision of M. H. Field, divisional director, with Sidney Dannenberg, as district manager.

* * *

J. SULLIVAN is the manager of the reopened Broadway Theatre in Chelsea, Mass.

MANAGERS' ROUND TABLE CLUB

MODEST MONTY

Although he insists on "hiding his light beneath a bushel," we finally found out that Monty MacLevy, of Sam Rinzler's Fox division, has promoted a marvelous tie-up with a steamship line whereby all the theatres in the division will offer free all-expense trips this winter.

Which in show business is better known as high-powered stuff.

Pardon us if we say "We told you so" about Monty. He IS delivering the goods and riding right along with the best of 'em.

Leslie Wilkes Was Wide Awake; Cashed In On Bow's Visit

Cashing in on some red hot news enabled Leslie Wilkes, manager of the Palace Theatre in Corsicana, Texas, to secure publicity for his house. A short time ago Clara Bow paid a brief visit to Dallas and, of course, the news syndicates all carried the story. Since his town is located but a short distance from Dallas, he felt that as everybody in town knew that Clara Bow was staying there, it would pay to work a gag on it. Accordingly, he made up a personal postcard printed with Clara's signature cut from a mat on another Paramount picture. The cards were mailed in Dallas and reached 1,000 people in Corsicana.

The copy on the cards was especially timely and proved an excellent medium in advertising the picture. The copy: "I have always wanted and intended to visit Mary Brian's home town and visit with her many friends. She has told me of the warm hospitality and about the charming reception extended her while in your city.

"I have overstayed my short vacation in Dallas and must return to work, but I would like for you to see my new picture, 'True to the Navy,' coming to the Palace Theatre, Sunday, Monday and Tuesday. I have worked hard on this and believe it to be the best I have ever made. If you should see this picture I would appreciate having your comments. Sincerely, Clara Bow."

The reverse side of the card also showed a cut of Clara Bow with her address printed in small type underneath. The postcard stunt greatly helped to publicize the picture.

And was also the means, if we may say it, of letting the residents of Corsicana know that they have a real live-wire showman in their midst. Keep up your good work, Leslie, and let's have some more accounts of it.

Amusement Park Staged Special Day For Capitol Theatre

A big amusement park, located close by him in Wheeling, West Va., afforded G. B. Odlum an opportunity for tying it up to good advantage and securing reams of publicity for the Capitol Theatre, of which he is the director of publicity, as you know.

He prevailed upon the state fair park official to inaugurate a special "Capitol Theatre Field Day" which was run on a Saturday. The official readily agreed to Odlum's plans and they set out to let all of Wheeling and the surrounding territories, know about the special event. The amusement park management paid for newspaper displays, secured readers, received an eight column headline, hired a street car, appropriately bannered, to go around the city plugging the innovation; every street car in the city carried a card announcement for four days, and the park band was pressed into service.

The only cost to Odlum was 15 passes and half of the cost for printing tickets. In addition to this he also made up tickets, which were distributed at the park, that entitled the bearer to two admissions for the one price at the Capitol. The theatre gave away guest coupons entitling the holder to a free ride on a number of amusement attractions. The entire campaign, capably executed by Odlum, went over very well, with the good-will of the amusement park being gained, plus a couple of scrap books crammed full with free newspaper publicity. All that could be seen at the park for a week was "Capitol." And when they give a house that kind of publicity, the house is bound to clean up.

Crane Is in Solid With Town, So He Makes Great Tie-Ups

Tying up with the largest department store in Daytona Beach, Ed Crane, manager of the Florida theatre, procured the use of an entire window, in which he made a great display of colored photographs of each star in "Paramount On Parade," and offered guest tickets to the first thirty who named each star in the picture correctly.

The stunt was announced in the newspaper advertising of the department store, and received much free space. The huge spread resulted in a flood of letters from participants.

A similar tie-up was made with the Daytona Beach Independent, which used a caricature picture of every star in "Paramount On Parade," offering twenty-five complimentary tickets to the winners as guest of the newspaper on the opening night of the picture.



Another angle that did a lot towards pepping up receipts at the box office was the special front that Crane designed and built. So that you may observe his ingenuity, we are showing a photo of the display in conjunction with this story. He cut out a number of stars and placed their pictures behind the placques to the effect you notice. Two cut-outs of girls engaged in the act of holding up the plug on the picture were prominently displayed.

A great deal of attention was paid to this front and we would like to state that the photo does not do it full justice as there were many little details to it that made the whole effect stand out like nobody's business. There wasn't a place on that front where the title of the picture wouldn't sock you right in the eye.

We know that when Ed turns out work like this he wants to shoot it along to his fellow members in the Round Table Club and when he does, his fellow managers on the Publix circuit will also be kept posted on what he is doing.

PARDON US, TERHUNE!

Through an oversight at Club headquarters we credited William Slater of the Strand Theatre in Plainfield, New Jersey as being manager of the house.

As it was too late to correct the notice before going to press, we want to rectify it this week by letting the whole show world know that Terhune is the Manager and Slater the assistant manager. The two of them combine a marvelous team and we want to hear more from them.

MANAGERS' ROUND TABLE CLUB

Profitable Plan with His Local Dealer Was Engineered by Catlin

Proving how well he stands with his local dealers, Arthur Catlin, manager of the Allen Theatre in Cleveland, Ohio, made a profitable tie-up with a local dealer as part of his campaign for the film current at the theatre, "Let Us Be Gay."

This tie-up was arranged with a local candy company, who furnished two thousand bags of candy daily for the week before the opening. Printed copy on the bags read: "A Greeting from Norma Shearer, who appears next week at Loew's Allen in 'Let Us Be Gay.'" A young lady was employed to distribute the candy to each patron leaving the theatre. A large card in front of the pedestal containing the basket read as follows: "Norma Shearer invites you to try these delicious Newport Creams."

Another interesting tie-up was arranged with the Austin Motors Company, who provided Catlin with one of their small cars with a large banner across the top reading "Norma Shearer, star of 'Let Us Be Gay,' Allen Theatre, says, 'The New Austin Bantam, 'A Car to Run Around In.'" This car was parked in front of the theatre, and also paraded the downtown business streets.

We have been hearing some good accounts of Mr. Catlin's work and we hope that he will keep us posted on it so that we can pass it along to his fellow members. We would also like a photo of him and we hope he will favor us with one when he shoots us in his next contribution.

Hiehle Concentrated On Advertising and It Went Over Well

The new season finds Ed Hiehle, manager of the Midland and the Auditorium Theatres in Newark, Ohio, all set and raring to go; and when Ed is set that way there's certain to be plenty of dust flying around, as past activity has shown.

One of his first activities was on "The Unholy Three" and in order that you may see what he did along the show selling lines for that picture we are reproducing a number of his newspaper ads, which very effectively tell the story.

With capacity business the order of the evening, Hiehle ran the special "We Apologize" box in which he laid stress on the point that business would be so good in the evenings that it would be wise for a great many to attend the matinee or first evening performance. The picture was booked in at about the time of Lon Chaney's death and it was up to Hiehle to lay out new ads for his selling of the picture. In the large ad you will note the special affidavit that he ran. The statement created a lot of word-of-mouth comment, especially since it was also seen in the trailer.

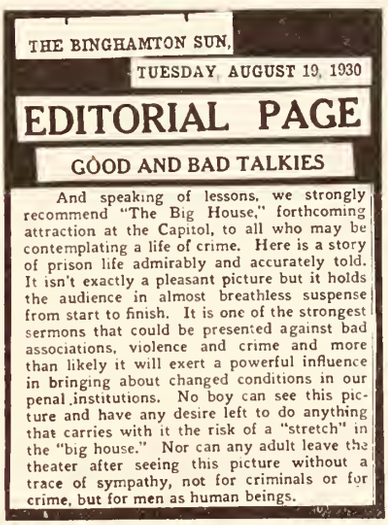


The heading on the ad "Warning" is somewhat similar to the "We Apologize" gag except that it stresses the fact that Midland is being offered its last opportunity to view the star's talking picture. We are also showing, along with this layout, a free ad that Hiehle secured through a tie-up with a local fur merchant. Through the tie-up he was enabled to stage a fur fashion show at the Midland with local talent taking part. The show was a great success from both a monetary and good-will standpoint. To go back to the ads again for a moment, we'd like to point out that Hiehle is missing no opportunity to get in a plug for his shorts and you will note that he is giving them plenty of space.

This type of advertising has long been a feature of his work at the Midland, and has been largely instrumental in the continued good business at the house. We are glad to see that Ed is all ready to give the town some more of the showmanship that has characterized his past efforts; and we are sure that he will continue to be a very active member of the Club.

AN EDITORIAL BREAK!

It has been said that when Frances Marion wrote her original screen story, "The Big House," and also supplied the dialogue, she fully realized the fact that the film would have to be a humanized portrayal of jail life in the raw; and present not only an insight into a felon's existence, but touch also on human nature. The film had to be more than a movie.


THE BINGHAMTON SUN,
TUESDAY, AUGUST 19, 1930

EDITORIAL PAGE

GOOD AND BAD TALKIES

And speaking of lessons, we strongly recommend "The Big House," forthcoming attraction at the Capitol, to all who may be contemplating a life of crime. Here is a story of prison life admirably and accurately told. It isn't exactly a pleasant picture but it holds the audience in almost breathless suspense from start to finish. It is one of the strongest sermons that could be presented against bad associations, violence and crime and more than likely it will exert a powerful influence in bringing about changed conditions in our penal institutions. No boy can see this picture and have any desire left to do anything that carries with it the risk of a "stretch" in the "big house." Nor can any adult leave the theater after seeing this picture without a trace of sympathy, not for criminals or for crime, but for men as human beings.

Making its appearance at a time when the world was stunned by news of horrors . . . agonies . . . endured by prisoners in the flame swept Ohio penitentiary . . . the terrible catastrophe that directly followed the series of jail outbreaks . . . by half-crazed convicts . . . the picture immediately became an object of criticism . . . sceptical and caustic newspaper critics and magazine writers the world over . . . fingered their pen poinards and restlessly waited to deliver the death thrust to a film they believed would be "just another movie." The rest is known to showmen. . . .

The Managers' Round Table Club is not concerned with what merit a picture may have . . . we are here to pass along the other fellow's opinions and ideas . . . in the cut we are reproducing you can see what the editor of the Binghamton (N. Y.) Sun thought of "The Big House" . . . and editors all over the country have been expressing similar sentiments . . . but . . . the point we want to bring out is the fact that the showman at whose house the film played . . . advertised it honestly and truthfully . . . as a REAL representation of prison life . . . when the patrons viewed it they were satisfied . . . so were the newspaper editors . . . so much so that they ran the above comment as an editorial . . . when producers and showmen are honest with their advertising . . . and can produce the product they claim to have . . . then will the movies cease to be just "the movies" . . . instead they will . . . as the editorial portends . . . "exert a powerful influence . . ."

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

Stein Promotes Gifts From Merchants When Business Lags

One showman who never seems to worry about business depression is L. Stein, managing director of the Ritz Theatre in Newark, N. J. When business starts to drop a notch, you will always find him out around the city promoting some sort of merchandise to give away in his theatre, as he has found this to be one of his most effective stunts.

The latest tie-up that he secured was one done in co-operation with the local merchants. He interested 16 dealers in a plan whereby he would give away an Austin car. Each dealer was supposed to give in a part of the money and in that manner enough would be collected to pay for it. The dealers consented to Stein's plan and the Austin was placed on display in the lobby of the theatre, to be given away to some lucky patron. The merchants were given space in the program and in all of the advertising done by the theatre. In return they plugged the stunt in their establishments.

This angle had not been used for some time by Stein and it proved to be a great bet for boosting up business and goodwill, the night of the presentation finding the theatre packed to capacity. Here's an angle that you, too, might care to use, give it a little consideration and, if it will work in with your local condition, use it. Thanks, Stein, for letting us see this one, and let's have some more.

Jazz Band on Truck Effective Medium Used by Bamberger

A red hot jazz band, blowing away at blues tunes of the sort that make you feel what you ain't was one of the most effective mediums that Herman Bamberger, manager of the Kentucky Theatre in Lexington, Kentucky, used to plug his showing of "Paramount on Parade," especially since he saw an opportunity to tie it in with a parade.

The occasion of the parade was the annual May Day parade of the University of Kentucky. These parades are looked forward to every year by the masses; and the merchants, clubs and other organizations as well as the College fraternities try to outdo each other in beautiful floats.

The float of the Kentucky Theatre was rather attractive in that it was decorated with the one idea of publicizing the picture, "Paramount on Parade."

Five musicians occupied the space on the truck over which was a canopy having cut-out stars on the border all the way around. The stars carried the imprint of the stars' names that appeared in the picture. All around the body of the truck were signs carrying copy, "Speaking of Parades—See PARAMOUNT ON PARADE—Kentucky Theatre."

The musicians kept things humming in a musical way to give the picture some splendid advertising. The float was also used before and after the parade so that everybody in town would be sure to know about the picture.

And to show you how he pulls with the local merchants read how he sold a group of them the idea of a misspelled word contest in connection with his exploitation of "Fu Manchu" and secured a co-operative page.



The heading across the top of the co-op page read, "Fu Manchu is Alive!—and if you are alive to the possibilities of this contest you may be one of the winners of 50 guest tickets, etc."

In eight of the nine ads on the co-operative page was a misspelled word. The contestant was required to print plainly opposite a letter in the center column the name of the merchant in whose ad you have used that letter to correct a misspelled word.

The eight letters in the center of the page were those spelling out "FU MANCHU"; the words being so arranged in the ads that the misspelled words would be one of those in the title of picture. The contest stimulated a lot of interest in the picture as well as in the contest itself

By the way, if you think it's an easy matter to sell the merchants in Herman's town, then you're mistaken, because from what we know of it, unless we, too, are way off, those business men want to know what they are going to get out of it. After all so does every one of us. So what?

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

WHY DON'T YOU JOIN THESE LIVE-WIRE SHOWMEN?

MILTON H. GROSSMAN is the assistant manager of the Park Theatre in Brooklyn, N. Y. As we have published an account of Milton's work on our pages before, you all know that he is a hustler, and it would not surprise us one bit to find him handling his own house in a little while because we happen to know that it takes showmanship to bring them into the house he is now working at under the efficient direction of Dick Ryan handling it.

———*Wear Your Club Pin! ! !*———

EDWARD H. RICHARDSON is the assistant manager of the Palace Theatre in Indianapolis, Ind., the city where showmanship is always the order of the day (and night, too, for that matter). Working under the capable direction of J. F. Flex, and having a background of the Ohio Theatre in Columbus, Ohio, Edward seems to be in a position to ready himself for a house on his own hook. Keep us posted on what you are doing, Edward, so that we can watch your progress.

———*Wear Your Club Pin! ! !*———

ELLIOTT JOHNSON is the manager of the Saenger and Grand Theatres in Hope, Ark. With two houses on his hands, Mr. Johnson is no doubt very busy, but we hope he will find time to sit down and let us know what he is doing to bring them in to the box-office. And when he sends us in his next contribution we would like to find his photo enclosed with it. How about it, Elliott?

———*Wear Your Club Pin! ! !*———

PHILIP D. BLOOMBURG manages the Paramount Theatre in Salem, Mass. Mr. Bloomburg has been turning out some good work in his section of the country, and we would like to see some of it, particularly since the New England showmen have proven themselves to be very active. Let's have a look at it Phil, and at the same time shoot us in a photo of yourself.

HERE ARE MORE NEW MEMBERS!

CHARLES S. MICHELSON manages the Colonial Theatre in Pompton Lakes, N. J., and the Butler Theatre in Butler, New Jersey. With two houses to look after, Michelson is kept pretty busy, but we understand he manages to turn in some good showmanship. What do you say, Charlie, let us in on your methods, will you?

———*Wear Your Club Pin! ! !*———

J. L. MITCHELL is the manager of the Genessee Theatre in Waukegan, Illinois. Having an excellent show background, Mr. Mitchell knows just what sort of work will best click in his town and this method of operation has helped him to keep the house above par week after week. Listen, "J. L." let's have a photo of yourself, will you, so that we can give you a regular introduction?

———*Wear Your Club Pin! ! !*———

SIDNEY HOLLAND manages the Paramount Theatre in Hammond, Ind., for the Publix outfit. His town offers many opportunities for him to display his showmanship and Holland more than takes advantage of them. Sidney is going to show this to us by his future work so if you'll just watch his smoke on the pages we believe you will receive some helpful hints.

———*Wear Your Club Pin! ! !*———

WILLIAM EXTON is the manager of the Rivoli Theatre in Muncie, Indiana. It looks to us as though our membership from Exton's state is growing by leaps and bounds. This gives you an opportunity, Bill, to get right upon the top position and hang onto it by your showman ability. Shoot along some stuff to us so that we can pass it on.

———*Wear Your Club Pin! ! !*———

MARVIN HARRIS is the manager of the Majestic Theatre in E. St. Louis, Ill. We have never been in Mr. Harris' town but we can recall going through it on a trip to the Middle West a couple of years ago. Since we feel that all towns offer opportunities for showmanship we'd like to see what Marvin is doing along the show lines and we hope he will "wise us up" on the situation.

———*Wear Your Club Pin! ! !*———

FLOYD G. NUTTING, whose work we are already acquainted with, is the manager of the State Theatre in Minot, North Dakota. Though he is located in a small town, Nutting, nevertheless is right there with the goods when it comes to plugging his house. And we will show you what we mean in a future issue of the Club pages. Meanwhile, Floyd, how about sending us in a photo and some dope on yourself so that we can present it with your next contribtuion.

———*Wear Your Club Pin! ! !*———

HOLLIS DREW manages the Strand Theatre in Lowell, Mich. He has been in the show game for a great many years, starting from the bottom of the ladder and working his way up to manager of a house. Mr. Drew tells us that he is going to try to become a very active member. Oke, Hollis, that's the Club spirit. Let's get going.

———*Wear Your Club Pin! ! !*———

CHARLES KARR is a district booker for Publix in Phoenix, Arizona. Karr has had a wealth of experience in show business and he shows this by his knowledge of exploitation. He informs us that he is a regular reader of our pages and that he sees many friends of his represented there. We want to welcome him into the Club and we hope that he will have something of interest for us shortly.

EARLE A. STANZ is the manager of the Penn Theatre in Royersford, Pa. Mr. Stanz has been turning out some good work in his town, and though the town doesn't permit a too great variety of showmanship, he is going to let us see what he is doing to keep them lining up at the box-office window. Let's have the dope on it real soon, Earle, so that we can pass it along.

———*Wear Your Club Pin! ! !*———

HARRY BILLINGS manages the Garrick Theatre in Virginia, Minn. Billings is one of those showmen who are always trying to make the best of local conditions and do everything possible to plug their houses, as may be evidenced in the various stunts he pulls. We will have more to say about this showman in future issues, and as we expect him to be an active member, we'd like him to start off his activity by sending us in a photo with his next contribution. Right, Harry?

———*Wear Your Club Pin! ! !*———

GEORGE J. CORCORAN manages the Lincoln Theatre in Parkersburg, West Va. A number of our members know that Corcoran is one of the two showmen sent out by Warner Brothers to handle the circuit's recently acquired houses in this town, Bill Hendricks being the other. Hendricks supervises the Smoot and the Lincoln, operating at the Smoot. We are sure that Corcoran is going to turn out some crackerjack stuff at his house and we also know that the town will see more showmanship.

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

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Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gail-N. Simonov	June	6	72	02...76...June 14
Children of the New Day	F. Gillilazova-Litkin	June	26	55	16
China Express	Special Cast	Mar.	8	56	31...65...Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	68	00...75
Fragment of an Empire	Nikitin-N. Semenova	Jan.	25	70	00...78...Feb. 1
Law of Sib-Taiga	Kevebul Kima				
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4	60	00...67...Jan. 18
Old and Now	Martha Lapkina	May	2	69	21...76...May 10
Pamir, Record of Expedition		Sept.	5	71	52...72...Sept. 13
Storm Over Asia	V. Inkizhinov	May	24	49	00...60...June 14
Turksib	Educational	May	24	49	00...60...June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Raziem	M. A. Narokov
Soil	S. Svashenko
Spring	Educational
Transport of Fire	G. Kuznetsov

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Bar L Ranch (A.T.) DF	Buffalo Bill, Jr.	Aug.	4	5400	60...Aug 23
*†§Beyond the Rio Grande (A.T.) DF	Jack Perrin	Apr.	12	5400	60...June 7
*†§Bond of the West (A.T.) DF	Wally Wales	Oct.	1..6 reels		60
*†§Canyon Hawks (A. T.) DF	Yakima Canutt	Apr.	12	5400	60
*†§Firebrand Jordan (A.T.) DF	Lane Chandler	June	28	5400	60...July 26
*†§Ridin' Law (A.T.) DF	Jack Perrin	May	24	5600	62...July 7
*†§Trails of Danger (A.T.) DF	Wally Wales	Sept.	30	5400	60
*†§Take the Heir (A.T.) D	Edw. E. Horton	Jan.	20	5700	63...Jan. 25
*†§Would You Believe It? (A.T.) D	Walter Ferde	Feb.	24..6 reels		60

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71...May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	6500	72...May 31
*†§Guilty? (A. T.)	Holland-Vaill	Mar.	3	6371	71...Apr. 12
*†§Holl's Island (A.T.)	Holt-Graves-Sebastian	July	16	7462	67...July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Snorman	Aer.	5	9277	103...Apr. 19
*†§Lone Rider, The (A. T.)	James-Reynolds	June	9	5432	58...July 12
*†§Ladies Must Play (A.T.)	N. Hamilton-D. Sebastian	Aug.	1	5978	65...Aug. 16
*†§Last of the Lone Wolf (A.T.)	Lytell-Patsy Miller	Aug.	26	6500	64...Sept. 13
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25	6386	71...Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	5400	60...Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70...Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Prinele	Mar.	26	6383	71...May 17
*†§Rain or Shine (A. T.)	Joe Cook-Joan Peers	Aug.	15	8273	92...July 26
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63...May 31
*†§Sistors (A. T.)	D'Day-D'Neil	June	15	6284	70...June 28
*†§Spuoaler, The (A. T.)	Holt-Revier-Davy Lee	Aug.	25	6358	70...Sept. 13
*†§Soldiers and Women (A. T.)	Pringle-Withors	Apr.	30	6671	70...May 17
*†§Sweethoarts on Parade (A. T.)	Alice White-Lloyd Hughes	Aup.	16	6247	67...Sept. 6
*†§Tomptation (A.T.)	Wilson-Gray-Percy	June	8	6279	70...June 28
*†§Venpeanco (A. T.)	Holt-Revior-Strappo	Feb.	22	6160	68...Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length Feet	Mins	Reviewed
*†§Africa Speaks (A. T.)			7014	76	
*†§Arizona (A.T.)					
*†§Brothers (A.T.)	Bert Lytell-Sebastian				
*†§Charley's Aunt (A.T.)	Charles Ruggles-June Collyer				
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)	Holt-Graves-Fay Wray				
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)	Mulhall-Starr-Elliot Nugent				
*†§Last Parade, The (A.T.)					
*†§Lion and the Lamb, The (A.T.)	W. Byron-C. Meyers-R. Hatton				
*†§Madonna of the Streets A. T.)	Evelyn Brent				
*†§Meet the Wife (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Subway Express, The (A.T.)					
*†§Tol'able David (A.T.)	Richard Cromwell-Joan Peers				
*†§Virtue's Bed (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	1 reel	July 12
*†§Arctic Antics (A.T.)	Disney Cartoon	June	5	1 reel	
†Autumn	Disney Cartoon	Feb.	13	1 reel	
*†Barnyard Battle (A.T.)	Mickey Mouse	Apr.	25	1 reel	
*†§Barnyard Concert (A.T.)	Mickey Mouse	Mar.	3	1 reel	July 5
*†§Barn Dance (A.T.)	Mickey Mouse	Mar.	14	1 reel	
*†§Cactus Kid (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Chain Gang (A.T.)	Mickey Mouse	Aug.	6	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Beroman	Jan.	29	1 reel	
*†§Faith, Hope and Charity	Eddie Buzzell				
	Bedtime Stories for Grownups No. 2				
*†§Fiddling Around (A.T.)	Mickey Mouse	Mar.	14	1 reel	June 21
*†§Firefighters (A.T.)	Mickey Mouse	June	11	1 reel	
†§Frailicking Fish (A.T.)	Disney Cartoon	May	8	1 reel	
*†§Galloping Gaucho (A.T.)	Mickey Mouse	Feb.	14	1 reel	
*†§Ham Berger & His Horse Radish (A.T.)	Color Sensation	July	16	1 reel	
*†§Haunted House (A.T.)	Mickey Mouse	Aug.	1	1 reel	
*†§Hawaiians	Columbia-Victor Gem	Apr.	9	1 reel	
*†§Honolulu Wiles (A.T.)	Krazy Kat Carteons	July	17	1 reel	
*†§Jailhouse Blues (A.T.)	Mamie Smith			1 reel	Aug. 16
*†§Jazz Fool (A.T.)	Mickey Mouse	July	5	1 reel	
*§†Jazz Rhythm	Krazy Kat	June	19	1 reel	July 26
*†§Jungle Rhythm (A.T.)	Mickey Mouse	July	19	1 reel	
*†§Karnival Kid (A.T.)	Mickey Mouse	May	23	1 reel	
*†§Marionettes	Tony Sarg	Mar.	12	1 reel	
*†§Mickey's Follies (A.T.)	Mickey Mouse	June	26	1 reel	
*†§Mickey's Choo Choo (A.T.)	Mickey Mouse	June	20	1 reel	
*§†Midnight In a Toy Shop	Disney Cartoon	July	3	1 reel	
*†§Never Strike Your Mother	Eddie Buzzell				
	Bedtime Stories for Grownups No. 1				
*†§Night (A.T.)	Disney Cartoon	July	31	1 reel	June 28
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Op'ry House (A.T.)	Mickey Mouse	Mar.	28	1 reel	
*†§Plane Crazy (A.T.)	Mickey Mouse	Feb.	28	1 reel	
*†§Plow Boy (A.T.)	Mickey Mouse	May	9	1 reel	
*†§Princess Lady Bug (A.T.)	Color Sensation	Mar.	17	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†§Shindig (A.T.)	Mickey Mouse	July	9	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Steamboat Willie (A.T.)	Mickey Mouse	Jan.	31	1 reel	
*†§South Sea Interlude (A.T.)	Color Sensation	Jan.	17	1 reel	
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel	
*†§When the Cat's Away (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†§Wild Waves (A.T.)	Mickey Mouse	Aug.	15	1 reel	
*†§Ye Heartte Shop (A.T.)	Color Sensation	Apr.	12	1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§A Flying Trip	Hodge Podge	Sept.	7	695	10	
Average Husband (A. T.)	Clyde-Meorhead	Sept.	7	1646	18	Aug. 23
†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	16	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Gervin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb 22
*†§Bully Beef	Terry-toon	July	13	543	6	July 12
†§Camera Shy (A.T.)	Hamilton-Hiett	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
†Caviar	Terry-Toons	Feb.	23	659	7	Feb. 22
Chop Suey	Terry-Toon	Aug.	24	529	6	
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21	July 12
*†§Codfish Balls	Terrytoon	June	15	576	6	
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct.	26	1822	22	
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 28
Dutch Treat	Terry-Toons	Sept.	21			
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1886	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	1684	19	Aug. 9
French Fried	Terry-Toon	Sept.	7	547	6	
Freshman's Goat, The (A.T.)	Cooke-Shockley	Sept.	7	1789	6	
Fried Chicken	Terry-Toons	Oct.	19	1 reel		
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
Grandma's Girl	Clyde-Stuart-Kane	Oct.	12	1885	21	
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
†Hawaiian Pineapples	Terrytoon	May	16	602	7	May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Hello Television	Clyde-Christy	Aug.	17	1844	20	Aug. 23
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20	
*†§Honeymoon Zeppelin (A. T.)	Beebo-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	1710	19	June 28
*†§Hot and Haw (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
†Het Turkey	Terry-Toon	May	4	604	7	
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	1667	19	
*†§Hungarian Goulash	Terry-Toons	June	29	515	6	
*†Indian Pudding	Terry-Toon	Apr.	6	576	6	Apr. 26
Johnny's Week End (A.T.)	Johnny Hines	Sept.	14	1653	18	
Irish Stew	Terry-Toons	Oct.	5	1 reel		
*†§Kangaroo Steak	Terry-Toon	July	27	535	6	
Love Your Neighbor	Charlotte Greenwood	Oct.	12	2 reels		
*†§Match Play (A.T.)	Hepen-Diegal	Mar.	16	2002	22	Feb. 22
*†§Monkey Meat	Terry-Teen	Aug.	10	548	6	Aug. 23
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Pesk	Feb.	16	1565	17	Feb. 1
Over the Air	Hodge-Podge	Oct.	12	1 reel		
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamiltan	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	623	6	Apr. 5
*†§Prize Puppies	Lloyd Hamilton	Aug.	3	1724	19	
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr.	20	560	8	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1661	22	Jan. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21	1755	20	
*†Spanish Onions	Terry-Toon	Mar.	23	637	7	
*†§Sugar Plum Pepe (A.T.)	Clyde-Gribbons	Feb	16	1932	21	Feb. 1
*†§Swiss Cheese	Terry-Teon	June	1	547	6	
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
Vacation Leves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21	
*†§Western Knights (A.T.)	Lambert-St John-McPhail	Apr.	20	1661	20	Apr. 5
Won by a Neck	Lloyd Hamilton	Oct.	5	1665	21	

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bad Man, The (A.T.)	Huston-Revier	Sept.	14	7007		Aug. 30
*†§Bride of the Regiment (A.T.)	Bogal-Pidgeon	June	22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec.	1	Not Set		Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June	7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	5608	73	Apr.	28
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr.	12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec.	21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar.	8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr.	19
*†§Naughty Flirt (A.T.)	Alice White	Oct.	12				
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan.	11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	8218	69	May	3
*†§Numbered Men (A.T.)	Nagel-Claire	Aug.	3		72	June	7
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan.	4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	68	Apr.	5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	68	July	5
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec.	28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May	3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb.	8
*†§Song of the Flame (A.T.)	Gray-Claire	May	25	6501	72	May	3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6388	71	Apr.	28
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May	10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June	7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55	July	19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	24	7200	80	July	26
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	70	July	26

Coming Attractions

Title	Star	Rel Date	Feet	Mins.	Reviewed
*†§Adios (A. T.)	Richard Barthelmess	Dec.	14		
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept.	21	6316	July 5
*†§Captain Blood (A.T.)	James Rennie				
*†§College Lovers (A.T.)	Whiting-Nixon	Oct.	5	5633	Sept. 6
*†§Father's Son (A.T.)	Janney-Stone-Rich				
*†§Girl of Golden West (A.T.)	Harding-Rennie	Oct.	12	6750	75	June 21
*†§Going Wild (A.T.)	Joe E. Brown			6486	72	Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov.	16			
*†§Honor et the Family, The (A.T.)	Walter Huston					
*†§Hot Heiress, The (A. T.)	Lyon-Munson					
*†§Kismet (A.T.)	Otis Skinner					
*†§Lady Who Dared, The (A.T.)	Billie Dove	Nov.	2			
*†§Little Caesar (A.T.)	Edw. G. Robinson					
*†§Men of the Sky (A.T.)	Irene Delroy-Jack Whiting					
*†§Mothers Cry (A.T.)	Peterson-Manners	Dec.	7			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Oct.	19	5769		
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			6480	72	Sept. 13
*†§Right of Way, The (A.T.)	Nagel-Young			6142		
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept.	28	5906	65	Aug. 9
*†§Sunny (A.T.)	Marilyn Miller	Nov.	9			
*†§Toast of the Legion A.(T.)	Clare-Pidgeon					
†§Truth About Youth (A.T.)	Young-Tearle	Nov.	30			
*†§Widow from Chicago (A.T.)	Alice White	Nov.	23			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer					

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marls	Apr.	27	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23	8482	72	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May	11	7400	82	May 19
§*Camee Kirby (A.T.)	Terris-Murray	Jan.	12	6120	68	Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baclanova	June	22	5600	62	Aug. 2
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16	8171	89	Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug.	17	7961	88	June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5828	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6395	70	Dec. 14
*†§Hoh Scotty Blues (A.T.)	Gaynor-Farrell	Mar.	23	6750	75	Mar. 1
*†§Last of tha Duanes (A.T.)	O'Brien-Loy-Browne	Aug.	31	5500		July 12
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6745	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan. 25
*†§Man Trouble	Sills-Mackaill	Aug.	24	7800	84	Aug. 30
*†§Men Without Women (A. T.)	MacKenna-MacDonald	Feb.	9	7246	81	Jan. 4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25	8500	72	June 14
*†§One Mad Kiss (A.T.)	Den Jose Mojica	July	13	5568	84	July 14
*†§On the Level (A.T.)	Victor McLaglen	May	18	5600	82	July 26
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14	6600	70	July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60	June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6925	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92	May 31
*†§Song O' My Heart (A.T.)	John McCormack	Sept.	7	8243	92	Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9	7586	82	Feb. 1
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)						
*†§Temple Tower (A.T.)	MacKenna-Day	Apr.	13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	6	6442	71	Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	6	7200	80	July 19
*†§Women Everywhere (A.T.)	Murray-Oorsay-Kellard	June	1	7500	83	June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Marls	Jan.	4	
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Dec.	14	
*†§Barcelona tA.T.)	gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall	Nov.	18	
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§East Lynne	Ann Harding-Brook-Nagel			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Dec.	7	
*†§ First Love (A.T.)				
*†§F. O. B. Detroit				
*†§Girls Demand Excitement (A.T)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers tA.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-O'Sullivan	Nov.	2	
*†§Lightnin'	Will Rogers	Nov.	23	
*†§Lillom	Farrell-Taylor	Oct.	5	8472	Sept. 13
*†§Luxury (A.T.)	Warner-Luce	Dec.	28	
*†§Man Who Came Back, The (A.T.)	J. Gaynor - C. Farrell - K. MacKenna			
*†§Men en Call (A.T.)	Edmund Lowe-Clarke	Dec.	21	
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	McLaglen-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris tA.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	John Wayne			
*†§Play Called Life (A.T.)	Moran-Holmes-Walter Byron.	Nov.	30	
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan-Warner			
*†§Renegades	Baxter-Beery-Loy			
*†§Scotland Yard (A.T.)	Edmund Lewa-Bennett	Oct.	19	
*†§Sea Wolf (A. T.)	Milton Sills	Sept.	21	8000	87	Aug. 30
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§Shopper Newfounder (A.T.)	T. Clifford-E. Lowe			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winninger-Smith	Sept.	28	6340		
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	MacDonald-Denny			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Tonight and You (A.T.)	J. Harold Murray-Moran	Nov.	9	
†§Up the River (A.T.)	Luce-Bogart-Tracy	Oct.	12	
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women et All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Howard-Corcoran			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel.	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowe	Jan.	1	7	76	June 21
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Do	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys In Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night In Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	18	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21	6700	74	Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June	14	7901	88	June 28
*†§Call of the Flesh	Novarro	Aug.	16	9179	100	July 12
Reviewed under title of "Singer of Seville" in July 12th, 1930, issue						
*†§Caught Short (A.T.)	Dressler-Moran	Jan.	3	7961	88	May 10
*†§Bishop Murder Case (A.T.)	Basil Rathbone	May	10	6873	75	May 10
*†§Chasing Rainbows (A.T.)	Love-King	Jan.	10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)						
*†§Children of Pleasure (A. T.)	Gray-Rubin-Johnson	Apr.	26	6400	72	Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	19	7533	84	Apr. 19
*†§Doughboys	Buster Keaton	Aug.	30		75	July 26
Reviewed under title "Big Shot" in July 26 issue.						
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93	Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Aug.	23	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85	June 7
*†§Lady at Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	98	Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug.	9		70	May 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Feb.	28	7200	80	Jan. 25
*†§Love In the Rough (A.T.)	R. Montgomery-D. Jordan	Sept.	6			Aug. 18
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88	Feb. 8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan.	17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929, issue						
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastian	July	19	9138	102	July 19
*†§One Embarrassing Night		June	21	7000		Aug. 16
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5	6019	67	May 10
Richest Man in the World	Mann-Nugent	June	27	7775	86	July 5
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10	9372	104	Feb. 1
*†§Romance	Greta Garbo	July	26		76	Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73	May 8
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31	8225	69	Jan. 18
*†§Sins of the Children (A.T.)	Mann-Nugent	June	27	7775	86	July 5
Reviewed under the title of "Richest Man" in the World in July 5 issue						
*†§Strictly Unconventional (A.T.)	Stone-Cavanagh-Owen	May	3	4970	55	Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue						
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	12	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2		70	May 24
*†§Way Out West (A.T.)	Haines-Hyams	Aug.	2	6407		Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct.	25	Sept. 13
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler	Nov.	29	
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore	Nov.	1	
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madam Satan (A.T.)	K. Johnson Reginald Denny.	Sept.	20		Aug. 30
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roland	Sept.	27	
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
†§Never the Twain Shall Meet	R. Torres			
*†§New Moon, The (A.T.)	Tibbett-Moore	Dec.	13	
*†§Passion Flower (A.T.)	K. Francis-Johnson-Bickford	Dec.	6	
*†§Prisoner of Zenda	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)	Haines-Doran	Nov.	15	
*†§Revue of Revues tA. T.)	King-Leve-Haines-Crawford			
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Squaw Man (A.T.)				
*†§Tampico (A.T.)	Lawrence Tibbett			
The Southerner				
*†§Those Three French Girls (A.T.)	R. Denny	Dec.	18	
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery	Nov.	22	
*†§Way tor a Sailor (A.T.)	John Gilbert	Oct.	11	
*†§Woman Racket (A.T.)	Meore-Sweet	Jan.	24	6387	71	Dec. 14
*†§World's Illusion, The (A.T.)				

***Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.**

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19	1895	Mar. 29
*†§Baby Follies (A. T.)	Revue	Apr.	12		
*†§Beer Shooters	Our Gang	May	17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr.	26	1850	
*†§Big Kick, The	Harry Langdon	Mar.	29	1827	Jan. 25
†§Biltmore Trio		Jan.	25	853	
*†§Blotto	Laurel-Hardy	Feb.	8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr.	27	1928	Apr. 5
*†§Check Shap, The	Revue	May	10	2 reels	
*†§College Hounds	Dogs			2 reels	Mar. 29
*†§Callaga Ramoes	Biltmars Trio	Jan.	25	853	
*†§Doorr, Clydo		Jan.	18	572	
*†§Dollar Dizzy (A.T.)	Charley Chase				Aug. 16
*†§Fast Work (A. T.)	Charlie Chase	June	28	1868	May 24
*†§Fiddlasticks (A.T.)					Aug. 16
*†§Fifty Million Husbands	Charlie Chase	May	24	1848	Mar. 29
*†§Fighting Parson	Langdon	Feb.	22	1877	Dec. 14
*†§First Savan Years, The	Our Gang	Mar.	1	1843	Apr. 5
*Flowar Gardan	Revue	Jan.	18		
*†§Goms of M-G-M (A.T.)					
Girl Shock	Charley Chase			20	Aug. 23
*†§Haywira (A.T.)	Laurel-Hardy	May	29	1775	June 7
Head Guy, The	Harry Langdon	Jan.	11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May	31	1775	
*†§Hat Dog	Dogs			2 reels	Feb. 15
*†§Kiddies Revue (A. T.)		Mar.	15		
*†§Klag, The	Harry Langdon	June	14	1787	
*†§Laurel & Hardy Murder Case	Laurel-Hardy			2 reels	Aug. 2
*†§Manhattan Soronado (A. T.)	Hackett-Doran				
*†§Night Dwis (A. T.)	Laurel-Hardy	Jan.	4	1895	Dec. 14
*†§Old Man Trouble (A. T.)	Davidson-Nichols			2 reels	
*†§Piratos (A.T.)					Aug. 16
*†§Real McCoy (A. T.)	Chase	Feb.	1	1899	Dec. 14
School's Out	Our Gang			21	Aug. 30
*†§Shivering Shakespeare	Our Gang	Jan.	25	1870	
*†§Shrimp, The	Harry Langdon	May	3	1738	Feb. 15
*†§Song Writor's Revue, The (A.T.)					
*†§Teachor's Pet (A.T.)	Our Gang			2 reels	Aug. 16
*†§Tough Wintor, A	Our Gang	June	21	1880	Mar. 29
*†§Van & Schenck		Jan.	11	799	
*†§Vodevillo (A. T.)	Laurel-Hardy			2 reels	
*†§What Price Georgio (A.T.)	Georgie Price				Aug. 16
*†§When the Wind Blows	Our Gang	Apr.	5	1795	
*†§Whispering Whoopee		Mar.	8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers	Sept.	10	8897		Aug. 30
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6750	75	Apr. 5
*†§Anybody's Woman	Chatterton-Brook	Aug.	30	7243		Aug. 16
*†§Applause (A.T.)	Helen Morgan	Jan.	4	7066	78	Dec. 12
*†§Behind the Make-Up(A.T.)	Skelly-Wray-Powell	Jan.	11	8364	71	Dec. 28
*†§Benson Murder Case The (A.T.)	Powell-Pallotto-Calvert	Apr.	12	5794	85	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	8984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
†§Civilian Clothes (A.T.)	Cooper-Colliyor	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Dovil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§For the Defense (A.T.)	William Powell	July	26	8870	63	July 12
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	66	July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	8701	74	Feb. 22
*†§Kibitzor (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutos (A.T.)	George Bancroft	Apr.	28	7177	70	Apr. 19
*†§Laughing Lady	Chatterton-Brook	Dec.	28			
L'Enimatiquo Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert				Sept.	6
*†§Lot's Go Native (A.T.)	MacDonald-Dakle	Aug.	16	6560	65	May 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July 12
*†§Love Parado (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10081	111	Dec. 19
†§Man From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July 12
*†§Manslaughtor (A. T.)	Colbert-March	Aug.	9	7954	89	July 26
*†§Mon Aro Liko That (A.T.)	Hal Skelly	Mar.	22	5500	81	Nov. 23
*†§Monte Carlo		Not Set		7850	85	Aug. 9
*†§Only tho Brave (A.T.)	Gary Coopor	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parado (A.T.)	Special Cast	Apr.	28	9125	90	Apr. 5
*†§Quoon High (A. T.)	Ruggles-Rogers-Morgan	Aug.	23			July 26
*†§Return of Fu Manohu (A.T.)	Diand-Arthur	May	17	6586	73	May 10
*†§Roadhouso Nights (A.T.) Revlowod as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb.	15	6700	74	Dec. 28
*†§Safoty In Numbors (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuso (A.T.)	Jack Oaklo	July	26	6018	68	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	8888	77	Mar. 22
*†§Sea God, The (A. T.)	Arlen-Wray	Sept.	13	8054		Aug. 30
*†§Seven Days' Leave (A.T.) Revlowod under the title of "Medal" in Nov. 23, 1929 issue	Gary Cooper	Jan.	25	6100	68	Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June 7
*†§Silont Enemy, The	Indian Cast	Aug.	2	8080	88	May 17
*†§Slightly Scarlot (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oaklo-Brian	June	7	5403	80	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Toxan, The (A.T.)	Gary Coopor	May	10	7142	88	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	8396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Diand	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Polo		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7821	85	Apr. 28

Coming Feature Attractions

Title	Star	Rel.	Date	Length	Reviewed
*†§Along Came Youth (A.T.)	Charles Rogers				
*†§Dancing Mothors (A. T.)					
*†§Foot First (A. T.)	Harold Lloyd				
*†§Fighting Caravan, Tho (A.T.)	Huston-Francis				
*†§Heads Up (A. T.)	Rogers-Kano				
*†§Hor Wedding Night	Clara Bow				
*†§Honeymoon Lane (A. T.)	Eddie Dowling				
*†§Huckleberry Finn (A. T.)	Junior Durkin				
*†§Kid Boots (A. T.)	Jack Oaklo				
*†§Laughter (A. T.)	Nancy Carroll				
*†§Manhattan Mary	Ed Wynn				
*†§Morton of the Talkies (A.T.)	Jack Oaklo				
*†§Morocco (A. T.)	Coopor-Dietrich				
*†§Monte Carlo (A.T.)	MacDonald-Buchanan			7650	90 Aug. 9
*†§Naw Morals (A. T.)	Wm. Powell				
*†§Playboy of Paris (A.T.)	Maurice Chevalier	Nov.	1		Sept. 13
*†§Right to Love, Tho (A.T.)	Ruth Chatterton				
*†§Rados Romance (A. T.)	Arlen-Carroll				
*†§Rosa of tha Rancha (A. T.)	Gary Coopor				
*†§Royal Family, Tho (A. T.)	Frodorlo March				
*†§Scarab Murdor Casa (A. T.)	William Powell				
*†§Skippy (A. T.)					
*†§Spollors, Tha (A. T.)	Cooper-K. Johnston-B. Compson	Sept.	28	Not set	Aug. 30
*†§Tha Virtuous Sin					
*†§Tom Sawyer (A. T.)	Jackie Coogan				
*†§Typhoon Bill	Georgo Bancroft				

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†§A Bird in the Hand (A.T.)	Lois Wilson & Co.			2 reels	
*†§A Hint to Brides (A.T.)	Christie Comedy			2 reels	
*†§A Million Me's (A.T.)	Leo Morse			1 reel	
*†§A Sailor's Luck (A. T.)	Geo. Boatty			1 reel	
*†§A Yankee Doodle Boy (A.T.)	Screen Song				
†§Accidents Will Happan (A.T.)	Smith and Dale	Aug.	2	2 reels	
†§Actions Speak Lodor Than Words (A.T.)	Wm. & Joe Mandel			1 reel	
*†§Adam's Evo (A.T.)	Christie Comedy			2 reels	
*†§Altor Bovon (A.T.)	Jas. Barton Co.			2 reels	
*†§Aftor tho Ball (A.T.)	Screen Song				
*†§Apartment Hunting (A.T.)	Florence Moore			2 reels	
*†§Artist's Roverto, The (A.T.)	Gamberelli & Co.			1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell			1 reel	
*†§At the Gate (A.T.)	Smith & Dale			1 reel	
*†§Ballet Class (A.T.)	Dancing Act			1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon			1 reel	Aug. 2
*†§Boarded Lady (A. T.)	Christie Comody	Mar.	1	1794	
*†§Bodolia	Scroon Sang	Jan.	4	604	
*†§Bollo of the Night	Christie Comody	Feb.	15	2 reels	
*†§Bishop's Candlesticks (A.T.)	Walter Huston			2 reels	
*†§Blue Songs (A.T.)	Ruth Etting & Orchestra			1 reel	
*†§Book Lovers (A.T.)	Joe Santley-Ivy Sawyer			1 reel	
*†§Boyhood Daye (A.T.)	Musical Novolty			2 reels	
*†§Brown Gravy (A.T.)	Christie Talking Play			2 reels	
*†§Carnival Man (A.T.)	Walter Huston			2 reels	
*†§Chinese Fantasy (A.T.)	Novelty Act			1 reel	
*†§Chinatown Fantasy, A	Miller-Dova	July	5	1 reel	May 24
*†§Chords of Momory (A.T.)	R. Bruce Scenic			1 reel	
*†§Cleaning Up (A.T.)	C. Conklin-M. Swain			2 reels	
*†§Cockeyed News (A. T.)	Eddie Cantor				
*†§Come Take a Trip in My Airship	Scroon Song	May	24	1 reel	June 14
*†§Confoundod Interest (A.T.)	Raymond & Caverly				
*†§Cow Camp Ballads (A.T.)	R. Bruce Scenic			1 reel	
*†§Crooning Melodies (A.T.)	Singin, Orchestra			1 reel	
*†§Dance, You Singers (A.T.)	Puck & White				
*†§Daisy Boll (A.T.)	Screen Song				
*†§Dangerous Females (A.T.)	Dressler-Moran			2 reels	
*†§Dancing Gob (A.T.)	Christie Comedy			2 reels	
*†§Dear Teacher (A.T.)	Talking, Singing			2 reels	
*†§Dear Vivian (A.T.)	Christie Comedy			2 reels	
*†§Deep "C" Melodies (A.T.)	Frances Williams, Yacht Club Boys			1 reel	
*†§Desporato Sam	Bert Greea	Mar.	29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug.	9	1 reel	
*†§Don't Bollovo It (A. T.)	Christie Comody	Feb.	8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660	Mar. 22
*†§Dresden Dolls (A.T.)	Maria Gamberelli, Dancing			1 reel	
*†§Drifting Along (A.T.)	Robert Bruce Scenic			1 reel	
*†§Duke of Dublin (A. T.)	Christie Talking Comody	Feb.	1	1850	
*†§False Alarm Fire Co. (A.T.)	Smith & Dalo			1 reel	
*†§Family Next Door, The	Charles Ruggles	Jan.	11	1381	Feb. 15
*†§Faro Nell (A.T.)	Louiso Fazonda			2 reels	
*†§Fatal Card, The (A.T.)	W. & E. Howard				
*†§Fatal Forcops (A.T.)	Christie Comody			2 reels	
*†§Favorite Melodies (A.T.)	Ruth Etting & Orchestra			1 reel	
*†§Feelin' Blue (A.T.)	Ash-Washington			1 reel	
*†§Firebugs	Talkartoon	May	10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug.	2	1 reel	
*†§For Love or Money (A.T.)	Christie Talking Play	Jan.	4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield			1 reel	
*†§Framing of the Shrew (A.T.)	Christie Talking Play			2 reels	
*†§Getting a Break (A.T.)	Block & Sully			1 reel	June 28
*†§Getting a Ticket (A.T.)	Eddie Cantor			1 reel	
*†§Glow Worm, The (A.T.)	Screen Song	Aug.	23	564	July 19
*†§Go Ahead and Sing (A.T.)	Tom Howard			1 reel	
*†§Grand Uproar (A.T.)	Talkartoon			1 reel	
*†§He Did His Best (A.T.)	Christie Comody			2 reels	
*†§He Loved the Ladies (A.T.)	Christie Comedy			2 reels	
*†§Ho Was Her Man (A.T.)	Gilda Gray			2 reels	
*†§Helping Hand, The (A.T.)	Solly Ward			1 reel	
*†§Her Husband's Women (A.T.)	Lois Wilson & Co.			2 reels	
*†§Her Piano Boys (A.T.)	Lillian Roth & Orchestra			1 reel	
*†§High Hat (A.T.)	Alice Boulden & Band			1 reel	
*†§Highlowbrow (A.T.)	Talking Novolty			2 reels	
*†§His Collogo Chume (A.T.)	Eddio Peabody & Band			2 reels	
*†§His Honor, the Mayor	Charlie Murray			2 reels	July 19
*†§His Wife's Birthday (A.T.)	Solly Ward			2 reels	
*†§Hold-Up (A.T.)	Tom Howard			2 reels	
*†§Hot Air Merchant (A.T.)	Charlie Rugglee			2 reels	
*†§Hot Dog	Talkartoon	Mar.	29	1 reel	
*†§Hot Lemonade (A.T.)	Louiso Fazenda			2 reels	
*†§Hot Timo in the Old Town Tonight, A (A.T.)	Screen Song	Aug.	2	1 reel	July 5
*†§Humorous Flights (A.T.)	Donald Dgden Stewart			1 reel	
*†§I Came First (A.T.)	Herman Timberg			1 reel	
*†§If Men Played Carde Like Women Do (A.T.)	Hugh Cameron & Co.			1 reel	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash			1 reel	
*†§I'm Afraid to Como Hame in tho Dark	Screen Song	Feb.	1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screon Song	Mar.	15	1 reel	
*†§In tho Good Old Summertime (A.T.)	Screen Song	June	7	1 reel	
*†§In the Shado of the Old Apple					
*†§Installment Collector (A.T.)	Fred Allen			1 reel	
*†§I've Got Rings on My Fingers (A.T.	Screen Song				
Troo	Screen Song	Jan.	18	752	
*†§Insurance	Eddie Cantor			1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell				
*†§It Happened to Him (A.T.)	Jas. Barton & Co.			1 reel	
*†§Jazz Proforrod (A.T.)	Zelaya			1 reel	July 5
*†§Jod's Vacation (A.T.)	Grapewin-Chance (Christie)			2 reels	
*†§Just One Word (A.T.)	Broadway Cast, Skotch			1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet			1 reel	June 28
*†§Kissos (A.T.)	Talking Comedy (Overman)			2 reels	
*†§Knights in Venice (A.T.)	Smith & Dale			1 reel	
*†§La Paloma	Scroon Song	Apr.	12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dalo				
*†§Ladies' Choice (A.T.)	Grapewin-Chance			2 reels	
*†§Lady, You Slay Mo (A.T.)	Perkins-Hillpot			1 reel	
*†§Let Me Explain (A. T.)	Christie Comody	Jan.	4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havol				
*†§Maine Stein Song (A.T.)	Screen Song-Valleo				Sept. 6
*†§Makers of Melody (A.T.)	Talking, Musical			2 reels	
*†§Many Moons (A.T.)	Bruce Novolty	Aug.	9	1 reel	Sept. 6
*†§Marching to Georgia (A.T.)	Christie Comody			2 reels	
*†§Marriago Wows (A.T.)	Talkartoon				
*†§Mook Mr. Mook, The (A.T.)	Jimmy Barry			1 reel	
*†§Moot the Boy Friend (A.T.)	Lillian Roth			1 reel	
*†§Moet the Missus (A.T.)	Christie Comody			2 reels	
*†§Molancholy Dama (A.T.)	Christie Talking Play			2 reels	
*†§Melodies (A.T.)	Smith Broe., Singing			1 reel	
*†§Molting Pot (A.T.)	Potito Rovue			2 reels	
*†§Million Ma's, A	Loo Morse	Apr.	26	964	Jan. 25
†§Moon Bride's Wedding (A.T.)	Indian Musical Novelty			1 reel	
*†§Moonshine (A.T.)	Jas. Barton & Co.			2 reels	
*†§Mother Pin a Rose on Me (A.T.)	Screon Song				
*†§Mountain Melodies (A.T.)	R. Bruce Scenic			1 reel	
*†§Music Hath Charms (A.T.)	Christie Talking Play			2 reels	
*†§My Gal Sal (A.T.)	Screon Song			1 reel	
*†§Nolghborly Nolghbors (A.T.)	Lulu McConnell	Aug.	16	2 reels	
*†§Now Rhythm	Azplazer & Band				July 26
*†§Noah's Lark (A.T.)	Talkartoon				
*†§Naw and Thon (A.T.)	Musical Novolty			2 reels	
*†§Oft in tho Silly Night (A.T.)	Christie Talking Play			2 reels	
*†§Old Black Joe (A.T.)	Screen Song				

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel		July 28
*†§On the High C's (A.T.)	Frances Williams & Yacht Boys		1 reel		
*†§One Man Reunion (A.T.)	George Fawcett		1 reel		
*†§Operatic Selections (A.T.)	Tito Schipa		1 reel		
*†§Pals is Pals (A.T.)	Jas. Barton & Co.		2 reels		
*†§Paramount Acts			1 reel		
*†§Paramount Comedies			2 reels		
*†§Paramount Pictorials					
*†§Parameunt Screen Songs			1 reel		
*†§Paramount Sound News			1 reel		
*†§Paramount Talkartoons			1 reel		
*†§Piano Tuners (A.T.)	O'Donnell & Blair, Sketch		1 reel		
*†§Pining Pioneers (A.T.)	R. Bruce Scenic		1 reel		
*†§Plasterers (A.T.)	O'Donnell & Blair, Sketch		1 reel		
*†§Post Mortems (A.T.)	Christie Comedy		2 reels		
*†§Prisoner's Song, The	Screen Song	Mar. 1	738		
*†§Put on Your Old Gray Bonnet (A.T.)	Screen Song				
*†§Radio Riot	Talkartoon	Feb. 15	737		Feb. 15
*†§Radio Rhythm (A.T.)	Rudy Vallee & Band		1 reel		
*†§Raising the Roof (A.T.)	Lillian Roth & Band		1 reel		
*†§Red, Green & Yellow (A.T.)	Lulu McConnell		1 reel		
*†§Resolutions (A.T.)	Billy House	Aug. 30	2 reels		
*†§Rube, The	Jimmy Barry	June 21	1 reel		
*†§Salt Water Ballads (A.T.)	R. Bruce Scenic		1 reel		
*†§Seraphily Married (A. T.)	Christie Comedy	Feb. 22	1634		Jan. 18
*†§Schipa, Tito		May 24	1 reel		
*†§Shubert's Inspiration (A.T.)	Famous Composer Series		1 reel		
*†§Shubert's Masterpiece (A.T.)	Famous Composer Series		1 reel		
*†§Shubert's Songs (A.T.)	Famous Composer Series		1 reel		
*†§Shubert's Unfinished Symphony (A.T.)	Famous Composer Series		1 reel		
*†§Sidewalks of New York (A.T.)	Screen Song				
*†§Sing, You Dancers (A.T.)	Eva Puck & Sam White		1 reel		
*†§Sleeping Porch (A.T.)	Christie Comedy		2 reels		
*†§So This is Paris Green	Fazenda	Jan. 18	1747		Jan. 25
*†§Song Service (A.T.)	Lee Morse & Co.		1 reel		
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel		Aug. 23
*†§Strike Up the Band (A.T.)	Screen Song				
*†§Stronger Sex, The (A.T.)	Christie Talking Play	Mar. 15	1760		
*†§Sunset Hunter (A.T.)	R. Bruce Scenic		1 reel		
Sure Cure	Lynn Overman		1 reel		Sept. 6
*†§Swing, You Sinner (A.T.)	Talkartoon				
*†§That Party In Person (A.T.)	Eddie Cantor		1 reel		
*†§That Red-Headed Hussy (A.T.)	Grapewin-Chance		2 reels		
*†§The Home Edition (A.T.)	Christie Comedy		2 reels		
*†§The Lady Fare (A.T.)	Christie Talking Play		2 reels		
*†§The Spy (A.T.)	Tom Howard		2 reels		
*†§The Rube (A.T.)	Jimmy Barry, Sketch		1 reel		
*†§The Tide Rises (A.T.)	R. Bruce Scenic		1 reel		
*†§The Wanderlust (A.T.)	R. Bruce Scenic		1 reel		
*†§Toys (A.T.)	Three Ormonde Sisters		1 reel		
*†§Traffic Regulations (A.T.)	Donald Ogden Stewart		1 reel		
*†§Travelin' Alone (A.T.)	R. Bruce Scenic		1 reel		
*†§Twentieth Amendment, The (A.T.)			2 reels		
*†§Two Americans (A.T.)	Walter Huston		2 reels		
*†§Two Little Chinese Maids (A.T.)	Anna Chang & Co., Songs		1 reel		
*†§Voices of Lonely Men		Apr 19	1 reel		
*†§What Do I Care? (A.T.)	Moss & Frye		1 reel		
*†§What Is It? (A.T.)	Elinor Glyn		1 reel		
*†§Wee Bit o' Scotch (A.T.)	R. Bruce Scenic		1 reel		
*†§When Caesar Ran a Newspaper (A.T.)	Christie Comedy		2 reels		
*†§Weak But Willing (A.T.)	Christie Comedy		2 reels		
*†§Wise Flies (A.T.)	Talkarton	July 19	1 reel		June 14
*†§Ya Olde Melodies (A.T.)	Screen Song				
*†§Yes We Have No Bananas	Screen Song	Apr. 26	1 reel		May 24
*†§Ziegfeld Midnite Frolic (A.T.)	Talking, singing, Instrumental		2 reels		

*†§Campus Favorites	Sportlight	June 29	1 reel		July 5
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels		July 19
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel		
*†§Champion Makers	Sportlight	June 15	1 reel		June 21
Child Life in India	Vagabond Adv. Series-Terriss		2 reels	12	July 12
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel		June 28
*†§Deep South	Southern Songs	Aug. 24	1 reel		Aug. 16
*†§Dude Ranching (A.T.)	Sportlight		1 reel	10	June 28
Ebony Shrine	Vagabond Adv. Series		1 reel		Sept. 13
*†§Farm Foolery	Aesop Fable		1 reel		Sept. 20
Fi o en Frolics	Aesop Fable		1 reel		Sept. 13
*†§Give Me Action	Manning-Holman	Aug. 17	2 reels		Aug. 9
*†§Glacier's Secret, The	Vagabond Adventure Series	June 1	1 reel		
*†§Hearts and Hoofs	Rico-Keefe	Sept. 7	2 reels		
Hold Anything	Looney Tunes No. 3		1 reel		Aug. 30
*†§Held the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels		
*†§Hot Tamals	Aesop Fables	Aug. 3	1 reel		Aug. 9
*†§Hooked	Sportlight	May 18	1 reel		
I'll Take That One	All Star		2 reels		
*†§Jungle Terrors	Vagabond Adv. Series		1 reel		Sept. 20
*†§Jungle Jazz	Aesop Fable	July 6	1 reel		July 19
*†§Kid the Kidder	Campus Comedy		2 reels		Sept. 20
Lair of Chang How	Vagabond Adv. Series-Terriss		2 reels	18	June 7
*†§Laundry Blues (A.T.)	Aesop Sound Fable	Aug. 17	1 reel		Aug. 23
*†§Let 'Er Buck	Sportlight	July 27	1 reel		Aug. 9
*†§Live and Learn	McPhail-Deering	June 15	2 reels		
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel		
*†§Love That Kills	Vagabond Adventure Series	Aug. 24	1 reel		June 7
*†§Mandalay	Song Sketch	Aug. 24	1 reel		
Mind Your Own Business			2 reels	17	June 12
Musical Beauty Shop	Melody Series		2 reels	18	June 7
Neat and Tidy	All Star		2 reels		
*†§New Waiter, The	All Star	June 8	2 reels		
*†§Night Clerk, The	All Star	Sept. 14	2 reels		
*†§Night in a Dormitory, A	Ginger Rogers	Jan. 5	2 reels		
*†On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel		Jan. 11
*†§Dom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel		June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel		
*†§Pathe Sound News	Released Twice Every Week		1 reel		
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels		Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels		May 10
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel		May 3
*†§Ride 'Em Cowboy	White-Carney	Apr. 13	2 reels		Aug. 16
*†§Romeo Robin, A	Aesop Fable	June 22	1 reel		June 28
*†§Royal Flush, A (A.T.)	All Star		2 reels		Aug. 30
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels		Nov. 18
*†§Sacred Fires	Vagabond Adventure Series	July 27	1 reel		
*†§Satan's Fury (A.T.)	Vagabond Adventure	Sept. 7	1 reel		Aug. 23
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel		Jan. 11
Self Defense	Sportlight		1 reel		Sept. 13
Snow Time	Aesop Fable		1 reel	8	July 26
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel		Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr. 20	2 reels		Apr. 19
Ski Hi Frolics	Sportlight		1 reel		
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel		Feb 15
*†§Soms Babies	Carle Hiatt-Little Billy	Sept. 21	2 reels		Aug. 16
*†§Somewhere Out	Sportlight	July 13	1 reel		
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel		May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel		Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel		Feb 15
Sporting Brothers	Sports		1 reel	8	June 7
Swell People	Dot Farley-Harry Gribbon		2 reels	22	July 19
Temples of Silence	Vagabond Adv. Series-Terriss		2 reels	10	July 19
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels		Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel		
Trying Them Out			2 reels	17	June 7
Two Fresh Eggs	Al. St. John-Jimmie Aubrey		2 reels	20	July 5
Two Plus Fours	Campus Comedy—Nat Carr-Thelma Hill		2 reels	20	July 26
*†§Venetian Nights	Vagabond Adventure	Aug. 10	1 reel		Aug. 16
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel		May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel		Apr. 19
*†§What, No Balti (A.T.)	Topics of the Day	Mar. 9	1 reel		

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FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scot	Oct. 12			
*†§Crashing Through (A.T.) (F.)	William Boyd	Dec. 28			
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees-Holmes	Sept. 21	7508	85	Sept. 13
*†§His First Command (A.T.) (F.)	Boyd-Sebastian	Jan. 19	5850	65	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames	July 13	8870	97	June 14
*†§Night Work (A.T.) (F.)	Eddie Quillan	Aug. 3	8394	95	Aug. 23
*†§Officer O'Brian (A.T.) (F.)	Boyd-Sebastian	Feb. 15	6740	73	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess	Oct. 26			
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June 29	5654	63	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan. 5	7074	78	Feb. 8
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	May 18	7500	75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett	June 28		
*†§All the Way (A.T.)	Constance Bennett			
Big Money	Eddie Quillan	Oct. 26		
*†§Greater Love, The (A.T.)	Ann Harding	Nov. 16		
*†§In Deep (A.T.)	Constance Bennett	Jan. 18, '31		
*†§I Take This Woman (A.T.)	Harry Bannister	June 7, '31		
*†§Last Frontier, The (A.T.)	William Boyd	July 26, '31		
*†§Lazy Lady (A.T.)	Constance Bennett	Apr. 5, '31		
*†§Looking for Trouble	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd	May 10, '31		
*†§Price of a Party, The (A.T.)	Helen Twelvetrees	Apr. 19, '31		
*†§Rawhide (A.T.)	William Boyd	Feb. 8, '31		
*†§Romance Harbor (A.T.)		Mar. 15, '31		
*†§Rebound	Ann Harding	Dec. 14		
Sin Takes a Holiday	Constance Bennett	Nov. 30		
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong	Aug. 16, '31		
*†§This Marriage Business (A.T.)		July 5, '31		

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time at reels in the important series, however, follow:

	Rel. Date	Run. Time	Reviewed
2 reel comedies		26 min	
Pathe Sound News		10 min	
Pathe Silent News		10 min	
Pathe Audio Review		11 min	
Pathe Review		11 min.	
Aesop's Fables		8 min	
Grantland Rice Sportlights		10 min	
Talking Tonics of the Day		7 min	
Knute Rockne Notre Dame			
Football Series of 6			
1. The Last Yard	Oct. 15	1 reel	Aug. 30
2. The Hidden Goal	Oct. 15	1 reel	Aug. 30
3. Flying Feet	Oct. 15	1 reel	Sept. 13
4. Touchdown	Oct. 15	1 reel	
5. Two Minutes to Go	Oct. 15	1 reel	
6. Backfield Aces	Oct. 15	1 reel	

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Title	Star	Rel. Date	Length	Reviewed
All for Mabel			2 reels	Aug. 23
*†§America or Bust	Daphne Pollard	July 27	2 reels	June 21
*†§Beauties, The	Hiatt-Kaley	June 29	2 reels	
*†§Big Hearted	Harry Gribbon	June 22	2 reels	June 28
*†§Boss's Orders, The	Morgan-McPhail	Aug. 31	2 reels	Aug. 2
*†§Bugvills Romance, A	Aesop Fable	June 8	1 reel	June 21

RKO

FEATURES

Title	Star	Rel	Date	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6416	65	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar.	2	6128	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92	Mar. 5
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks	Aug.	10	6480		
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	9155	90	Apr. 5
*†§Dancehall (A.T.)	Dlive Borden-Arthur Lake			6184	67	
*†§Dixiana	Bebe Daniels	Aug.	30	9385	104	July 26
*†§Escape (A. T.)	All Star Cast	Aug.	7	6345	70	Sept. 13
*†§Fall Guy, The (A.T.)	Muthall-Clarke-Sparks	June	15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6111	68	Feb. 15
*†§Girl of Pert (A.T.)	O'Neil-Sharland	Feb.	2	6174	69	Jan. 4
*†§Half Marriage (A.T.)	Ollvo Borden-Farley			6481	71	
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb.	2	9219	70	Apr. 26
*†§Inside the Lines (A.T.)	Campsen-Forbes	July	20	6652	75	July 12
*†§Jazz Heaven (A.T.)	Sally O'Neill-Brown			6383	69	
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug.	17	6309	69	July 19
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June	1	6469	72	May 31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	24	6194	72	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb.	9	6088	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan.	12	6759	70	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Lake-Bunce	Aug.	24	6727	75	June 28
*†§Shootino Straight (A.T.)	Dix-Lawlor	July	20	6720	55	July 12
*†§Side Street (A.T.)	Three Moore Brothers			6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde			6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy			6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver			6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee			6220	68	
*†§The Very Idea (A.T.)	Sally Blaine-Hugh Trevor			6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Min.	Reviewed
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Danger Lights	Wolheim-Armstrong-Arthur		7055	78	Sept. 6
*†§Hall Shot at Sunrise (A. T.)	Wheeler-Woolsey	Oct. 3			
*†§Ladies of the Past	Betty Compson				
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin	Sept. 25	7600	85	Sept. 6
*†§Pay Off, The	Lowell Sherman	Oct. 15	6930	77	Sept. 13
*†§Perfect Alibi, The (A. T.)					
*†§Sensation (A.T.)					
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)		Oct. 25			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb 2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept. 1		June 21
*†§Camous Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Glosburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Golf Specialist, The	W. C. Fields		2 reels	July 5
*†§Good Time Kenneth	Marc Connelly		1 reel	Aug. 9
*†§Gunboat Glosburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Humanettes	Benny Rubin			1 reel			July 8
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestre	Feb.	9	1 reel			
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels			
*†§Lest and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19	2 reels			
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30	1 reel			
*†§Men Without Skirts (A.T.)	Dane-Arthur			2 reels			July 5
*†§Mickey's Chemos (A. T.) (F&D)	Mickey Yule	Feb.	2	2 reels			
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels			Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2	2 reels			
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels			Aug. 16
*†§Mickey's Muskcteere (A.T.)							
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5	2 reels			
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels			
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22	2 reels			
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels			
*†§Mickey the Werrier	Mickey Yule	May	25	2 reels			
*†§Museum, The	Toby the Pup			1 reel			May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch			1 reel			June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July	13	2 reels			June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels			Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels			Jan. 25
*†§Palooka Flying School (A.T.)		June	22	1 reel			
*†§Peep on the Deep, A	Clark & McCullough	Sept.	1	2 reels			July 8
*†§Pure and Simple	Louise Fazenda	Sept.	15	2 reels			
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	16	2 reels			Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels			Dec.
Society Goes Spaghetti	Armetta-Basil			2 reels			
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels			
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2	1 reel			
*†§Toby the Fiddler (A.T.)		Sept.	1				
*†§While Auto Waits (A.T.) (F)		Jan.	12				
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3	2 reels			May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1	5850	65	Apr 19
*†§Blaze O'Glory	Eddie Dowling-B. Compson	Jan.	1	8800	90	Dec. 14/29
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	15	7200	80	Apr. 19
Costello Murder Case	Tom Moore-Lola Lane	Nov.	1	7000	80	
*†§Dude Wrangler, The (A.T.)	Durvea-Basquette	June		6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Compson	Jan.	1	9950	100	Sept. 21/29
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.		9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept.	1			June 21
*†§Reno (A.T.)	Roland-Themson-Love	Oct.	1			
*†§Rogue of the Rio Grande	Hatton-Ley-Bohr	Oct.	15	7000	70	
*†§Talk of Hollywood	Nat Carr-Fay Marbé	Mar.	1	5600	62	Dec. 21/29
*†§Up The Congo	Travel Lecture	Feb.	1	5800	62	
*†§What a Man (A.T.)	Denny-Segar	June	1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Rel. Date	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Martin Johnson	Talk. Pic. Epics.	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Alma de Gaucho	Special Cast	Edw. L. Klein				Sept. 6
Aspirait	Froelich-Amann	Allied Film	Mar. 15	6 reels	85	May 10
*†§Bergere I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Bottom of the World		Talk. Pic Epics	Sept. 1	3800	42	
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Angle	Apr. 6		100	Apr. 19
*†§Bright Eyes	Balfour-Trevor	New Era	July	10.6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May	10 8372	66	May 24
*†§Call of Circus (A.T.) (D.F.)	Rushman Clayton	Burr	Jan.	15 5466	61	Jan 18
*Canyon of Missing Men	Tom Tyler	Syndicate	June	1..4742	50	Aug. 2
Caught in Berlin Underworld	Fritz Kortner					Feb 15
Chess Player, The	Jehenne-Blanchard	Unusual Plct.				
*†Civilizaties	Hickman-Markey	Amer. Trad. Assn.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar.	15 7127		Mar. 1
*†§Code of the West	Bob Custer	Syndicate			67	
The Co-Optimists	Special cast	New Era	Feb.	8		Feb. 22
*†§Denger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May	20 6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Pred.	Jan.	5400	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa				
*†§Drifters		Herold Autan			40	July 5
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Eternal Fools		Judea Films	Sept. 23	6120	68	Sept. 6
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American Net Set.		6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Perlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan.	107609	85	Jan. 18
Hungarian Nights	Special Cast	mAer. Gen. Film Co.	Aug. 5/29	8 reels		June 14
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk Plct. Epics	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Plct. Ltd.	Apr. 13	7776	86	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14	6181	68	Sept. 20
*†§June and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July 5
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May	176095	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robarde	Audible	Mar. 8	5825	65	Mar. 29
*Lone Horseman	Tom Tyler	Syndicate	Nov. 1, '29	4739	63	Aug. 2
*†§Loneseme Trail	C. Delaney-V. Brown					
	Faire	Syndicate	Aug. 25	5786	65	Sept. 13
*†§Lost Gods (A.T.)		Talk Plc. Epics	Sept. 1	4800	53	July 12
Lost Patrol		Pro Patria	Not Set	5100	57	Dec 21
*†§Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb 15	6039	68	Feb 1
Melody of the Heart		Ufa Film	Aug. 29	Eng...8061 Germ...8543	90	Sept. 8
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100	mins.
*†§Mysteries of Nature		Ufa			71	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Port	Special Cast	Ufa Films				
*†§Ramoant Ace (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Riders of the Rio Grande	Bob Custer	Syn Pictures	Sept. '29	5223		June 28
*†§Romance of West	Jack Perrin	Jack Trep	June 15	5494	61	Aug. 2
Bee Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†Slums of Tokio	Japanese Cast	Movicgraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stamgede	Native Cest	Harold Auten	Apr. 26	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photeplay	Mar.	6800		Mar. 22
Three Outcasts, The	Yakima Canutt	Wece	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4649	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan.	18 5100	66	Aug. 9
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mesjukin-Degever	UFA Films				
Why Cry at Parting	Helm-Oralia	International		7000	78	Feb 22
*†§Woman Who Was Forsaken (A.D.)	Belle Bennett	State Cineme	Jan.	1 7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Werd	Allied Films	May 30	8 reels	80	June 14
Worldly Goods	Kirkwood-Kennedy	Continental	Aug. 1	6065	65	Aug. 2
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Producer	Rel. Date	Length	Mins.	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.				
*†§Body, Soul and Dress						
*†§Breezy Bill	Bob Steele	Syndicate		4500	50	Sept. 20
†§Buried Evidence (F)		Continental				
Buying a Wife	Special Cast	Aff. European		7 reels		
*†§Clown, The (F)		Continental				
*§†Comeback, The (A.T.)		Majestic				
*†§Dancing Fathers (A.T.)						
*†§Dangerous Trails		Big 4	Sept. 15			
*†§Davy Jones Locker (A.T.)		Liberty Prod.				
*†§Diverce Question, The (A.T.)		Majestic				
Duty to be Silent	Marie Albane	Aff. European		6 reels		
*†§East Lynne (A.T.)		Liberty Prod.				
*†§East of Asie (A.T.)		Liberty Prod.				
*†§Everybody's Girl (A.T.)		Liberty Prod.				
Exodus to the New World, The	Lyon-Prevost	Pioneer				
Full Dressed Thieves	Nils Asther	Aff. European		7 reels		
German Underworld	Special Cast	Aff. European		7 reels		
Great Unknown, The	John Leder	Aff. European		6 reels		
*§†Hall the Women (A.T.)		Majestic				
Her Viennese Lover	Asther-Nelan	Aff. European		5 reels		
*†§In Oklahoma (A.T.)						
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick				
*†§Life For Sale, A (F)		Continental				
Lonesome Trail		Syndicate				Sept. 13
Milak of the Snowlands	Special Cast	Allied				
*†§Midnight Alarm, The (A.T.)		Liberty Prod.				
*†§Mother's Millions (A.T.)		Liberty Prod.				
*†§Night Hawk, The		Big 4	Aug. 15			
Our Daily Bread	Mary Nolan	Aff. European		7 reels		
*†§Price Mark, The (A.T.)		Majestic				
*†§Red Kisses (A.T.)						
*†§Romantic Scoundrel, The (A.T.)						
*†§Second Honeymeen, The (F)		Continental				
*†§Sentimental Satan (A.T.)		Majestic				
*†§Smart Women (A.T.)		Majestic				
*†§Thou Shalt Not Squeal (A.T.)						
*†§Todey (A.T.)	Nagel-Owen	Majestic				
*†§Trap, The (A.T.)		Majestic				
*†§Unforbidden Sin, The (F)		Continental				
Unholy Love	Wegener-Petrovitch	Aff. European				
When Duty Calls	Special Cast	Allied		6714 feet		
Wild Men of Kalihari	Denver African Exp.	Talk. Plct. Epics				
*†§Worst Woman in Paris (A.T.)		Liberty Prod.				

SOUND SHORTS

Title	Star	Distributor	Length	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visugraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chein Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascadee	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
*†Down Hawaii Way	Celor Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids	Travel Talk	FitzPatrick	1 reel	June 21
*†§Feurth of July	Travel Talk	Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†§Frost and Old Lace		Ufa	1 reel	
*†Gallooing Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to Indie	Travelogue	Fitzpatrick		
Imperial City	Travel Talk	Fitzpatrick	1 reel	Aug. 23
Jewish Melody	Cantor Waldmen	Judea Films, Inc.	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Celor Novelty	Castle	1 reel	
Land of Freedom	Seymour Reizteit	Judea Films, Inc.	2 reels	
Lincoln's Birthday		FitzPatrick	Feb. 12.	350 feet
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mel-Ko Mashme-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Herry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
Natascha	Pinchus Lavende	Judea Films, Inc.	2 reels	
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Celor Novelty	Castle	1 reel	
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Hermonies	Song Carteen	Blophene	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Cooley Films	1 reel	Apr. 5
Temple of Love	Travel Talk	Fitzpatrick	2 reels	Sept. 6
*Thought for Mether's Day	Fitzpatrick		1 reel	May 10
Weshington's Birthday		Fitz Patrick	Feb. 22.	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Treller	1 reel	Apr. 5
*†When the Cet's Awey	Mickey Mouse Cartoon	Celebrity Pred.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Remance (A. T.)	Armida-Terry	May	18	5974	65	May 31
*†§Borrowed Wives	Rex Lease	Sept.	10	5580		Aug. 30
*§High Treason (A.T.)	Hume-Thomas	Mar.	25	6210	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June	15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May	23	11416	130	Apr. 12
*†§Just Like Heavea (A. T.)		July	14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June	20	5169	56	Aug. 2
*§Memba (A.T.)	Hershelt-Boardman-Forbes	Mar.	10	6183	69	Mar. 15
*†§Medicine Men, The (A.T.)	Benny-Bronsen	June	15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June	10	5916	58	July 5
Reviewed as "Dangerous Business" issue Dec. 21, 1929						
*†§Oklehoma Cyclone (A.T.)	Bob Steele	Sept.	10	5850	65	Aug. 30
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1, 1930	6750	75	Dec. 21
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6000		Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May 24
*†§Swellhead (A. T.)	Gleeson-Shilling-Walker	Mar.	20	7040	78	Apr. 26
Thoreughbred	Garen-Barry	Aug.	10	5425	50	Aug. 23
*§Trappers Three (A.T.)	Loose-Gulliver	Feb.	15	7239	80	Feb. 22
*†§Wings of Adventure	Rex Lease	June	30	5050	70	Aug. 9

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Aloha Oe				
Arctic Patrol				
Beloved Enemy				
Blazing Guns	Rex Lease			
Branded Men	Rex Lease			
Caught Cheating	Sidney-Murray			
Circus Parade				
Danger Signal				
Drums of Jeopardy				
*†§Enchanting Melody (A.T.)				
Extravagance	June Collyer			
Fighting Grin	Rex Lease			
Ghost Ship				
Girl of the Limberlost				
*†§Headin' North (A.T.)	Bob Steele			
Hi-Jack				
Keeper of the Bees				
*†§Land of Missing Men (A.T.)	Bob Steele			
Lasca				
Lawless Valley	Rex Lease			
Leftover Ladies				
Lure of the Yukon				
Moran of the Lady Letty				
*†§Paradise Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
Roaring Barrier				
She Got What She Wanted				
Single Sin				
Steel				
†*§Sunrise Trail, The (A.T.)	Bob Steele			
The Barbarian				
The Djibway				
Third Alarm	James Hall-Hersholt-Louise			
Thundering Hoofs	Rex Lease			
*†§Under Montana Skies	Harlan-Gulliver			
Unpardonable Sin				
Utah Kid	Rex Lease			
Wild Youth				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Classics in Slang Series	6 H. C. Witwer's		2 reels	
Color Symphonies Series	6 In Technicolor		1 reel	
*†§Cossacks Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
Kentucky Jubilee Singers	Series of 3		2 reels	
*†§Kentucky Jubilee Singers	Series of 3		1 reel	
Little Covered Wagon	Chimp Comedy		2 reels	Aug. 30
*†§Melodie	Color Symphony		1 reel	
Musical Fantasies	Series of 6		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
Rolling Stone Series	6 Color Travels		1 reel	Sept. 6
*†§Station S-T-A-R			1 reel	Dec. 7
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
Voice of Hollywood	26 Station S-T-A-R Series		1 reel	

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug. 30	7272	88	Aug. 23
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Aer. 12	6592	72	Mar. 22
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	88	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July 26	6509	70	Aug. 2
*†§What a Widow (A.T.)	Gloria Swanson	Sept. 13			

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Nov. 29	8704	Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Morris	Nov. 15		
†§City Lights (F)	Charlie Chaplin			
*†§Du Barry, Womaa of Passion	(A. T.) Norma Talmadge	Dct. 11		
Kiki (A.T.)	Mary Pickford			
*†Lilli (A.T.)	Evelyn Laye	Jan. 10		
*†Hell's Angels (F)	Lyon-Hell-Harlow			June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Dct. 25	8028	
*†§Reaching for the Moon (A.T.)	Douglas Fairbanks	Feb. 21		
*†§Sons O' Guns (A.T.)	Al Jolson			
†§Whoopee (A. T.)	Eddie Cantor	Sept. 27	8550	July 12

SOUND SHORTS

Title	Ster	Rel. Date	Length	Reviewed
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan. 25	952	Jan. 2
*†§Second Hunparian Rhaesody		May 24	895	July 19
*†§The Americans Come (A.T.)	Dtto Matieson	Aug. 2	978	
*†Wizard's Aperentice		Apr. 20	840	Sept. 20
*†§Zampa (A.T.)		Sept. 6	1 reel	Sept 7

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	Aug. 24	12423	138	Apr. 28
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Aer. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hersholt	Jan. 26	7015	85	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7000	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Aer. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5773	66	Feb 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	Apr. 27
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Lagion, The	Ken Maynard	Aer. 8	6763	75	Dec. 21
Flying Hoofs	Jack Hexie	Feb. 2	3852	43	
*†Hell's Heroes	Bickford-Hatton	Jan. 5	8148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†§King of Jazz, The (A.T.)	Whiteman's Band & Special Cast				
*†§Little Acsident (A.T.)	Fairbanks, Jr., Page	Sept. 1	7897	87	July 12
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	8748	75	Mar. 22
*†§Night Ride	Robinson-Kent	Jan. 12	5609	62	Dec 28
*§†Dutside the Law (A.T.)	Nolan-Robinson	Sept. 18	7118	78	Aug. 23
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Aer. 27	6094	67	May 24
*†§Song of the Caballero	Ken Maynard	June 29	6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug. 3	6872		Aug. 9
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24	5303	58	Sept. 6
*†§Storm, The (A. T.)	Special Cast	Aug. 18	7203	80	Aug. 23
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 31	6041	67	Sept. 6
*†White Hell of Pitz Pain	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8	6529	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Blind Husbands (A.T.)					
*†§Boudoir Diplomat (A.T.)					
*†§Cat Creeps (A.T.)	Hersholt-Hackett-Twelvetrees				
*†§Cohens & Kellys Hunting Big Game in Africa (A.T.)	Sidney-Murray				
*†§Dracula (A.T.)					
*†§East is West (A.T.)	Lupe Velez-Lew Ayres				
*§†Hunchback of Notre Dame (A.T.)					
*†§Lady Surrenders, A (A.T.)	Conrad Nagle	Dct. 6			
*§†Merry-Ge-Round (A.T.)	Lon-Boles				
*†§Ourang					
*†§Resurrection (A.T.)	Boles-Velez				
†§Saint Johnson (A.T.)	Ayres-Wray				
*†§See America Thirst (A.T.)	Langdon-Love-Summerville				
†§Strictly Dishonorable (A.T.)	John Boles				
*†§Virgin of Stamboul (A.T.)					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug. 30	2 reels	
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	1 reel	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
His Girl's Wedding	Arthur Lake	July 23	2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug. 23	2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan 18
Man Hunter, The	Ted Carson	July 26	2 reels	July 5
Matter of Polley	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
Omar Khayam (Reissue)		July 14	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Paul Revere (Reissue)		Aug. 18	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug. 9	2 reels	July 19
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Prehistoric Man (Reissue)		Aug. 11	1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug. 16	2 reels	
Should Poker Players Marry?		June 30	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 28
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Shew	Arthur Lake	Aer. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July 12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Sneak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Walt	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbees	Oswald Carteon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother lor Sals (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*Chile Con Carmea	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug. 18	1 reel	
*†§David and Goliath	Kane Richmond Leather Pusher Series No. 2		2 reels	Sept. 20
*†§Detective, The	Oswald Cartoon	Sept. 22		
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Finger Prints (A.T.)	Kenneth Harlan	Mar. 23	10 episodes	
†§Fantlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Foul Ball, The	Oswald Cartoon	Dct. 6		
*†§Halowe'en	Sportino Youth	Apr. 14	2 reels	Apr. 5
*†§Hammer & Tongs (A.T.)	Kane Richmond Leather Pusher Series	Dct. 8	2 reels	
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Hesls	Oswald Cartoon	June 2	1 reel	June 7
*†Henpecked	Oswald Cartoon	Aug. 11	1 reel	
*†§Heroes of the Flames (A.T.)		June 2	12 episodes	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§In Mexico	Oswald Cartoon			
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb 22
*†§Kid Roberts (A.T.)	Kane Richmond Leather Pusher Series No. 1			
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Aer. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Carteon	June 18	1 reel	June 28
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July 7	1 reel	July 26
*†§One Day to Live (A.T.)	All Star	Sept. 24	2 reels	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†§Pals in Buckskin No. 1	Tim McCoy Indians are Coming Series			
*†§Parlez-Vous	Summerville	Sept. 10	2 reels	
*†Prison Panic	Oswald Carteon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Seeing Stars	Sporting Youth	Mar.	17	2 reels	Mar.	8
*†§She's a He (A.T.)	Sunny Jim			2 reels	May	10
*†§Singing Sap	Oswald Cartoon			1 reel	Sept.	20
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels	Jan.	25
*†§Snappy Salesmen	Oswald Cartoon	Aug.	18	1 reel		
*†§Spell of the Circus (A.T.)	F. Bushman, Jr.-N. Vaughn.	Jan.	12	10 episodes		
*†§Speeks	Oswald Cartoon	July	21	1 reel		
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels	Dec	14
*†§Stop That Noise	Sunny Jim	July	18	2 reels	June	14
*†§Strange as It Seems No. 1	Novelty	Sept.	1	1 reel	Sept.	20
*†§Strange as It Seems No. 2	Novelty	Sept.	29			
*†§Talking Newsreel				1 reel		
*†Tarzan the Tigor (Serial)	Frank Merrill	Dec.	8	10 episodes		
*†§Terry of the Times (Serial)	Howes-Thompson	Aug.	11	10 episodes	June	21
*†§Traffic Troubles		Mar.	12	2 reels	Feb.	15
*†§Tremping Tramps	Oswald Cartoon	Mar.	31	1 reel	Mar.	28
*†§Up and Downstairs		Jan.	29	2 reels		
*†§Vernan's Aunt	Dent-Archer	Feb.	19	2 reels	Feb.	1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
A Soldier's Plaything	Loder-Lyon-Langdon	Nov.	1		
Big Boy	Al Jolson	Aug. 30			July 28
*†§Courage (A.T.)	Bennett-Nixon	June	7	6830	74	May 31
*†§Dancing Sweeties	All Star	July 19			June 14
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109	Nov. 18
*†§Golden Dawn (A. T.)	Woolf-Segal	June	14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6853	74	Feb. 22
*†§Held Everything (A. T.)	Lightner-Brown-O'Neill	May	1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1	5814	85	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3	4383	49	Apr. 12
Matrimonial Bed	All Star	Aug.	2	6030		Aug. 9
Office Wife	Makalli-Stone	Aug. 23				
*†§Oh! Sailor, Behave (A.T.)	Olsen & Johnson	Aug. 16	5850	65	July 12
*†§On the Border	Rin-Tin-Tin	Mar.	15	4410	49	Feb. 8
*†§Recaptured Love	Bennett-Halliday	July	8	6120	68	June 7
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7	4280	68	July 26
*†§Royal Box (A.T.) (Garman)	Molssi-Horn			8000	89	Dec. 28
*†§Second Choice (A. T.)	Delores Costello	Jan.	4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80	Mar 8
*†§Sweet Kitty Bellairs	Claudia Dell	Aug.	9	5772	65	Sept. 13
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6878	78	July 12
*†§Three Faces East	Bennett-von Stroheim	July	26	6120	68	June 21
*†§Under a Texas Moon (A. T.)	Fay-Terres-Ley-Beery	Apr.	1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Adam and Evening					
Bad Women §	Dell-Boley-Gordon				
Barber John's Boy	Holmes-Mitchell				
Both Were Young					
Captain Applejack	John Halliday		5940		Aug. 23
Captain Thunder	Fay Wray-V. Varconi				
Children of Dreams					
Divorce Among Friends	All Star				
Doorway to Hell	Lewis Ayres	Oct. 18			Sept. 20
Fifty Million Frenchmen	Olsen & Johnson				
Gay Caballero					
God's Gift to Women	Withers-Nixon				
Ex-Mistress	Nolan-Hamilton				
Life of the Party	Winnie Lightner	Oct. 25			
Maybe Its' Love	Brown-Bennett	Oct. 4			
Maytime					
Moby Dick	John Barrymore	Sept. 27	7220		Aug. 16
Old English	George Arliss	Sept. 27	7926		Aug 30
Outward Bound	L. Howard-Fairbanks, Jr.				Sept. 20
Penny Arcade	Withers-Knapp				
Red Hot Sinners	Winnie Lightner				
River's End	Bickford-Knapp				
Sinners' Holiday		Oct. 11			
Sit Tight	Lightner-Brown				
Steel Highway	Withers-Aster				
Vieanese Nights	Gray-Segal-Herabolt	Sept. 20	9007		Aug. 30

VITAPHONE VARIETIES (D)

Title	Star	Length	Mins.	Reviewed
Absent Minded	Perkins-Ford	882	10	Apr. 12
Aida, Frances	Sonos	523	6	Feb. 8
Alpine Echoes	Douglas Stanbury	1 reel		
And Wife	Elliott-Davis	971	11	Apr. 12
At Home, Potter Series	Littlefield-Ward	1435	16	Mar. 15
At the Round Table	Hellinger-Hopper-Kunyon-Corbett			
At Your Service	Landis-Halligan-Blackwood	633	7	
Barefoot Days	Cast of Children			
Battery of Sonos, A	Hoyt-Ceets-Quintelle	719	8	May 10
Believe It or Not, No. 1	Robert L. Ripley	2 reels		May 24
Believe It or Not, No. 2	Robert L. Ripley			Aug. 30
Believe It or Not, No. 3	Robert L. Ripley			
Believe It or Not No. 5	Robert L. Ripley	1 reel		
Benefit, The	Joe Frisco	928	10	Feb. 8
Bernie, Ben	Orchestra	771	9	Apr. 19
Big Money, Potter Series	Littlefield-Ward	1141	12	May 24
Bigger and Better	Watsons		8	Aug. 9
Body Slam, The	Lambert-Ledoux-Irving	1 reel		July 19
Bridal Night	Arthur-Merriam			
Broadway's Like That	Ruth Etting	865	10	Mar. 8
Bubble Party, The	Geo. Sweet	629	7	
Bubbles	Vitaphone Kiddies	688	8	
Cave Club, The	Leach, Merman-Pierlet	793	9	
Celeste Alda	Giovanni Martinelli		9	June 21
Cheer Leader, The	Tom Douglas	826	9	
Christmas Knight	Washburn-Eddy-Middleton	696	8	
College Capers				
Collegiate Model, The	Ono Munsen	2 reels		May 10
Compliments of the Seasen	Dressler-Lane-O'Brien	2 reels		
Congo Jazz	Looney Tunes No. 2	1 reel		Aug. 30
Contrary Mary	Bobby Watson	839	9	June 7
Cry Baby	Vernon-Treen			
Dancer	Litel-Campeau-Merriam	744	8	May 24
Desert Thrills	Edwin Bartlett	725	8	July 26
Devil's Parade, The	Sidney Toler	888	10	June 14
Dining Out	Kent-Lake			
Doctor's Wife	Panoborn-Astor-Mitchell			
Done in Oil, Potter Series	Littlefield-Ward	1539	17	June 14
Ducking Duty	Conklin-Morgan	493	5	
Duel, The	Fields-Teasdale			
Emergency Case	Hugh Cameron			
Eternal Triangle, The	Rich-Standino-Kaltz			
Evolution	Preoress of Motion Pictures		10	June 21
Evolution of the Dance	Lupino Lane	1071	12	Feb. 22
Family Ford				
Fashion's Mirror	Newberry-Thompson			
Faust, Duet-1st Act	Chas. Hackett	872	16	Nov. 20
Feminine Types	Jean Barrios			
Fight, The	Norman Brekenshire	1 reel		May 10
Find the Woman	Hugh O'Connell	817	9	
Five Minutes From the Station	Overman-Churchill-Sidney			
Footnotes	Page Sisters & Oscar Grogan	519	6	Apr. 19
For Sale	Gregory Ratoff	523	6	June 14
Fore	Ford-Lane			
Fowl Triangle				
Frame, The	Boyd-Middleton	934	10	
Getting a Raise, Potter Series	Littlefield-Ward	1136	13	May 10
Ginsberg of Newberg	Eddie Lambert	2 reels		Aug. 2
Girls We Remember				
Glee Quartetta, The	Jack Buchanan	552	6	Feb. 15
Going Places	Shaw & Lee	660		June 7
Grand Uproar	Jim McWilliams	702	8	May 31
Grounds for Murder	Foster-Glendenning			
Gym Jams	Lew Mayer	635	7	Apr. 19
Hard Guy	Spencer Tracy	1 reel		Sept. 6
Head Man, The	O'Connell-Kelly	796	9	Apr. 19
Heart Breaker, The	Eddie Foy, Jr.	1315	15	
Heidt and His Californians				June 7
Her Relatives	Neely Edward			
His Big Ambition	Potter Series, Littlefield-Ward	2 reels	19	Aug. 30
His Public	Morris & Campbell			
Holland	Technicolor	733	8	June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9	
Hold Anything	Looney Tunes No. 3			Aug. 30
Horse Sense	Bob Roebuck			
Idle Chatter	Lou Holtz	908	18	Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels		June 14
Japanese Bowl, The	Technicolor	694	8	June 14
Jay Walker, The	Chester Clute	1 reel	10	Sept. 13
Jazz Rehearsal	Kane-Edwards	1 reel		May 10
Keeping Company	Eddie Buzzell	1746	19	May 10
Legacy, The	Betty Compton	2 reels	15	Aug. 30
Letters	Pauline Garon	800	9	
Let's Elope	Betty & Jerry Browne	645	9	June 14
Let's Merge	Doree Leslie			
Lobo, Dog of Dogs	Lebo	990	7	Mar. 8
Lonely Gigio	Lotti Loder	922	9	
Lost and Found	Demarest-Bond (This act not yet released)			
Love Boat, The	Herman Timberg	754	8	Mar. 1
Many Happy Returns	Connolly-Gottschalk-Evans	2 reels	17	Aug. 30
Married	Flint-Ridges-Foran			
Master Sweeper, The	Chester Conklin	904	10	Mar. 8
Matinee Idle	Henry Hull	685	8	June 14
Military Post, The	Roberto Guzman	570	6	Mar. 15
Modern Business				
Money, Money, Money	Mann-Keeler	876	10	
Mr. Intruder	Otto Kruger			
Naggers, The	Mr. & Mrs. Jack Norworth	1 reel		June 14
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth	845	9	June 14
Nay, Nay, Nero	Cameron-Watson			
Nightingale, The	Osborne-Talbot-O'Brien	2 reels		
Nile Green	Broderick-Crawford	740	8	June 7
Ne-Account, The	Hardie-Hutchinson	777	9	
Office Steps	McNaughten-Thompson	874	10	May 31
Oh, Sarah	Jack McLallen & Sarah	1 reel		
On the Rancho	Will & Gladys Ahern	600	7	Mar. 15
Only the Girl	Wattles-Marsh	580	6	
Operation, The	Edgar Bergen	835	9	Aug. 9
Out for Game, Potter Series	Littlefield-Ward	2 reels		Aug. 2
Pagliacci	Giovanni Martinelli			
Pa Gets a Vacation, Potter Series	Littlefield-Ward	1243	14	
Paper Hanging	Johnny Arthur	1 reel		May 31
Paole, Paquita & Chiquita		832	9	
Pay Off, The	H. B. Walthall	1076	12	Mar. 8
People Versus, The	Campeau-O'Malley	548	6	Apr. 12
Perfect Understanding, A	May-Oaks	537	6	
Play Boy, The	Fox-Curtis	2 reels		
Poor Aubrey	Franklin Pangborn	2 reels		May 10
Peer Fish, The	Cavanaugh-Ridges-Schafer			
Putting It On	Jarvis-Bond			
Railroad Follies	Varieties No. 4209	1 reel		Aug. 23
Rene or Bust	Pangborn-Elliott	1150	13	June 7
Read Knights			9	Aug. 9
Rhythms	Reisman Band		15	Aug. 9
Royal Fourflusher, The	Eddie Buzzell	1556	17	June 14
Rural Hospitality	Roger Imhoff			
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8	
Ryan & Lee				June 14
Salesman, The	Orth-Vernen			
School Daze	Musical-song-dance skit	2 reels		Aug. 30
Scotch Taffy	Scott Sanders			
Seeing Off Service	Penner-Budey-McNaughton	1 reel		
Seymeur, Ann	Songs			
Shakespeare Was Right				
She Who Gets Slapped	Tom Dugan			June 7
Ship Ahoy	All Star			
Shewin' Off	Vitaphone Kiddies	1 reel		
Sinkin' In the Bathtub	Looney Tunes No. 1	1 reel		May 10
Skin Game, The	Irving-Lambert-Duffy			
Slick As Ever	H. J. Conley	2 reels		June 7
Song Paintings	Ann Seymeur	1 reel		June 7
Song Plugger, The	Joe Frisco	1390	16	June 7
Sound Effects	Buddy Traps	653	7	May 10
South Sea Pearl	Gaston Glass	2 reels		May 10
Stand Up The	Watson-Cameron-Mack	685	8	June 14
Stepping Out	Penner-Phillips-Donnelly	1 reel		
Still Alarm, The	Webb-Allen	1 reel		June 7
Strene and Willing	Trixie Friganza			
Strong Arm, The	Harrington-O'Neil			
Substitute, The	Chas. Lawrence			
Surprise	Dugan-Leonard	1038	12	
Suspicion	Lyons-Earle-Merne			
System	Clements-Knapp			
Taking Ways	Codee & Orth	2 reels		May 10
Talking It Over	Jack Osterman	739	8	
Taxi Talks	Tracy-Alexander	1346	15	June 14
Temple Belles	Green-Blackman	1346	15	June 14
Tenement Tangle, A	Ryan & Lee	756	9	June 14
Thank You, Doctor	Varieties No. 1026	1 reel		Aug. 23
Tintypes	Yorke & King			
23 Skidoo	Lew Fields	854	10	June 14
Two of a Kind	Lytell-Fant	1 reel		June 7
Two Rounds of Love	Rennie-Dixon			
Varsity Show, The	Olive Shea			
Vengeance	Richmond-Moorhead	819	9	Feb. 8
Victim, The	Orth-Howard			
Wanderer, The	Douglas Stanbury		9	Sept. 13
Who's the Boss?	Pangborn-Howard			
Westerian Students	Ryan-Lee	801	9	Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June 7
Wedding Belles	Howard-Newton	485	5	
What a Life		955	11	June 14
Who Pays?	Murray-Oakland	942	10	Mar. 15
Where There's a Will	George Hassell	2 reels		
Window Cleaners	Brice-Edwards	637	7	Apr. 19
Woman Tamer, The	Gilbert-Howard-Davis			
Won to Lose	Irvin-Lambert			
Work, Milton C.				
Yamekraw		857	9	Aer. 26

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

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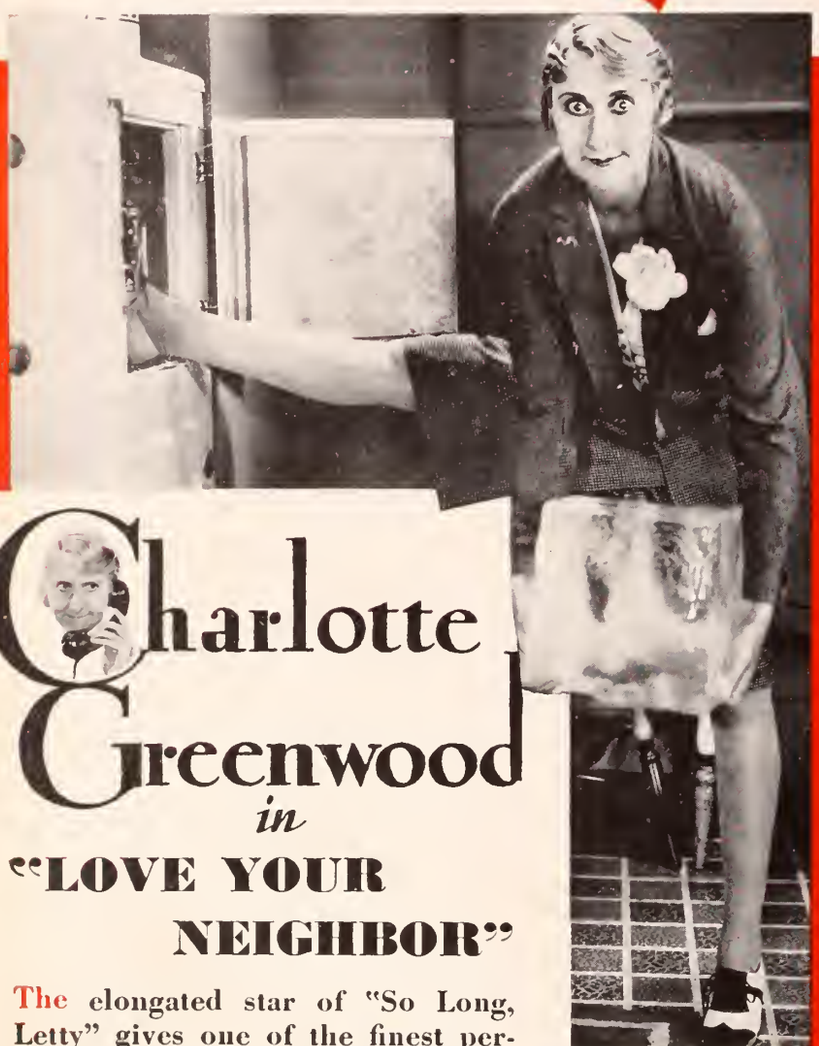
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SEPTEMBER 27, 1930

Motion Picture NEWS

Reg U. S. Patent Office

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VOL. XLII. NO. 13

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4

"BEYOND the RIO GRANDE"
with JACK PERRIN
BUFFALO BILL, JR.
FRANKLYN FARNUM
Directed by HARRY WEBB

"RIDIN' LAW"
with
JACK PERRIN
YAKIMA CANUTT
ROBERT WALKER
Directed by HARRY WEBB

"FIREBRAND JORDAN"
with LANE CHANDLER
YAKIMA CANUTT
SHELDON LEWIS
Directed by ALVIN J. NEITZ

"BAR L RANCH"
with
BUFFALO BILL, JR.
YAKIMA CANUTT
WALLY WALES
Directed by HARRY WEBB

"CANYON HAWKS"
with YAKIMA CANUTT
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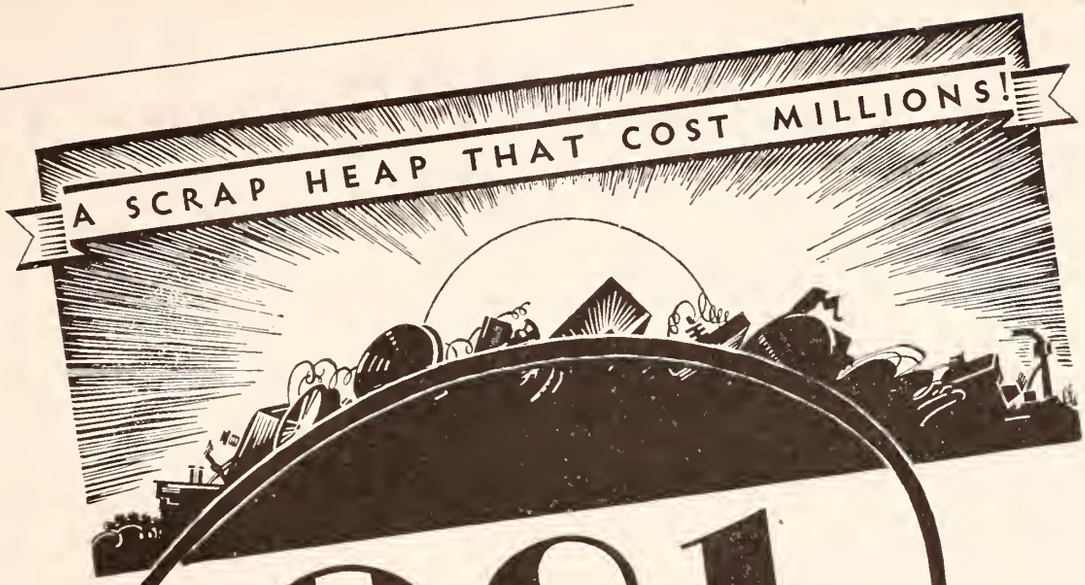
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Fifty-four Fox theatres in Greater New York book "THE INDIANS ARE COMING," following its tremendous success, playing daily at the Roxy Theatre.

"THE INDIANS ARE COMING" serial booked in twelve R.K.O. theatres.

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5 Big Shot Booking!

Warner's big Pittsburgh theatre begins an extended engagement on "A LADY SURRENDERS" October 10th.

6 Big Shot Booking!

The Music Box Theatre, Portland, Oregon, a class "A" house closed for Universal Shorts including "GEORGE SIDNEY - CHARLIE MURRAY Series," "THE LEATHER PUSHERS," "SLIM SUMMERVILLE Universal Comedies."

7 Big Shot Booking!

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8 Big Shot Business!

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Escape artist

Judy
She loved
excitement

Dannemora Dan
He was
born dumb

Edith LaVerne
Love thief and
extortionist

Steve
A good guy
in bad company

with

SPENCER TRACY **CLAIRE LUCE**

WARREN HYMER **HUMPHREY BOGART**

WILLIAM COLLIER, Sr. **JOAN ("CHERIE") LAWES**

Story by **Maurine Watkins**

Directed by **JOHN FORD**

UP THE



Sophie
She'd steal a red hot stove

Pop
The oldest inmate

Kit
Tough as taffy

Slippery
That's all

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EMENT

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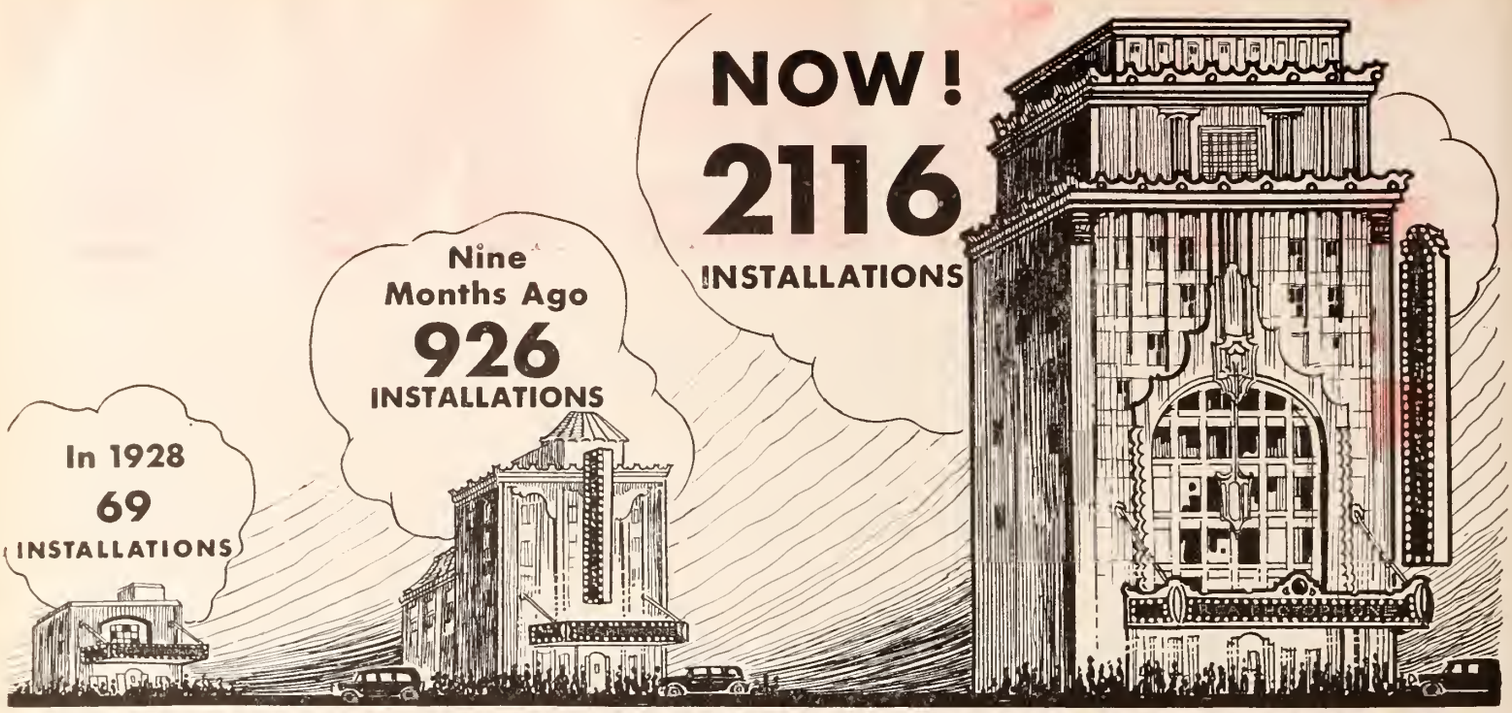
with

HELEN TWELVETREES
MARJORIE RAMBEAU
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VOLUME XLII
NUMBER 13

Motion Picture News

NEW YORK CITY
SEPTEMBER 27, 1930

Warners Seen Eased Out of Control of Company; Franklin Vying with Skouras

Senior Helps Junior

Chicago—"The job of head of Universal is too big a one for Carl, Jr., alone, so I supply much of the brains and active directions myself," Carl Laemmle, Sr., told newspaper interviewers while here.

Laemmle said he had no intentions of retiring and, admitting that the past months have been the most serious in the business history of the industry, predicted rapid improvement from now on.

Will "Tragedy" Prove a Tragedy For Paramount?

One little proviso in the deal between Theodore Dreiser and Paramount for the former's literary opus on every-day American life may develop into a situation more tragic than the tragedy depicted in "An American Tragedy."

It stipulates that Dreiser's supervisory post on the production shall also include the authority to shape his story situations along lines which he sees fit. And, if the author follows in the footsteps of others in his profession, he will insist upon strict observance of at least the important incidents, some of which are plenty hot and sexy. So much so, according to leaders in production circles, censors will need more than one pair of shears when they start trimming.

If the story is to be filmed without radical deviation from the Dreiser plot, it is

(*Continued on page 27*)

Silents on Verge Of Passing Out

Death-knell of silents is expected to be sounded this season as the result of the continued shrinking of silent accounts. At the present time, it is estimated by a leading distributor, silents constitute only about seven per cent of possibilities in figuring gross.

With wiring being speeded up in all sections, the silent business is shrinking so rapidly that distributors figure the time not far distant when they will be unable to get back print costs on silent versions.

Bankers to Decide Question of Management of Company; Brothers Out?

Status of the Warner brothers in company affairs now is being worked out by the bankers headed by Richard O. Hoyt. The brothers, as exclusively told to Motion Picture News some weeks ago, no longer are in control of the company, which is declared to have passed into the hands of the bankers when the new stock issue of $15,100,000 was floated. This new financing resulted in issue of 755,000 shares of new common at $20 a share.

There is under consideration, it is stated, a deal for a three-year contract for the



Harry M. Warner *Spyros Skouras*

three Warners. This has not yet been set, it is stated, with a number of differences still to be ironed out. The question of personalities and personal vanities is said to be a stumbling block in the matter.

One report has it that Spyros Skouras, head of the theatre department, is slated for a higher position in the organization, although this has been unconfirmed in view of reported efforts of the bankers to secure Harold B. Franklin, erstwhile Fox West Coast president, to head the destinies of the Warner chain.

Has Slump Passed? Para. Says Yes and Then No

The height of something or other was reached this week when Paramount fired its entire short subject department at the Eastern studio, and in the next breath announced completion of plans for the Paramount-Publix "Prosperity Week" campaign during which it will attempt, by radio and other channels, to convince the "great American public" that the "slump has passed and the country is on the brink of an unequalled period of prosperity."

The Prodigal Son Returns

With the move back to flesh-and-blood gaining momentum rapidly, leaders predict that within four months stage shows will occupy the same niche in exhibition circles that was their's before sound, so suddenly, dislodged them two years ago.

Sound shorts built along vaudeville lines flopped miserably in "subbing" for presentation acts, they claim, although it is admitted that a bigger market now exists for good one and two reelers than ever before in the industry's history.

Barnacle Bills Are Preparing For a Tanning

Navigators of stately theatre craft are rigging the sails for another storm. Word seeps through from more than one banking circle that holders of money bags have failed—or sternly refused—to savvy the why and wherefore of radical increases in theatre operating expenses brought about by the new and rapidly developing trend toward flesh-and-blood.

Operating nut for chains dropped heavily two years ago, because novelty of sound had sufficient weight to carry the show without presentation units. The latter at that time were eating up profits tremendously. Relief arrived when they were thrown into the dis-

(*Continued on page 27*)

Fifi She Nevaire See Dear Paree

Chicago — Fifi D'Orsay, vivacious Fox player, breezed into town with a big smile for all the reporters who were down to meet her train and a chuck under the chin for a few favored ones. With some ready "oo-la-las" and a swell French accent Fifi unabashedly admitted to the newsmongers she had never seen Paris.

"My home ees Montreal," she smiled. "I haf nevair been nearer Paree zen Ball-tee-moor."

Fifi added that her motto was "nevaire maree, stay seengle," and she thinks Victor McLaglen is a "nice keed."

Motion Picture News

Vol. XLII NEW YORK CITY, SEPTEMBER 27, 1930 No. 13

SPILLING THE LIFE BLOOD

FOR centuries the story of the dumbbell who killed the goose that laid the golden eggs has been held up as a horrible example of rotten judgment. But the simp wouldn't stand out like a sore thumb these days; he'd have lots of company.

However, as he is the hero of this tale, let's put him in modern dress. We'll cast him as a big mogul in a big motion picture concern with the final say-so in all matters. Now for the plot. Tough times hit the land. The treasurer reports to him that the profits are skidding and that he will be able to buy only two, instead of seven, yachts the next year.

"Hell, we'll fix that up easily," he ejaculates. "Start with the advertising and publicity departments. What good are they, anyway? The company is established, our stars are set with the public and they don't bring in any contracts. We've been wasting too much money on those departments as it is. Slice to the bone."

Sweet Memories

THE slicing is done. Newspapers, magazines and theatres fail to get any aid from the home office and lose interest in the company's pictures. The public soon forgets its stars. Then the big mogul starts to raise the devil with others of his underlings.

Might as well face the facts, trite as they may be. The truth of the matter is that the power of publicity made the picture industry; publicity, advertising and exploitation men are more responsible for the success of many a picture than the producer or sales manager. These men who build up companies and stars constitute the very life blood of the industry.

But the blood spilling goes on periodically, and the resultant anemia is reflected in the box offices.

Hypodermics

A GREAT picture hits the screen. The critics sugarcoat it with praise and the public fights to see it.

Behind the scenes the producer takes another shot of hypo and envisions himself as one of the immortals. The general sales manager takes another puff from the opium pipe and admits to himself that he's the berries when it comes to selling pictures. The members of the cast and the technical staff involuntarily bow whenever they hear a noise, taking for granted that it is applause.

All are helpful, and sometimes necessary, but when it comes down to analyzing this particular production the question simmers down to the story. It had a story with guts, to put it bluntly. The story put it over—and don't kid yourself otherwise. The credit should go to the author, and, to practically the same extent, to the man who bought the vehicle.

But They Lecture

JUDGING from the number of flops which emanate from Hollywood weekly there are few heads of story departments who are able to recognize a good story when they see it, notwithstanding their penchant for delivering talks before women's clubs on "Scouring the World for Good Material" or kindred subjects.

Producers in the past have opened their purses liberally in an attempt to corner literary product. Famous writers have gone to the Coast to give of their talents to the new art. Then their stories were turned over for judgment and decision to some callow youth or hare-brained girl. That, of course, was too much for authors of prominence. The mystery that Hollywood throws about the "art" of writing stories for the screen nauseated them. To be compelled to deal with "story editors" who came from God knows where, and who themselves could not write an epigram, naturally soured them against "the movies."

Fading Out Action

ACTORS are engaged because of their histrionic ability; authors for their writing ability—but story editors seem to be hired because of—

There is no answer to that one. Perhaps some of those holding the title are relatives. Others possibly sneaked in through pull. But how many of them have any literary reputation?

The story makes the picture and the star. There are enough examples to justify that aphorism. The quick deathblow dealt to filmusicals by the public demonstrated with a punch that the people want a story, not a conglomeration of gags, songs and scenery. They want action, instead of the output of insane Tin Pan Alley.

Why are story editors?

KANN.

Warner, R-K-O Bids for Franklin Is Report; Arthur to Direct Fox Chains?

Franklin to Vacation Abroad Before Any New Connection

Harold B. Franklin has several proposed new affiliations under consideration following his retirement from the presidency of Fox West Coast Theatres, after a rift with Harley L. Clarke, president of Fox Film and Fox Theatres.



Harold B. Franklin

One of these offers, it is understood, was tendered him by John Dillon, representative of Richard O. Hoyt in Warner affairs. The others are said to be from Radio-Keith-Orpheum and Howard Hughes, president of Caddo Prod. The latter wants Franklin to handle all his film interests, it is said.

Before accepting any new position, however, the veteran circuit operator intends to vacation in Europe.

Question of Salary

The question of salary and independence of operation were factors which led to the split between Clarke and Franklin. The Fox West Coast chieftain was drawing $1,250 weekly and a ten per cent cut on the profits. The net of the chain for the first half of the current year was $3,500,000. Clarke, it is said, felt that Franklin's salary was too high.

Franklin's contract, made with West Coast a few months before Fox bought control of the company, called for complete authority without interference. However, the board of directors had a veto power, it is said.

Under terms of this contract, Franklin refused dictation from the home office or studio, running the chain as he saw fit. Its development to 513 theatres and expansion as far eastward as Illinois were accomplished under Franklin's regime.

Once Slated for President

The rift between Franklin and Clarke occasioned surprise because Franklin was one of the signers of the round robin urging William Fox to carry out his trusteeship agreement, and was reported being groomed by Halsey Stuart and John E. Otterson for the presidency of the Fox companies, at the time of the fight for control early this year.

Had Been Patched Up

Franklin came east last week for conferences with Clarke, and both are understood to have compromised in their positions. However, a later jam developed and Franklin resigned on Monday. Oldknow was immediately sent to the Coast to take charge.

Another slant in the row is said to have been the proposed deal to take over operation of the Coast Paramount houses, which have been giving Fox West Coast a battle in a number of spots. Franklin engineered the original deal under which West Coast took over the Loew and Paramount theatres, but the government "asked" that the houses be turned back. The inside report on that step was the allegation that Paramount, dissatisfied with the hook-up, had suggested such a request by the government.

R-K-O Newsreel

With Courtland Smith this week engaged in cutting a number of pictures for RKO, the report persisted that the newsreel which he plans to issue will be released through RKO. Jack Connelly, for some years associated with Smith, is to be editor. Smith is president of Trans Lux Corp., which would produce the newsreel.

$600,000—and No Work

Insurance on the $600,000 declared due Harold B. Franklin on the unexpired portion of his contract with Fox West Coast Theatres has been written by Albert G. Ruben, veteran insurance broker. The policy underwrites payment to Franklin of the $600,000 in installments over a period of 18 months. Franklin's contract called for a salary of $1,250 weekly and a ten per cent cut of the profits.

Axe Feared at West Coast as Franklin Quits

Hollywood—Reports are flying thick and fast around the Fox West Coast offices, where the entire organization is discussing Harold B. Franklin's resignation. Oscar A. Oldknow, executive vice-president of Fox Theatres, and now executive vice-president of the Fox West Coast chain, arrived Wednesday to take charge of the situation. Franklin is expected here next week.

Most prevalent among reports is that Arch Bowles, head of the San Francisco division, will take over the Los Angeles and southern California divisions, making just two divisions on the Coast. This would eliminate J. J. Franklin and Harry Hartman, division managers, who probably would be placed elsewhere.

Bud Lollier, it is said, is to take charge of the real estate department, while Frank Whitbeck, it is understood, is scheduled to go East.

Arthur, Under Oldknow Supervision, to Run All Fox Houses?

Harry C. Arthur ultimately will have charge of both the East and West circuits of Fox Theatres, which will be co-ordinated by Oscar A. Oldknow, executive vice-president of Fox Theatres and Fox West Coast Theatres, it is reliably reported. Arthur will work under Oldknow's supervision, it is understood.



Oscar Oldknow

This, it is reported, will be the aftermath of the resignation of Harold B. Franklin as president and general manager of Fox West Coast Theatres. Oldknow arrived on the Coast Wednesday to take charge of Fox West Coast.

Arthur has been associated with Franklin since West Coast took over the Pacific Northwest chain in the Far Northwest. Last spring he was transferred to the East to take charge of operating Fox houses from the Atlantic Coast to the Mississippi.

Oldknow has occupied the post of executive vice-president of Fox Theatres since last April. He came to the company from National Theatre Supply Co.

Three Sign New Pacts

Hollywood—Among those to sign new term contracts this week were Carol Lombard, Joan Marsh and Genevieve Tobin. Miss Lombard will work under the Paramount banner while Miss Tobin will play featured roles for Universal. Miss Marsh will appear in M-G-M productions.

Sticking Will Rogers

Hollywood—A habit of a lifetime may be a habit of a lifetime, but sooner or later it is bound to be broken, as Will Rogers can—and probably will—tell you. The "Lightnin'" company near Reno, Nevada, found itself without a place to see rushes that had to be seen. A search over the city resulted in finding one theatre where the day's work could be viewed between the local matinee and evening shows. The canny theatre manager agreed to the use of his theatre for this purpose on condition that Will Rogers make an appearance at the evening performance. Rogers was consulted and convinced that his lifelong habit of never making personal appearances had to be broken. The rushes were seen and so was Will Rogers—much to the delight of a Reno audience.

The Insiders' Outlook

BANKING interests are said to have an entirely different reason for wanting to dictate the destinies of the picture business, aside from just the financial slant, and that is a desire to prevent control by any political or racial group. In this, it is said, they are prompted by warning that government regulation might follow such control.

There have been charges from time to time that factions of both major political parties were looking toward the power of the screen with hungry eyes, feeling it offered a tremendous medium to put over political ideas and candidates.

The last presidential election demonstrated to what extent religion could enter into national politics and it is the possibility that the screen might cast its lot with one side or the other, in the event of another and even more bitter fight, that is causing uneasiness.

There is no desire or design to single out any nationality or religion in this reported move on the part of the bankers, but rather they feel that distribution of screen power among many groups would be a happier arrangement all around.

* * *

Behind the Scenes

The Canadian government announces with the fervor of a barker that it is going to launch an inquiry into the film industry of the Dominion. Meaning, boiled down, that it is peeved because Paramount bought out the Famous Players chain there. The entry of a "foreign" company was an intolerable situation. With a grand gesture it embarks on its probe—and the natives applaud this patriotic maneuver. It's big-time stuff.

But is it? Here's the lowdown on the situation:

The power in Canadian politics somersaulted in June from the Liberal to the Conservative party In the new regime, an outstanding figure and wielding all influence needed, is a gentleman who ran a Canadian theatre only a few years ago. He was financing it, not managing it. The house was among the independents; his connection with it not generally known. Famous forced the group out and took over the theatre. If this individual wants to put Famous in the grease, all he has to do is say the word. He has been writing personal letters to publications where razzes of the chain appeared, asking that copies of everything they ran be sent also to him personally.

A Dumbbell in the Woodpile

Week after week this *Insider* has visited one of the big first-run theatres on Broadway to review pictures. In its day it was the king pin of the Main Stem; it was generally packed to the doors because it had little competition. The management became smug and complacent. The public had the habit, so why worry about the future?

De luxe houses began to spring up all around and trade dropped off. The theatre staged a comeback when a little showmanship was applied, but then it was swallowed up in a producer's chain. Now conditions are worse than before. At any hour of any day you'll see a small group of patrons grouped way up in front, almost falling into the orchestra pit. And there's no flesh on the stage; no reason for a "baldhead row."

The reason is that the picture always is so dim that it can hardly be seen from the rear of the house. Whether it's a case of poor projection or poor prints cannot be determined.

The manager probably puts his ushers through a military drill each morning and considers his job done for the day.

* * *

Opportunity

The year is going to be a big one for the independents, judging by all the signs, with many of them to get right back into the thick of things before the season ends. Good pictures tell the story and some of the companies which have been skidding are delivering in a big way.

One of the drawbacks has been what may or may not have been a plot to give independent producers the go-by. With the big fellows grabbing theatres right and left, the word is said to have been passed to the bankers that financing independents was bad business, because the independents had no theatre outlets. The collapse of independent production was a natural result.

However, getting theatres and then getting pictures which would make the theatres profitable were different stories. Some whose activity was concentrated on expansion rather than production found the going tough, and had to fall back on the independents for product. The shortage is by no means at an end, so independents are preparing to step into the breach.

* * *

A Samaritan

Sentiment in the film business? There's plenty of it. For instance, there's the case of a girl employee, who was suffering from an ailment which required an expensive operation. She didn't have the money necessary to pay the specialist required and was in a quandary.

The sales manager of the company heard of her plight and led a move on the part of the boys to kick in with the necessary shekels. The dough came in fast, but the president of the company got wind of the affair and hastened to his sales chief. As soon as he learned of the amount needed, he wrote out a check and ordered the contributions stopped.

Accordingly, when one of the company branch manager's health failed and he was on the rocks, the sales manager sent him the dough, so the president's generosity brought relief to two needy members of his organization.

THE INSIDERS

Dope It Out

What prominent "juvenile" is affecting a wig to conceal his advancing years?

What exhibitor unit official has been ousted and was it for a too-close association with distributors?

What disc equipment is being junked in greatest number by distributors, despite its start under favorable auspices?

Who is the so-called big shot who has been unable to have a big insurance policy written, chiefly because brokers he has tried to interest refuse to tolerate him personally, and can't stand the kind of parties he insists on having?

What "high-powered" executive recently netted a tidy bankroll through a framed real estate deal in Canada?

Who is the production official who recently threatened to bolt his company for another favorable offer, and was dissuaded from doing so by a hasty trip to the Coast by another company official?

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Maurice Kann, Editor; Charles F. Hynes, Managing Editor; James P. Cunningham, News Editor; Raymond E. Gallagher, Advertising Manager; Los Angeles Office: Hotel Roosevelt, Hollywood; William Crouch, Western Representative. Chicago Office: 910 So. Michigan Avenue, Harry E. Holquist, Central West Representative. Subscription Prices: $3.00 per year in United States, Mexico and all U. S. Possessions. Canada, $5.00. Foreign, $10.00. *Copyright, 1930, by Motion Picture News, Inc., United States and Great Britain. Title registered in United States Patent Office and foreign.*
Entered as second class matter at the Post Office, New York, April 22, 1926, under Act of March 3, 1879.

Federal Probe of Industry Whitewashed, Rembusch Charges; Hits Indiana Zoning

Must Start at Capital

No anti-trust cases can be brought except through headquarters of the Department of Justice at Washington, Frank J. Rembusch, veteran Indiana exhibitor leader, says he was informed by a Federal Grand Jury at Indianapolis. Rembusch says he attempted to go before the Grand Jury to offer an affidavit that the Hays association constituted a criminal conspiracy. He is to make depositions in support of his charges early in October.

Tiffany Suing Tiffany; Covets Sparkling Name

Is "Tiffany" merely a noun or an inviolable trade name?

The question is to be settled in court, for Tiffany & Co., Fifth Ave. jewelers, have brought suit against Tiffany Productions, Inc., in the New York Supreme Court in an effort to restrain the film company from using "Tiffany" in its name.

Noah Webster is to play an important role in the case, according to H. William Fitelson, attorney for the producing company, for in his literary masterpiece the name appears as a noun.

"The objections to the corporate title of Tiffany Productions, Inc., after a continuous and uninterrupted use of the name for approximately 10 years is both sudden and dillatory," said Fitelson. "The title 'Tiffany,' when applied to motion pictures, is as much an institution as the same name applied to jewelry.

"There are more than 50 organizations, such as restaurants, trucking concerns, radio distributors, toy manufacturers and others too numerous to mention now using the name 'Tiffany' in their corporate titles. There is no more likelihood of mistaken identity in the title 'Tiffany' when concomitant to the product than with Webster's Dictionary definition of the word 'tiffany.'"

"Bat Whispers" Wide Film Version Report Affirmed

United Artists has confirmed the exclusive Motion Picture News story that "The Bat Whispers" has been made on both standard size and 65 mm. film. The wide film version was made at night, the cast having been sworn to secrecy in the matter. This is the first United Artists' picture to be made on wide film.

West Coast Sells 3 More

San Francisco—Three Fox West Coast houses that have reversed the process, as to theatre expansion, are Red Mill, Crystal and the Jewel Theatres, which have been sold to Arnold Schaack and M. Goldberg.

Accusations to Be Filed with Congress by Stormy Petrel; Attacks Hays

Charges that the Federal investigation of the industry in the credit and arbitration cases was whitewashed are to be filed with Congress by Frank J. Rembusch, Indianapolis exhibitor and storm center of a number of controversies between exhibitors and distributors.

The government's action in both cases was lax and a number of important lines of evidence were ignored, Rembusch will charge, he asserted in an exclusive interview, Wednesday, with Motion Picture News.

Rembusch has attempted to go before the Federal Grand Jury at Indianapolis to testify that the Hays organization is a conspiracy in restraint of trade. He was balked in this, he says, despite his offer to prove that the organization is engaged in a move to raise prices in the industry, as well as operating an espionage system which, he says, is forcing independents out of business.

Rembusch also is carrying on a fight against efforts to zone Indiana, contending that concerted action in the matter violates the anti-trust statutes. He insists that distributors have no right to limit him in contracts and that the Thacher decision has settled the question of concerted action on the matter of contracts.

Rembusch recently asked the Department of Justice to indict participants in the 5-5-5 conferences at Atlantic City, contending the meetings violated the spirit of the Thacher decision.

28 Days' Protection in St. Louis Zoning Plan

St. Louis—Giving first runs 28 days' protection over all local theatres and those within a radius (automobile mileage) of 25 miles and Class B theatres a clearance of 14 days, a zoning schedule for St. Louis now is being considered for ratification by exhibitors and distributors. A continuing committee is to consider any proposed future changes. On the zoning committee are Fred Wehrenberg, head of the M. P. T. O. of eastern Missouri and southern Illinois; Miss L. B. Schofield, secretary of the Film Board; Charles Skouras, Oscar Lehr, Clarence Kaimann, Thomas James, M. Schweitzer, L. J. McCarthy, Louis Ansell, S. E. Pirtle, C. T. Lynch, D. P. Rathbone and C. D. Hill.

Bosses at Last!

Hollywood—For actresses to play in pictures directed by their ex-husbands seems to be the rage at the present time. Doris Deane is appearing in an Educational comedy that Roscoe "Fatty" Arbuckle, her former husband, is megaphoning, while Betty Compson is playing the feminine lead in "Discontent," which James Cruze, her former mate, is directing.

Well Heeled

Washington—Allied States Association is "well heeled" for its expansion program, begun last week with invasion of the St. Louis territory where a new Allied unit was launched. The settlement made with Tiffany, under terms of which Allied received a cash payment in lieu of a cut on a picture the company was to make for Allied, finds the organization sitting pretty from the financial slant. Production of the picture was to have been in return for Allied's backing of the five-year franchise plan put over by Oscar Hanson, Tiffany sales manager.

Allied Invasion Of St. Louis Stirs Up Talk Aplenty

St. Louis—They still are talking about that Allied "putsch" last week when W. A. Steffes, H. M. Richey and Col. H. A. Cole came in without any fanfare or flag-waving and established an Allied unit for eastern Missouri and southern Illinois.

The Allied chieftains invaded St. Louis following receipt of wires from a number of independents asking that they come to town and outline Allied's aims and accomplishments. Arrived here, they refused to enter the M.P.T.O. meeting, taking the position that it was not their affair, but stating they would answer questions from exhibitors interested in the Allied project. This was done during the convention, it was pointed out, because the independents interested could not afford two trips to the city.

There were plenty of innuendoes passed during the two days' meetings, some of them asserting that the Allied affair was a party. Some of the women who took an active part in formation of the Allied local are declared to feel pretty strongly about the insinuations passed.

Claim 20 Signatories

About 80 exhibitors and distributors were registered during the two confabs, among whem were about 30 exhibitors. More than 20 of this number are declared to have signed up with the new Allied unit, despite the statement of Fred Wehrenberg, president of the M.P.T.O., that the meeting was a bust.

J. L. Price, of East St. Louis, is president of the new association, which is known as Allied Theatre Owners of Eastern Missouri and Southern Illinois. Mrs. Joseph Mogler, widow of the late Joseph Mogler, prominent in M.P.T.O. affairs, is treasurer of the new unit. Mrs. I. W. Rodgers, whose husband is a vice-president of the local M.P.T.O., is secretary, and J. D. Fresne, Mexico, Mo., is vice-president.

Mr. Chimp Puts Crimp Into Six Syllable's Style

Demonstrating once more his innate propensities for the extraordinary, and further enhancing his international reputation as impresario, master of ceremonies and entrepeneur, Michael (Sonorous Syllable) Simmons startled the members of the AMPA at their weekly luncheon Thursday by another example of his unprecedented modesty in sharing the forum with intellects that eclipse his own cerebral convolutions.

Last week it was Heywood Broun, columnist, nominee for Congress and spokesman of the Algonquin intelligentsia; this week it was none other than I. M. Chimp, Tiffany star, who drew an extraordinary aggregation of the amanuenses of the species and held them spellbound as, after bringing greetings from the Wampas, he asserted that pictures, especially shorts, are becoming better all the time.

Mike's introduction of the guest of honor fell on deaf ears, for the AMPAnics were eating soup at the time, so it was but a natural faux pas that one busy gargler should cry: "Aw, pipe down, Mike; don't be so long-winded," during the guest's discourse. Later the board of directors voted to discipline the offending member by forcing him to pay up his dues for the past seven years.

Regina Crewe, picture critic for the *New York American,* also spoke.

Fay Gets a Break

Chicago—Frank Fay, a boy who made good in Hollywood, said that after March of next year he will be producer as well as actor for, admitting the rashness of the decision, he said that was his program for the future. Fay stopped off here en route to Hollywood where he will begin work on "Playboy" immediately on his arrival on the Coast.

"All I know about the picture is its title," Frank said. "From that, it's my guess that I'm going to be an American at last. It's about time, too."

Kohler in Cooper Cast

Hollywood—Fred Kohler is the latest addition to the cast of "Fighting Caravans," which Paramount is making with Gary Cooper starred. Others in the cast include Lily Damita, Eugene Pallette, Blanche Frederici, Tully Marshall, Ernest Torrance and Clifford Dempsey. Otto Brower and David Burton are the directors. The company is at present on a six weeks' location trip in northern California.

Guest Building at Vancouver

Vancouver—Fred Guest of Hamilton, Ont., is building a theatre to cost $100,000. Guest owns the Queen's, Hamilton, which was recently blown up by dynamite racketeers.

Gets Sills' Role

Hollywood—John Halliday will play a role in "Net Work," the picture in which Fox was to have starred the late Milton Sills.

Going Abroad



S. L. (Roxy) Rothafel, who sails Saturday for a two months' holiday in Europe. After his return, it is said, he will join RCA.

Marco Starting Oct. 3 as Chief Of Roxy Theatre

Regime of Marco of Fanchon & Marco at the Roxy, New York, starts Oct. 3. He is to work under direct supervision of Oscar Oldknow, executive vice-president of Fox Theatres. He will have three assistants in the undertaking.

Walt Roesner, who is slated to be master of ceremonies at the Roxy, will be on hand for the opening performance under the Marco regime and the following week will return to the Fox at San Francisco. His opening show at the Roxy will be "Echoes of France," recently presented at the Coast house.

Roxy is going to Europe for an extended vacation and is scheduled to return to the Roxy theatre, it is said. However, the inside reports are to the effect that he will join RCA upon his return from abroad. He is to manage the picture house which is to be a feature of the Radio City to be built by RCA. In this connection, it will be recalled that prior to assuming charge of the Roxy he made a trip abroad to enlist talent for the theatre. His scheduled trip at the end of this month is said to be for a similar purpose in connection with the new venture.

New Baltimore Firm

Baltimore—Hamilton Amusement Co. has been formed here with Robert Kanter, proprietor of the Astor, as president. This company has rebuilt the Parkside, 600 seat residential house in the northeast section, at a cost of about $30,000. It will open Sept. 29. Julius Goodman, proprietor of the Ideal and associated with Kanter in the Astor, is booking manager of the new playhouse.

Lina Basquette Writes Novel of Hollywood Life

Chicago—Lina Basquette arrived in town this week with a manuscript—a novel of Hollywood life—which she deposited with a local publisher.

"I've had the hardest year of my life and am just beginning to feel better," she confided to reporters. "It will take me about three days to get arrangements made for publishing my novel. Then I'm going on to New York and get Lina from the Warners."

Miss Basquette referred to her three-year old daughter who has been in the custody of the Harry Warners since the death of Sam Warner, her first husband.

"I don't want to get back to Hollywood very soon after what I've been through," she continued. "I think I'll have a try with Mr. Ziegfeld when I get to New York, but I have to be back in Hollywood this fall to start work on a picture. I will take Lina back to California with me when I go."

Miss Basquette was divorced recently from Peverell Marley, a cameraman, whom she married a year and a half ago in Los Angeles. Writing and acting are to occupy her future life—and that doesn't mean married life, either, she declared, as she has no intention of remarrying.

Chevalier' Next Set

Hollywood—"Cavalier of the Streets," by Michael Arlen, will be the next Chevalier talker. The French star, who is now in France on a vacation, will make this picture upon his return to Hollywood late this fall. Jeanie MacPherson, who recently signed with Paramount, will perhaps do the adaptation.

Selman Joins Universal

Cleveland—William K. Selman, with United Artists for the past two years, has joined the local Universal sales force. Jack Lawrence, formerly with Warners in the Pittsburgh territory, is now with the local United Artist exchange in a sales capacity.

Saunders New Toledo Critic

Toledo, O.—Ernest Moorefield is succeeded by Allen Saunders as the *News-Bee* film editor and critic. Saunders formerly was feature writer and columnist on the same sheet.

Talkers Made at Winnipeg

Winnipeg—The first talking pictures to be made here are topical views produced under the auspices of the Manitoba *Free Press* with a reporter of that paper doing the talking. They are being given first run at the RKO Winnipeg Theatre.

O'Brien in Sea Film

Hollywood—George O'Brien, who has just signed a new contract with Fox, will play the lead in "The Seas Beneath," a submarine picture which John Ford will direct. Warren Hymer will have an important part in this picture.

Horwitz Loses Zoning Injunction Plea; No Evidence of Price Boost Conspiracy

Reject Zoning Plan

Des Moines—Proposed zoning schedules drafted by Publix and Des Moines exchangemen have been rejected by the Allied Theatre Owners of Iowa, states Lester P. Martin, secretary and treasurer. The organization, which was formed recently, some weeks ago went on record as opposed to all protection. The rejection of the proposed clearance plan was made by Clifford L. Niles, F. P. Hagemann and E. O. Ellsworth.

Houston Exhibitor Continues Fight and Enlists Aid of Merchants

Houston, Tex.—No evidence of a conspiracy to force his theatres to increase admissions under penalty of denying them product was presented in Federal Court here, which denied the motion of Will Horwitz, local exhibitor, for an injunction restraining exhibitors from executing proposed zoning plan for this territory.

The temporary injunction was denied after two days of hearings in Federal Court, to which the case was transferred from District Court on motion of the defendants.

This is the second Federal Court action brought to test the legality of protection agreements, the first case having been disposed of in California when a consent decree was entered by the government and Fox West Coast Theatres in the Department of Justice's conspiracy action against the exhibiting firm and a number of distributors. The consent decree resulted in dismissal of a civil suit which previously had replaced a criminal action brought by the government.

Horwitz contends that execution of the zoning agreement will force his theatres to raise prices or be denied product. He has enlisted the aid of local independent merchants in the fight.

Dissatisfied

Kansas City—Dissatisfaction with the recently announced protection and zoning plan is being expressed by some exhibitors in the Kansas City territory. Belief that the code is not fair to several of the smaller towns is the keynote in the expressions of discontent. Meetings are scheduled for revision of certain portions of the plan.

Rules governing Kansas City, Kas., North Kansas City, Mo., and Independence, Mo., have not been adopted as yet.

Robber Kidnaps Theatre Men, but Pays Taxi Fare

Chicago—A lone bandit without a weapon entered the United Artists Theatre in the Loop early this week, herded ten employees into the manager's office, where he picked up a gun, about $700 in cash, kidnapped two of his victims and left.

The bandit first encountered Hugh Flannery, an usher, near the entranceway. After conversing with him for a moment, the intruder suddenly thrust his hand into a coat pocket and commanded Flannery to "Stick 'em up." Marching his victim into the theatre, he encountered Miss Dorothy Huss, cashier, and thereafter Roy McGee, engineer; Roy Lewis, an usher; George Hotch, assistant chief of service; F. C. Oswald and Tony Morello, stage hands, and Andrew Sorenson, operator. All these joined in the procession and were marched to the office of Max Blick, assistant manager.

"Thanks for the gun," the bandit smiled, picking one up from a desk. "I feel better now."

He took strong boxes containing the cash from the office, and forcing Blick and McGee to accompany him, left the theatre and hailed a cab. They were driven to the northwest side of the city where the bandit alighted, paid the cab bill and departed.

Adopts Sat.-Wed. Change

Tampa, Fla.—The Tampa advanced its opening day to Saturday and it went over so well that it has decided to use Saturday as the opening day, instead of Sunday, which has been in vogue since the house was opened. Two changes will be made each week, with the other change advanced to Wednesday instead of Thursday.

Milder Visiting 9 Exchanges

Max Milder, central sales manager of Warners, is on an extended sales promotion trip that will embrace nine exchanges. He will visit Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver.

Committee of 6 For Wis. Zoning

Milwaukee—Any future arguments over zoning here will be handled by the continuing committee of six, which consists of two independent exhibitors, two affiliated and two distributors.

The affiliated members are Harold J. Fitzgerald general manager of Fox Midwesco; and Fred S. Meyers, managing director of Universal's Alhambra. Bernhard Depkin, Warners, is alternate. A. C. Gutenberg, Milwaukee, and F. J. McWilliams, Madison, represent the independents, and L. K. Brin, Milwaukee, and George Huebner, Oconomowoc, are alternates. Jack O'Toole, Tiffany, and Charles W. Trampe, Mid-West, are distributors' representatives, with Thomas Greenwood, Pathe, as alternate.

Bauer Succeeds Staab

Milwaukee—Steve Bauer, former president and the association's representative on the board of directors of Allied States Association, is new executive secretary of the Wisconsin exhibitor unit replacing Henry A. Staab. The latter, who was a member of the state senate, has been secretary of the state organization for several years.

Dues Reduction Weapon in Fight On Allied States

Kansas City—Reduction of dues by the western Missouri and Kansas exhibitor unit is expected to help withstand proposed invasion of the territory by Allied States Association. Kansas City is to be the next objective in the Allied campaign, which has for its object the establishment of an Allied unit in all exchange centers of the country.

R. R. Biechele, veteran president of the local zone unit, attended the convention of the eastern Missouri and southern Illinois unit last week at St. Louis, where a new Allied association was formed. It was expected that following the St. Louis meeting, W. A. Steffes, Col. H. A. Cole and H. M. Richey, Allied leaders, would come to Kansas City to organize a new unit.

Tentative Clearance Plan For Philadelphia Is Set

Philadelphia—Tentative zoning schedules have been adopted for Philadelphia, and the balance of the territory soon is to be rezoned.

Allied Opens N. Y. Office

Allied States Association has opened a New York office for the convenience of members visiting the city. The office is at 226 W. 42nd St.

Clark Buys Theatre

Cincinnati—William Clark, formerly publicity and advertising chief for Libson interests here, has purchased the Evanston, suburban house, from Kesse and Niland.

Remake Reid Film

Hollywood—"The Affairs of Anatole" will be remade in talker form by Paramount in the near future. This picture, which in silent form starred Wallace Reid, will have Fredric March in the title role. Claudette Colbert is expected to play opposite.

To Hear Brookhart

Detroit—Attitude of Allied States Association on the Brookhart bill to prevent blind and block booking and arbitrary allocation of product is expected to be indicated at the annual meeting, Oct. 5 to 8, at Grand Rapids, of the Michigan exhibitor unit. Sen. Brookhart is scheduled to be a principal speaker at the sessions.

Spoor Planning Production Plant In Philadelphia

Philadelphia—Business and political circles have been excited by the statement this week that George K. Spoor, promoter of the new Spoor wide-film process, would locate his laboratories, producing plants and film studios in this city in the near future.

In a conference held with Mayor Harry A. Mackay and several members of the Chamber of Commerce, in the former's office in City Hall, Blair Coan, Spoor's representative, stated that "if satisfactory arrangements" can be made, the industry will be established here.

Coan said that it is Spoor's intention to enter production on an extensive scale through his ownership rights in the new wide-film-natural vision-sound and color camera and that this would mean the filming of pictures in and about Philadelphia. He explained the intricacies of the device, and claimed that sound films could be produced at less than one-quarter the present cost by using the Spoor patents.

Impressed by Coan's statements, the conference was followed by the appointment of a committee, representing the city and the Chamber of Commerce, which will view the initial showing of the first picture under the new method at the State-Lake Theatre in Chicago Sept. 27.

Magnachrome Name of 'U' New Wide Film Process

Hollywood—Universal's new wide film process, which has been named Magnachrome, was used for the first time in a short subject, "Oui, Oui, Marie."

While Universal executives are secretive about the device, it has been learned that the picture is first shot on wide film, printed on standard film, and then magnified in projection.

Hammons Goes to Coast On Annual Studio Visit

E. W. Hammons, Educational president, is en route to the Coast on his annual visit. This is his first trip to the studios since the company's expansion and affiliation with the Christie and Metropolitan studios.

Clark in Charge

R. M. Clark is in charge of operation of theatres of the Griffith Amusement Co. chain. Statement that Charles E. Hutchinson had been named supervising manager of the chain was in error.

Denver Cowboys Rope 1st Prize In Clarke Week

Denver—James Morrison and his Denver Cowboys, who tripled their previous high week, have copped first honors in the Harley L. Clarke Week competition, staged by the Fox sales force under General Sales Manager James R. Grainger. Edgar Moss' Phillies were second with a 50 per cent business increase and Harry Buxbaum's New York Giants came in third. Company sales for the week set a record.



J. R. Grainger

Denver's victory was the fifth in 15 months, the branch having won every "Jimmy" Grainger sales week title, as well as first honors in all special weeks observed last season.

Paramount Gets First Run Outlet In Pittsburgh

Pittsburgh—Paramount will obtain a first-run outlet here at the Gaiety, former burlesque house, which will open early in October. It will be operated by M. A. Shea of Feiber & Shea, which has a number of New York and Pennsylvania theatres. The house will be renamed the Fulton.

Meanwhile, Paramount, following the break with Warners, is set at Philadelphia, where Al Boyd will open Keith's Chestnut.

Amos 'n' Andy Film a Box Office Smash

Hollywood—Amos 'n' Andy panicked them in their first RKO picture, "Check and Double Check," at its preview here. No exhibitor will be "regusted" for booking this talker. A story that gives the radio team plenty of opportunity for doing their stuff, plus good direction, make this talker real entertainment.

When Amos 'n' Andy are on the screen the laughs overlap. One sequence especially, a tire-changing episode, is a riot of fun. The supporting cast is very capable, but the blackface boys take top honors.

The picture has nothing special in the way of production values, but the Amos 'n' Andy names represent box office value plus.

The expression on the face of William LeBaron as he left the theatre seemed to read, "Ain't Dat Sumpin?"

Inside reports are that the radio team has been signed for one more talker with an option on a third. From the looks of the picture, this is undoubtedly true.

CROUCH.

Unaffiliated 30%

Chain development has reduced buying power of independents to about 30 per cent of the national gross, several distributors estimate. The slowing up of theatre acquisitions in recent months has made this figure more or less stable, but up to the time expansion was curtailed, the figure was shrinking at a rapid rate.

Sheehan Assigns Whitbeck, Brown On Big Campaigns

Hollywood—That Fox is impressed with the box-office calibre of "The Big Trail" and "Just Imagine" is evidenced by the fact that Winfield Sheehan is taking an active part in the publicity and advertising campaigns. Both pictures will open here soon.

He has assigned George Brown to handle the former and Frank Whitbeck to promote "Just Imagine," with Joseph Shea and Roger Ferri of the studio staff to okay all copy on both houses. This action caused considerable surprise in film circles, as Whitbeck is recognized as being one of the ace copy writers on any circuit and is credited with putting over many theatres through his punch exploitation methods. The Fox Criterion here is now rated as "The House of Hits" due to Whitbeck's campaigns on pictures shown there.

Return to Filmusicals Seen in Warner Action

Hollywood—Despite the lack of enthusiasm with which the public has greeted musical pictures, Warners apparently are not joining in the general opinion that they are out permanently. They are understood to be notifying song writers to remain on the Coast and "sit tight," in the hope that there will be a revival of filmusicals' popularity.

Bert Kalmar and Harry Ruby, who have written many Broadway musical comedies and filmusicals, have just been signed up by First National for two years.

Cinema Patents Case Not Dismissed, Counsel Says

Case of Cinema Patents against Craft Laboratories has not been settled as yet, despite report to the contrary, says H. A. Huebner, patent counsel for Cinema. The case is to be tried some time this fall. The court has denied a temporary injunction pending trial of the action and denied Craft's motion to dismiss the case.

W. E. Suits Up in Jan.

Western Electric's patent suit against Pacent Reproducer Corp. is to come up in U. S. District Court, New York, in January. Its suit against General Talking Pictures will be heard about the same time, while its appeal from General's decision at Wilmington probably will be heard in March.

RKO Breathes Easier as Amos 'n' Andy Film Clicks; Shakeup Scare Passing

We're Sorry

Due to errors in telegraphic transmission, *MOTION PICTURE NEWS* was all wet on its advance dope on the "Kismet" preview at Santa Barbara. The film was shown in rough form at the preview. However, a later showing of the picture after editing discloses that in the form in which it is to be released the film is fine entertainment, with Otis Skinner turning in a great performance. The Los Angeles reviewers went into raves over the film, predicting it will be a hit. Statement that some of the scenes were in Technicolor was in error, the *News* reviewer intending, instead, to say that some of the scenes would have been more effective if done in Technicolor.

"Check and Double Check" One of Biggest Gambles in Industry

There is real rejoicing at RKO due to the reception accorded Amos 'n' Andy's "Check and Double Check." The picture represents one of the greatest gambles in film history and upon its success hinges much of the company's future.



J. A. Schnitzer

Joseph A. Schnitzer is on his way to the Coast, where the picture's outcome probably has averted a shake-up. Last week report was current and denied that the company was buying up the unexpired portion of William Le Baron's contract, but the Amos 'n' Andy film probably has changed all that. For some time there have been rumors of an impending change in company affairs, with a different system of production to be determined upon, and Schnitzer to become increasingly active in affairs of both Radio-Keith - Orpheum and RKO.



William Le Baron

When the word was flashed from Hollywood this week that the picture had hit, it ended a period of uncertainty and suspense which permeated the entire organization. Even the starring team, Amos 'n' Andy, were fearful of the outcome, recalling the dull thud with which radio, stage and concert celebs have flopped in their screen debut. Their future on the radio also was at stake.

Radio had invested $500,000 in the stars' services and the production nut reached a high figure, which was occasion for worry if the picture failed to click. The Pepsodent company also was anxious because it has invested a fortune to build up Amos 'n' Andy as the premier attraction on the radio.

Clara's Checks

Hollywood—Clara Bow has press-agented herself into front page headlines again, this time by stopping payment on checks totaling $13,900 which, according to reports, she wrote in a California gambling hall to cover her losses. Will Rogers, the story goes, dined Clara and several of her friends at the place before the play began. The holder of the slips of paper informed B. P. Schulberg, Paramount studio head, about the star's bit of strategy, but B. P. said that it didn't concern him.

Following the breaking of the story, Clara was said to be under the care of a nurse at her home, and the gambling house proprietor felt sick, too. Louise Dressler, it is said, lost $1,500 at the same time, but paid up in cash.

R-K-O Puts Ban On Freak Names

The heroes and heroines of the tabloid papers no longer rate vaudeville bookings on the strength of the headlines they get. This ultimatum has been issued by Radio-Keith-Orpheum, which has prepared a blacklist of those whose only claim to a booking is notoriety. They're out, from now on, and only those with histrionic ability will entertain RKO audiences.

Among those banned by the organization are Miss Leoni Cauchois, the former Mrs. Rudy Vallee; "Peaches" Browning, Primo Carnera, Siamese twins, tree sitters, queens of beauty contests, bridge jumpers, husband slayers and the like. Actors, not freaks, are the order of the day, according to the circuit's booking department, which has issued the following edict:

"There is no place in vaudeville for the sensational 'name' act. It may have its place in some houses, but not in the combination vaudeville-picture theatres.

"No guarantee of entertainment goes with such a name. About the only thing that can be depended upon to go with it is a big, unhealthy and unearned salary. For the 'name' act of this classification rarely ever draws its salary, and, as a rule, it flops on the stage."

Canadian Chain in Prosperity Plug

Toronto—The 200 theatres of the Famous Players chain in Canada are arranging to stage a spectacular business plug in the form of a "Prosperity Week" from Oct. 11 to 18 as a means of arousing country-wide confidence. A message in the form of a talking trailer by R. B. Bennett, Prime Minister of Canada, is a feature and there will be heavy newspaper advertising, banners, lobby displays and printed matter, as well as special screen attractions.

Practically every city and town in the whole Dominion will be directly reached through the campaign and, in many instances, the co-operation of local merchants has been solicited.

Heywood Wakefield Chair Is Standard for Publix

Heywood—Wakefield chairs will continue as standard equipment in Publix theatres as the result of a new contract recently signed by officials of the theatre company with J. George Feinberg, representing H-W.

Friedman Undergoes Operation

Hollywood—Phil Friedman, Universal casting director, is at Hollywood Hospital following an operation for acute appendicitis. Undue exertion, occasioned by participation in a golf tournament following an attack of influenza, is blamed for his illness

Will "Tragedy" Prove a Tragedy for Paramount

(Continued from page 19)

contended, Paramount will find more "tragedy" than it bargained for. And if these questionable passages, some of which are brutally frank, never reach the screen, a large part of the stiff fee paid Dreiser for film rights will net Paramount zero.

Todd Joins Bremmer

Cleveland—Bert Todd, formerly with Manhein Enterprises, is now managing the Roxy theatre, called the Orpheum until recently acquired by H. M. Bremner.

Barnacle Bills Are Preparing for Tanning

(Continued from page 19)

card, although part of the savings went to tilted rentals for sound pictures.

Gradually, however, sound's novelty began to wear and the stage gag again came to life to bolster weak picture attractions. Chain chiefs explained the "novelty" angle to bankers when queried on the new boost in operating expenses, and, naturally, steered clear of discussion regarding a poor crop of pictures. Not satisfied with their alibi, the money men dispatched secret investigators out into the field to get the real low-down. Their reports verified earlier suspicions: weak attractions were hastening the end of sound's sensational draw. And now they aim to ascertain who's responsible for weak pictures. And why.

Three Get Contracts

Hollywood—Before shutting down its plant until Jan. 1, First National gave term contracts to David Manners, Dorothy Peterson and Joe Donahue, featured players.

Chain Theatre Admission Tax May Be Publix Protection Demand Aftermath

Showdown Looming Between Exhibitors of N. W. and Circuit

Minneapolis—With independents of this territory determined to fight any and all protection demands, this territory is set for a showdown between Publix and independent operators. Feeling ran so high at the special convention of the Northwest exhibitor unit this week that the independents gave serious consideration to proposal that they back a state admission tax on chain theatres and censorship measure.

However, they declined to go out for censorship and a proposed admission tax on chains of 10 or more theatres, and decided upon court action against any distributors who refuse to sell to independent exhibitors unless they agree to the Publix protection demands.

In addition, the independents determined to back any anti-chain legislation which may be proposed in Minnesota or the Dakotas and hinted they may institute some such legislation.

Thumbs Down on Schedules

W. A. Workman, M-G-M manager, sent a copy of the proposed zoning schedules to W. A. Steffes, together with a letter stating the schedules were not proposed by Publix or the Film Board, but were individual proposals and not for publication. The letter was read, but the schedules were returned unopened with the notation that the exhibitors were opposed to all protection and had determined to see that it is killed. Proposal that an independent distributor address the convention on the subject was squelched, the independents taking the position that Publix was trying to sell them something they already had killed.

The convention, originally scheduled for two days, ended after the first day's session, as all business had been cleared.

Stage Band to Be Used In New Beacon Policy

Straight film policy of the Beacon, Warner uptown Broadway house, is being abandoned in favor of a film and stage show combination in an experiment which gets under way Oct. 10, when Aarenson's Commanders, stage band, will begin an indefinite run at the house. They will make their debut with "Moby Dick."

New N. W. Head

Minneapolis—H. M. Miller, Cloquet exhibitor, has handed in his resignation as president of the Northwest exhibitor unit, asserting that the job is costing him too much money. Bennie Berger, veteran Grand Forks, S. D., showman, has been named to round out Miller's unexpired term. Miller was elected president at last year's session when W. A. Steffes declined to be a candidate, and was named business manager of the association.

Hughes' New Coast Plant for Color Films



Hollywood—Architect's drawing of new structure now in construction to house plant for Howard Hughes' Multicolor venture. Thirty-eight industrial plants throughout the country have been leased by Hughes, to turn out educational and advertising films in Multicolor.

Newsreel House Proves a Flop In Coast Trial

Los Angeles—The Newsreel Theatre, which opened here three weeks ago, has already changed its policy and starting Sept. 22 launched repeat sowings of popular attractions.

The house will assume its former name, the President, and will have the sound version of "The Birth of a Nation" as its first offering on the new plan. Fox West Coast Theatres will continue to direct the theatre in conjunction with Mike Rosenberg, who operates a string of second-run houses in the downtown district.

The reason for the change in policy is largely due, it is thought, to the fact that newsreels were but a part of the regular program offered, comedies and short subjects filling out the program and making the house almost anything but a newsreel house. Another reason for the failure of the newsreel idea to go over is the lack of enough patrons in the near vicinity of the house. Those who would patronize such a house are too often far from the place, Los Angeles being spread out over such a territory that only a small portion of the population pass by the theatre.

Stage Shows Planned For "Cincy" Theatre

Cincinnati—Plans are being completed to materially enlarge the RKO Lyric, downtown house. Seating capacity will be increased from 1,400 to 2,000, and other improvements will be made, at a total estimated cost of $250,000. There will be no change in present policy of pictures, it is claimed, although it has been reported that stage acts will be presented.

"Angels'" Angel Angeling Coast Color Company

Hollywood—Howard Hughes' interest in Multicolor process will be developed with a new two-story building at Romaine, Orange and Sycamore Sts., where a newly created organization will handle laboratory work for licensees. Hughes will seek to interest industrial companies in color production, it is understood.

The process, it is said, obviates the use of special cameras or additional lighting, affording color on a plain black-and-white production basis. Projection may be made over any standard machine, according to the company.

125 Musicians Out in Newark During Stalemate

Newark, N. J.—All picture and vaudeville houses here are without orchestras, owing to failure of negotiations regarding the musicians' contract. More than 125 musicians are out.

M. J. Weisfeldt Making Series of Travel Shorts

M. J. Weisfeldt, head of distribution for Talking Picture Epics, is producing a series of 12 short talkers to be known as the Wanderlust Series. The first is "Seeing Bermuda on a Bicycle."

Two Weeks for "Quiet" at Roxy

The Roxy, New York, will hold over Universal's "All Quiet" for a second week. The run is the first downtown at pop prices.

Canadian Government Orders Probe of Film Business; Flag Waving Stirs Act

Musicians' Strike Hits Neighborhoods

St. Louis—While first runs seem to be making the grade without difficulty, the neighborhoods haven't been doing so well since the musicians' strike started Sept. 1. This is strange because some of the houses where receipts dropped have been without manual music for months. Meanwhile, no peace overtures are being made, with both sides continuing to mark time in the struggle. Orchestras of the Skouras houses went out Sept. 19. Some of the houses cut prices when they went on a straight sound-film policy, indicating they feared box-office reaction to abandonment of stage shows.

Toronto Switches To Flesh While Unions Get Gate

Toronto—Instability is the chief feature of current conditions in Canada's film capital. Loew's Downtown, after a vaude-film policy for many years, is apparently on the eve of shifting to all-celluloid with sound. Musicians and stagehands have had notice, an unusual twist in view of the back-to-flesh trend.

At the same time the Uptown, just superceded by the Imperial as F. P.'s ace house, is in an era of lighter grosses. Uptown is owned by Loew's and this fact, it is generally accepted, prompted the F. P. move for the lease giving the owner a percentage plus a stated figure, and Publix, therefore, had a Loew property as No. 1 house of the Canadian chain with the owners sharing in successes.

Now there is a strong chance the house will revert back and that Loew's may step in with a presentation policy there to give Jack Arthur and the Imperial a run for the top-notch trade.

The Imperial at the same time is starting into the personal appearance business very heavily and it's new in these parts, lending color to the story. Mitzi Green opened there on September 19 with Buddy Rogers, Lillian Roth, Gary Cooper, Paul Ash and Jesse Crawford all announced as likely attractions for the near future. The *Star Weekly* also reports the house about to install miniature golf in the basement for the cash customers.

The Shubert legit house, Royal Alexandra, also re-enters the film field with "Hell's Angels" on a tentative 5-week booking on September 29. "Abraham Lincoln" closed September 20 to make way for a week of stage, "Marigold," Scotch operetta from Kingsway Theatre, London. "Hell's Angels" then is hoping for a run. "All Quiet" was five weeks in the same house in midsummer.

At the same time, the Princess, Erlanger legit, largely dark for years, returns to life with Arch Selwyn's picture star series, starting with Colleen Moore on the stage in "On the Loose" after its premiere in Rochester. This is the Selwyn home town.

Philly Managers Hit Steady Pace And Forget Strike

Philadelphia—The musicians' strike in Philadelphia has apparently settled down to a stage of siege. No overtures of any importance have been made by either side and the managers are coasting along to average—in some places a little better than average—business without the aid of stage shows.

The first week passed with excellent business being hung up by the Mastbaum, Earle and Fox theatres, the three houses concerned. For this current week the Mastbaum has brought on Joe E. Brown as a stage headliner. Brown appears on a small platform built over the orchestra pit and entertains with some stories and "gags." Announcing that he had at last achieved his ambition of being the "whole show," his one-man act went over big without any musical accompaniment. With Gene Morgan as straight man, Brown later puts on a comedy skit, illustrating a movie scene that went on the cutting room floor.

1-Man-in-Booth Is Ultimatum of N. W. Exhibitors

Seattle—Walkout of union projectionists early in October looms as the result of inability of the union and exhibitors to settle differences arising over the number of men to be employed in the booth.

Projectionists have refused exhibitors' request for elimination of the union rule demanding two men in the booth of every theatre regardless of size or type. Exhibitors, through the Northwest exhibitor association, have notified the union that on and after Oct. 4 they will employ only the number of men necessary "for safe and proper projection of talking pictures."

This implies employment of only one man in the booth of neighborhood and suburban houses.

Paramount Buy of Famous Chain Held Partly Responsible for Agitation

Ottawa—Investigation of film business in Canada, particularly the activities of Famous Players Canadian and the allegation of independents that their booking of films is restricted, has been authorized by Federal Minister of Labor G. D. Robertson. Peter White of Toronto has been named commissioner under the general combines act to conduct the inquiry.

Ever since the Paramount acquisition of Famous Players Canadian there has been considerable agitation for a government probe of Canadian film business. The last government hinted that such action might be taken, for the deal aroused considerable Canadian nationalist sentiment.

The move of the new conservative government in ordering the general inquiry has occasioned surprise.

Stagehands Get Swift Kick When They Walk Out

Minneapolis—Stagehands have been sent back to work and operators warned they would lose their union charter if they back the scheduled walkout of stagehands here.

William Dunn, business agent of the stagehands, grabbed his hat and beckoned President Donnelly to walk out on an all-day meeting with Publix, called by Theodore L. Hays, so the story goes. He had warned the meeting, it is said, that unless Publix kicked in with $780 for a double crew within ten minutes that a strike would be called.

Stagehands walked out of the Minnesota and within ten mintues the house was being bannered. Twelve stench bombs were hurled inside the theatre and among the stand-out crowd Saturday night. Police protection was ordered and Dunn and Donnelly have been expelled from the union by the international head and the stagehands ordered back to work under penalty of losing their charter. Operators, as well, were warned of similar proposed action.

Writ Halts Picketing in Fort Wayne Operator Jam

Fort Wayne, Ind.—Temporary restraining order against picketing of the Creighton here has been issued on complaint of Tony H. Nellesen, owner of the theatre, for injunction against Ray Racine and 28 other alleged members of the operators' local. Nellesen seeks award of $10,000 damages against the defendants. The temporary restraining order will remain in effect until a hearing can be held on the issuance of a permanent injunction.

Jurors' Stories Used in Move to Save Pantages

San Francisco—State Attorney General Webb at Sacramento has under consideration affidavits filed in a new move to save Alexander Pantages from prison. One has a sworn statement that a juror in the Pantages case expressed himself at least three weeks before the trial as being determined "to send that Greek where he belongs."

Two women jurors charge that a juror threatened to tell a Los Angeles minister how they voted and acted unless they joined in a verdict of guilty, and a third alleges she was led to believe that a verdict of guilty, "with leniency," would give the court the right to extend clemency, otherwise she would have voted for acquittal. As a matter of fact, it is claimed, the law takes no cognizance of the recommendation and the sentence passed was mandatory.

Pantages received the maximum of one to 50 years in prison for an alleged criminal attack on a 17-year-old girl. The same evidence was presented the Los Angeles district attorney, it is claimed, but nothing was done in the matter.

18 Foreign Versions of Warner Talkies in 1930-31

Hollywood—Six German versions, six French and six in Spanish are planned for 1930-21 talkers by First National-Warners. Each edition will have a separate cast and director than those used on the original English version.

The three foreign versions of Warners "Those Who Dance" are nearing completion, while a Spanish version of First National's "Bad Man" has already been finished.

New First Run House Opened at Indianapolis

Indianapolis—The new Terminal, formerly the Isis here, located on North Illinois St. opposite the Traction Terminal station, has opened as a de luxe house showing first run pictures. The house has been entirely remodeled and redecorated.

Merchant Uses Free Films As Come-on At Tampa

Tampa—Free shows are being given by a service station near Roble's Park,with silent pictures shown. The feature is run in two nightly instalments, supplemented by short subjects.

Back in Durkee Houses

Baltimore—Warner pictures have been signed for the Durkee chain in Baltimore, after having been out of those houses for about a year. Some time ago Warners had a deal on to take over these houses.

Booked in 62 Towns

Publix has booked the Bob Steele and Rex Lease westerns released by Tiffany in 62 towns of the circuit. There are six pictures in each series.

Columbia Joins Hays

Climaxing its rapid rise from the ranks of state right organizations to a national distributor, Columbia Pictures has become a member of the Hays organization. Joe Brandt will represent the company on the Hays directorate. Columbia's move in joining the Hays association leaves Tiffany the only distributor maintaining a national exchange system which is not included in the Hays membership. Both Columbia and Tiffany have co-operated with the Hays organization in the past.



Joe Brandt

Exhibitors and Stagehands Mitt In Milwaukee

Milwaukee—Stagehands and exhibitors here have come to an agreement after a strike scare which threatened a break between the union and George Fischer, operator of the National and Milwaukee here.

The union demanded that additional stagehands be employed at these theatres "regardless of whether there is any work for them." Refusal of the owners to meet the stagehands' demands led the operators in the two theatres to threaten to go on a sympathy strike.

Under the new agreement, the five deluxe houses in the city are obliged to put in a stagehand, while the Zenith, Milwaukee, National, Avalon, Venetian, and Egyptian must hire a stagehand four hours per week at $1.25 per hour. It was further agreed that the smaller houses are not obliged to hire a stagehand.

Robberies in Indiana

Andersonville, Ind.—At the point of a gun, a bandit took $200 from the cashier of the Publix State and escaped with two companions.

Indianapolis—Two gunmen held up A. W. Hedding, manager of the Ohio theatre and forced him to open the safe, which they looted of the night's receipts. Hedding was alone in the theatre.

Princeton, Ind.—The Princeton was robbed of $219, but $461 was overlooked. The thief remained in the building after the last show.

Wash. House Robbed

Vancouver, Wash.—Knocking off the combination knob and then filling the hole with nitroglycerine, yeggs blew open the safe at the Fox Castle theatre. An inner strong box containing $1,200 defied the robbers' efforts, however, and they got less than $100, according to E. E. Marsh, manager.

"Big House" Ban Will Mean Loss Of $1,500,000

Columbus—Action of the Ohio censor board in banning "The Big House" and "all other racketeering and gangster films," as being "harmful to the boys and girls of Ohio," will result in a loss to exhibitors of $1,500,000, P. J. Wood, business manager of the state exhibitor unit, estimates.

The new order was issued after many weeks of consideration during which the administration has been accused of using the power of the censor board for political reasons. It has been claimed that the administration banned "The Big House" and with it all other prison pictures, fearing its exhibition would reawaken adverse public sentiment which prevailed at the time of the Columbus Penitentiary fire in which several hundred convicts lost their lives.

John J. Harwood, president of the Cleveland Motion Picture Exhibitors' Association, condemns the action of the censor board as "a very high-handed piece of business, entirely uncalled for. There's no moral reason for barring the picture, as far as I can see, and that's the only thing the board of censorship is supposed to base decisions on," said Harwood. He further stated that, in his opinion, the board "is usurping a great deal of authority."

Representatives of the local women's clubs are also opposed to the banning of "The Big House," which, according to Mrs. F. J. Yeager, president of the Cleveland Cinema Club, is listed on the club bulletin as an "excellent picture for adults."

Miss Annett Smith, chairman of the department of education of the Federated Women's Clubs, resents the action of the censor board, saying, "I don't like to think that there are people in Columbus who can keep me from seeing a moving picture so highly recommended."

Loew's Stillman, which was scheduled to play "The Big House" as soon as it passed the censor board, has been displaying a sign reading: "Coming—THE BIG HOUSE—WHEN, AS AND IF RELEASED BY THE OHIO BOARD OF CENSORS."

Hays "Sitting" On Plan to Cut Express Charges

Distribution interests affiliated with the M.P.T.D.A. are understood to be all het up over alleged laxity of Hays officials in handling a plan which might mean reduced express tariffs on film shipments for theatres and exchanges.

The plan, submitted at least six weeks ago, is said to be gathering dust in the desk of a Hays lieutenant, and this because of the belief that express companies will refuse it consideration on the grounds that other large industries will immediately charge discrimination and jump on the latter for their share of a cut.

Season Opens Without Legit in Cleveland

Cleveland—This city of over a million population is confronted with the situation of seeking all of its theatrical entertainment in motion picture theatres. For the first time in many generations the amusement season has opened without the presentation of a legitimate play. However, if announcements materialize, the Shubert Hanna theatre will present Ethel Barrymore and her daughter, Ethel Barrymore Colt, in "Scarlet Sister Mary," the end of this month. The Ohio, the home of Erlanger controlled productions ever since it was built, is dark.

Landow and Graham Join Phil Reisman's Staff

Mike Landow and Harry Graham are the latest additions to the Universal sales force. The former has been given supervision over the Philadelphia, Pittsburgh and Washington offices. Landow formerly was associated with the Nathan Appell Enterprises, York, Pa. Graham, who has been named special representative in the Middle West, formerly was district manager for Pathe.

Loew Profit Jumps 3 Millions for 40 Weeks

Net profit of Loew's, Inc., for the forty weeks ended June 6 is reported at $11,781,924, as compared with $8,215,034 for the same 1929 period. Operating profit for the forty weeks totaled $15,568,856, with depreciation and taxes reaching $3,786,932. These compare with $11,345,942 and $3,130,908, respectively, for the corresponding periods in 1929.

Cincinnati Firm Plans Newsreel and Shorts

Cincinnati—Rapid Film Co. has been established here. Officers are George Kaufman, president; M. O. Martin, vice-president and general manager; Ralph Lembeck, chief of production unit, and Robert Perry, sound engineer. The company will produce newsreels, shorts and publicity pictures, in addition to manufacturing and distributing its own sound recording and projection outfits.

Services for Sills

Hollywood—Cecil B. De Mille presided at memorial services for Milton Sills Wednesday night at the Academy of M. P. Arts and Sciences. Louis B. Mayer, Conrad Nagel, Lawrence Grant, M. C. Levee and Clinton Wunder were speakers.

"U" Shelves Pictures

Hollywood—Universal has shelved "St. Johnson," the W. R. Burnett story in which John Wray was to have been starred.

"Len" Fields in Town

Leonard Fields, who recently joined Universal's West Coast writers' staff, has arrived from Hollywood, via aeroplane, for a brief vacation.

Hoeffler Appears with Film

Providence—Paul L. Hoeffler, explorer, made a personal appearance with his film, "Africa Speaks," at the RKO Victory theatre.

Stop Us If We're Wrong

E. L. HARVEY, managing editor of Fox Movietone News and the Embassy newsreel theatre, is back from London, where he supervised the opening of the British Movietone News Theatre. . . . E. L. predicts that soon each capital abroad will have this type of house. . . . Tiffany is starting work on "The Third Alarm," which, it states, played 9,500 theatres as a silent. . . . Now the wise guys are calling miniature golf the "synthetic sport."

* * *

Dorothy Mackaill, F. N. star, made a personal appearance Thursday night at the New York premiere of "The Office Wife," which gives the lowdown on what business executives do when they 'phone their wives they're working. . . . Looks like a deliberate play to the women. . . . Three Sono Art World-Wide pictures played simultaneously in Rochester first runs—"Once a Gentleman" at the RKO Temple, "Blaze o' Glory" at the Strand and "Moulin Rouge" at the Little.

* * *

Some inside dope on Fox spilled by Walter Winchell: "Harley Clarke, the head of Fox Films, has 89 per cent. of Jenkins Television. . . . They argue that Fox will be back at 60 by Nov. 15." . . . He also divulges that "the Doug, Jr., and Joan Crawford crash rumor was started by a former flame." . . . It is rumored that Warren Nolan has some big plans in mind. . . . P. S. He denies the report.

* * *

UNIVERSAL is crowing some more about "All Quiet on the Western Front," the picture having broken records in Rochester and Syracuse. . . . Jocelyn Lee, screen eyeful, who is suing Director Luther Reed for a divorce, denies that she tossed plates and glasses at him. . . . The most interesting part of the story—whether she scored any hits—is omitted. . . . Archie Mayo is slated to direct "Doorway to Hell." . . . Probably wants to see what "Hell's Angels" look like.

* * *

Al Selig of Tiffany has created a novel cut-out booklet for the chimpanzee shorts. . . . Each picture is described in verse and illustrated with a sketch. . . . It should prove a great sales aid. . . . Universal's talker serial, "The Indians Are Coming," is now playing the Brooklyn Paramount. . . . Out there they think New Jersey is the Far West. . . . The Roxy, which booked the serial for Saturday morning performances, is now playing it daily.

* * *

A Paramount publicity hound sends word that "Clara Bow is vacationing in San Francisco following the completion of Her Wedding Night." . . . Tut! Tut! . . . That's no time to take a vacation. . . . Edward H. Griffith and Horace Jackson, Pathe director and adaptor, respectively, cleaned up all the sights in New York within the space of a week and have returned to the Coast. . . . Incidentally, Ned used to write books on theology during his youth.

* * *

HERE'S an optimist for you. . . . Col. W. S. Butterfield, pioneer and topnotch exhibitor, bulletins to the Empeynews: "After a hot summer the Michigan Circuit is now operating at full swing and, while the fall business is not quite up to last year, the outlook is very good." . . . Jessie Estelle James has lost her suit against Paramount for $50,000 for failing to cast her in "Jesse James," film version of the life of her outlaw grandfather. . . . That'll make the old guy turn over in his grave.

* * *

Gordon White threw a nice little luncheon for the press boys and girls and, being White, did things up brown. . . . The whole affair was very educational, as well as entertaining. . . . "Gentleman Bob" Doidge proved another perfect host. . . . June McCloy, having clicked in shorts, gets a term contract from Paramount. . . . Who is the prominent film executive who cadges cigarettes from his secretary—sex, female? . . . Only —— days to do your Christmas shopping.

* * *

At the moment of going to press Warren Nolan was being buried from sight under an avalanche of rumors. . . . Tiffany's chimpanzee star paid the Empeynews office a visit this week and demonstrated in person that he's got the goods. . . . Janet Gaynor, having worn out a spot on the mourners' bench after a little tiff with Fox, steps in front of the camera this week in "The Man Who Came Back." . . . Now, no puns on that title.

* * *

Lou Guimond is a miniature golf casualty. . . . He aimed at the ball and made a hole in one of his ankles. . . . It's all right, though; Lou doesn't walk much, regardless of how much he talks. . . . Niles Krichbaum, Akron exhibitor, is organizing his friends for a rabbit hunt Nov. 5. . . . Each hopes to get a left hind foot for luck purposes.

* * *

The line of males wishing to see Nancy Carroll in the flesh forms at the right. . . She will appear at the Brooklyn Paramount during the week of Oct. 3. . . . Wish we had a pass and an introduction. . . . Warren Nolan's rumor department has duly notified this department that Gloria Swanson is not in New York City and is absolutely not the 57 ladies seen by excited fans.

* * *

Melville Brown, director, says he "judges the public somewhat by its fondness for the comic supplement." . . . Maybe that's the answer to "what's the matter with the movies?" . . . Claudia Dell has been in Hollywood for six months and has had to work every minute. . . . Now she's trying to promote a vacation in order to see if Hollywood resembles the fan magazines' idea of it.

Happy New Year



The Tiffany Chimp, star of the novel series of two reel comedies which Tiffany is releasing, is in New York for a brief visit. A round of receptions and entertainments is being staged for the star by Al Selig's advertising and publicity force.

Cantor in Cleveland

Cleveland—Eddie Cantor, who has been in Cleveland for ten days, during which time Mrs. Cantor was operated on at Cleveland Clinic, has signed to appear at the RKO Palace for the week of October 11.

Independents Readying for Bull Market?

Independent exhibitors may expect a bull market on independently produced films within the next few months, according to John R. Freuler, head of Big 4 Films, who has just returned from the Coast, where he made a study of production conditions as they affect state right companies.

Verifying a story which appeared exclusively in Motion Picture News last week, Freuler reported renewed interest on the part of independents on the West Coast, with numerous companies preparing to start work.

"Never since the inception of the industry has the independent market presented such an attractive field as today for those pioneers who have faith in it, and the courage to act on that faith," Freuler yesterday told a representative of this publication.

"The period of novelty which the speakies have enjoyed during the past two years is ended, and something more than mere sound and talk is now necessary to infuse a lasting success to this reincarnated art.

"More and more is production talent realizing that the independent market offers a rich field, a movement which is constantly bringing to the latter field stronger directors, better stories and better actors. It now remains for the independent, with a minimum of overhead and freedom from tradition, to study audience requirements. Imbued with a belief of present day needs, such an organization may enter upon the market with optimism and a feeling of equal opportunity."

Freuler Lining Up 1930-31 Schedule for Big Four

Big 4 Film will distribute during the new season six "mellers" and two specials in addition to the previously announced series of six Westerns with Wally Wales. A deal has been closed with Craig Hutchinson for 12 two-reel comedies to be released, one every month.

Work Assumes Duties As RKO Division Head

San Francisco—Cliff Work, bay district manager of Radio-Keith-Orpheum, has been appointed Pacific Coast division manager, to fill the vacancy created by the resignation of Frank Vincent, who was forced to retire by ill health. He will assume his new duties at once with main offices at Los Angeles. Jack Gross, formerly city manager for RKO in South Bend, Ind., will succeed Work as bay district manager.

Seven Circuits Sign Up For Universal Product

Seven independent circuits in Greater New York, in addition to the RKO Metropolitan chain, have booked Universal 1930-31 product solid, the company states. The seven are Manhattan Playhouses, Rosenblatt Circuit, Harry Harris, Brandt Bros., Lee Ochs, William Salkin and Sydney Cohen.

Outdoor Vogue

Sono Art-World Wide will concentrate on outdoor dramas during the new season, states Budd Rogers, head of company sales, with ten pictures of the type being added to the new season schedule. These are designed for action fans and children, Rogers declares, stating that stars of the new pictures soon will be announced. George W. Weeks will produce the new series, work on the first of which gets under way in about three weeks in Hollywood. Arthur Hoerl will adapt "Hell Bent for Frisco," planned as one of the first pictures of the group.



Budd Rogers

M.P.T.O.A. Seeks Public Opinion On Film Tastes

Direct contact with theatre-goers, with the objective of learning the trend of public opinion and capitalizing it in production, is being sought by the M. P. T. O. A., as a result of a suggestion made at an AMPA meeting by Walter F. Wanger, Paramount general manager of production. Theatre managers are to be the local agents in the move, the information they gather being sent to general headquarters for classification and analysis. A concrete plan to put the innovation in force will be decided upon at the Philadelphia convention of the organization Nov. 10-12.

Speaking of the move, National Secretary M. J. O'Toole said: "The plan simply proposes the gathering of public opinion with respect to the kind of pictures most desired and then classifying it and making it as applicable as possible to the work of production managers. In this way they will always have something definite to guide them. The experience of the past is now their principal guide. But as public tastes change and these changes are first made evident to the theatre manager, some definite way of keeping in direct touch with this evolution in public thought will be agreed upon.

"The zones could be made the unit, with sub-districts, so as to facilitate the handling of the work. Definite lines of procedure could be followed to enable the public to make their desires known. No guarantees could possibly be given to serve this or that territory with special kind of pictures."

Newsreels in Close Race

Omaha — Paramount, Pathe and Fox News all have sound units here from Chicago to cover the sixth National Eucharistic congress, which opened on Monday and closed Thursday.

French Ignoring U. S. Protests in German Accord

Paris—In the face of American protests, the French Cinema Control Commission is going ahead with plans to consider a Franco-German accord, which is the final step preparatory to government approval of the proposed pact. American distributors have protested through the American embassy that the accord plan violates the Franco-American agreement concluded in 1929.

The proposed agreement will permit French dialogue films made in Germany to enter France without being classed as quota films. French talkers made in America, however, are classed as American films and must come within the United States' quota.

New York Country Clubs Go for Talking Films

Outdoor sound picture entertainment has become quite the rage at a number of New York's exclusive country clubs. Two programs recently were projected by RCA Photophone portable sound reproducing equipment at the Fenimore Country Club at White Plains and the Westchester Country Club at Rye. At the latter club, a program presented to about 1,000 members and guests created so much enthusiasm that a second show was given to an audience of nearly twice that number.

Wanger, Schulberg to Launch New Schedule

Hollywood—Walter F. Wanger, general manager of production at Paramount, and B. P. Schulberg, managing director of production, leave Oct. 10 for the East to launch a program of increased production at the New York studio. They will be accompanied by Sam Jaffe, production manager, and Ernst Lubitsch, who will assume new duties as supervising director at the East Coast plant upon his arrival.

British Firm Opening Cohan as N. Y. Outlet

Thomas F. Whyte, formerly house manager of the Rivoli, New York, is managing director of the George M. Cohan, which Friday begins operation as New York outlet for British International Pictures. The first attraction under the new regime instituted by Captain Harold Auten is "Young Woodley." The house will operate under a grind policy.

Premiere Dates Changed

Hollywood—Oct. 2 is to be opening date of Raoul Walsh's "The Big Trail." The opening date of "Madam Satan" has been changed to Sept. 24 and "Just Imagine" will have its premiere Oct. 10.

Holcomb Joins Big 4

Minneapolis—G. E. Holcomb has left on a tour of local territory for Big 4 Film, having been added to the latter's staff at the Celebrated Pictures Exchange.

Depression on The Toboggan In Pacific N. W.

Seattle—In statements issued here, executives of the Pacific Northwest's four leading chain and independent theatre organizations were unanimous in their reports of improved business conditions, and all expressed optimism for the coming season.

Earl L. Crabb, Pacific Northwest division manager of Fox West Coast Theatre, said: "Business is on the upgrade. The present depression is all mental in this territory, and with people now thinking that times are normal things are going to be all right. It is true that our theatres have been affected by the national depression, but at that I'd say business was only 10 or 15 per cent under 1929 so far this year, and it's better than 1928."

Robert Blair, Pacific Northwest division chief for Paramount Publix, was even more optimistic. "During the last few weeks our business has been far better than it was at any time during the last season," he said. "It's about the same as it was last year at this time, and better than in 1928. Last spring, conditions in Portland were supposed to be nearer normalcy than in Seattle, and our Portland house outgrossed our Seattle business for 10 weeks consecutively. But Seattle has beaten Portland for the last three weeks, with the same attractions."

Vic Gauntlett, director of advertising and publicity for John Hamrick's chain of houses in Seattle, Portland and Tacoma, said, "Sure, business is getting better. While it hasn't been as good as in 1928 or 1929, it is showing rapid signs of continued improvement."

And Leroy V. Johnson, general manager of Jensen & VonHerberg's string of downtown and suburban houses in this territory, remarked: "Business has been good with us all year, far above former averages. And it's improving now. We look for a very strong fall and winter season."

Rearranges Seattle Band

Seattle — Milt Franklin, former Seattle musician, is back here as master of ceremonies at the Paramount succeeding Paul Spor, who has been moved to a Publix house in Toledo. Franklin has entirely rearranged the stage band at the local house, replacing about 12 of the 14 musicians with younger players recruited from small dance bands. Franklin plays practically every instrument in the orchestra himself.

Books Canadian Scenics

Toronto—The series of 26 sound scenics recently produced by the Ontario government under the direction of G. M. Brownrigg has been booked by Regal Films, Ltd., largest distributor in the Dominion. They will shortly receive world distribution. Special French prints have been made also.

Mellor with Technicolor

Hollywood—Louis Mellor has been added to the staff of Technicolor's Coast plant. Mellor was formerly with the Bureau of Standards as a lens expert.

Sound In Russia

Moscow—The American firm, Audo-Cinema has contracted to provide technical assistance for the wiring of 1,000 motion picture theatres in the Soviet Union for talking pictures in the next year. The firm also will assist in production of at least 50 sound pictures in the Soviet in the forthcoming year.

Only one Moscow theatre has been wired for sound pictures so far. It has presented some inferior home-made sound films and a few musical pictures imported from America.

Singapore Board Passes New Rules

Singapore—Board of censors has established new rules for censoring pictures, in line with its plan to revise all regulations to cope with situations brought about by sound. A fee of $1 for censoring will be charged for original sound negatives. Without sound, the charge is 60 cents for every 100 ft., or part thereof.

For censoring prints, the charge is 30 cents for sound and 20 cents per 100 ft. for silents. Where appeals are made, the following rules have been adopted: Upon appeal without approval of the censor board, a fee of $1 is levied, and unless the committee declares that the appeal has been substantially successful, a further fee of $10 per reel up to five reels and $5 per reel thereafter, will be levied. Upon appeal with the approval of the censors, the fee is $1, and unless the appeal is substantiated, a further flat fee of $10.

First Run Reopens at Peg

Winnipeg—After a general overhauling costing $50,000, the Metropolitan, one of the largest Famous Players houses in the Canadian West, has reopened under management of F. L. Willis. Under a new policy, the picture week will start on Monday and not on Saturday as before.

Jones at K. C.

Kansas City—C. M. "Red" Jones, formerly a salesman for Columbia, has been appointed assistant manager of the Universal branch here. Jones for several years was Educational manager in Kansas City and later was branch manager for Tiffany.

Oakie's "Big Shot"

Hollywood—Jack Oakie's next for Paramount will be "The Big Shot," an original by Herman Mankiewicz. Eddie Sutherland will direct the production, which will be started about the middle of October.

"U's" Foreign Language Plans

Hollywood—At least one French and one German talker, and a series of Spanish versions will be made this year by Universal, which plans an even dozen foreign versions.

Warner with Liberty

Hollywood—H. B. Warner has signed with Liberty Prod. for two talkers, as yet unscheduled.

"Beam Mike," New RKO Invention, Sound Selector

Hollywood—An ear that hears only as much as it wants to is a recent development of the RKO Radio Pictures sound department. Known as a "beam" microphone, it was developed under the supervision of Carl Dreher, director of the RKO sound department, and is playing an important part in the recording of "Cimarron," starring Richard Dix.

Unlike the ordinary microphone, the "beam" mike is particularly directional, RKO says. A parabola, something akin to the reflecting surface of an automobile headlight, only five or six feet in diameter, serves as a collector of the sound. Facing the center of this parabola is the usual microphone.

Only such sounds as strike the parabola, or reflecting surface, and, rebounding, hit the microphone disc, are picked up and recorded. Regardless of the amount of noise in a vicinity, it is said, the "beam" microphone picks up substantially only that within the area at which it is pointed.

First Used in War

Something similar to the "beam" microphone was used in the World War to detect the presence of enemy planes. Later forms of the device were developed by RCA and its associated companies. The concave reflecting surface, while detecting only sounds that reach it at a certain angle, intensifies those sounds. Thus, in making long shots, the microphone can stay out of camera lines and still "hear" dialogue a considerable distance away.

The "beam" microphone was first used by RKO Radio Pictures to record "Danger Lights," in which much dialogue took place in railroad shops and around locomotives and moving trains. Because of characteristics that make it possible to blanket out practically all unwanted sounds, it is being used by RKO Radio Pictures for scenes having large groups of players in movement.

Sono Art Completes Film

Hollywood—Sono Art has completed production of "Rogue of the Rio Grande," which features Myrna Loy, Raymond Hatton and Joe Bohr, Spencer Gordon Bennett directed.

Fire Panic at N. Y. House

Although no one was injured, 400 patrons attending the Windsor Theatre, Grand Street, New York, fled in panic when fire started in the projection room.

Acquire Ohio Theatre

Dover, O.—The State theatre, closed since last May, has been taken over by Messrs. Spidell and Hubrich.

Seastrom in Sweden

Stockholm — Victor Seastrom, former Hollywood director, is to produce and star in a feature for a local company.

Academy Bouquet Handed Out Soon

Hollywood—Balloting closes Oct. 10 for the eight annual awards of the Academy of M. P. Arts and Sciences. Leading nominees for the various groups are: Actresses: Nancy Carroll ("The Devil's Holiday"), Ruth Chatterton ("Sarah and Son"), Greta Garbo ("Anna Christie" and "Romance"), Norma Shearer ("The Divorcee" and "Their Own Desire"), Gloria Swanson ("The Trespasser"). Actors: George Arliss ("The Green Goddess" and "Disraeli"), Wallace Beery ("The Big House"), Maurice Chevalier ("The Love Parade" and "The Big Pond"), Ronald Colman ("Bulldog Drummond" and "Condemned"), Lawrence Tibbett ("The Rogue Song"). Directors: Clarence Brown ("Anna Christie" and "Romance"), Robert Leonard ("The Divorcee"), Ernst Lubitsch ("The Love Parade"), Lewis Milestone ("All Quiet on the Western Front"), King Vidor ("Hallelujah"). Outstanding productions nominated are: "All Quiet on the Western Front," "The Big House," "Disraeli," "The Divorcee" and "The Love Parade."

Nominated for cinematographic achievement are: "All Quiet on the Western Front," "Anna Christie," "Hell's Angels," "The Love Parade" and "With Byrd at the South Pole." For recording achievement, the following are nominated: "The Big House," "The Case of Sergeant Grischa," "The Love Parade," "Raffles" and "Song of the Flame." Nominations for writing achievement are: "All Quiet on the Western Front," "The Big House," "Disraeli," "The Divorcee" and "Street of Chance."

A special committee now is considering the ninth award for the best scientific or technical contribution to the industry.

Nominations Posted by M. P. Acad.; Election Oct. 18

Hollywood—Nominations for members of the board of directors and branch executive committee, have been posted by the Academy of M. P. Arts and Sciences, the election to be held Oct. 18.

The directors nominated are: Actors, vacancy owing to death of Milton Sills; directors, Donald Crisp; producers, Irving Thalberg; technicians, Karl Struss; writers, Al Cohn.

For branch executive committees: Actors, Sam Hardy, Conrad Nagel, Lois Wilson, George Irving and Richard Tucker; directors, Frank Lloyd, Reginald Barker, John Robertson, John Cromwell and Edward Sloman; producers, B. P. Schulberg, Charles Christie, J. L. Warner, Fred Beetson and Carl Laemmle, Jr.; technicians, Nugent H. Slaughter, I. James Wilkinson, Hal Mohr, J. M. Nickolaus and Ben Carre; writers, Al Cohn, Winifred Dunn, John F. Goodrich, Paul Perez and Jack Cunningham.

Opposition tickets may be put into the field until Sept. 29.

Short Subject Idea of Film Houses for Legit

Adapting a precedent from film houses, Gilbert Miller is presenting a short play as a curtain raiser for "One, Two Three" at Henry Miller's theatre, New York, opening Monday.

Double Premieres

Milwaukee—This city adopted the two-theatre run gag when "Whoopee" opened at the Garden and Majestic, operated by L. K. Brin. The idea was utilized some weeks ago when "Hell's Angels" opened day and date runs at the Criterion and Gaiety, New York.

2116 Photophones Installed by RCA

Since its new equipment was introduced in February, RCA Photophone has raised its total to 2,116 sound reproducing equipments and is continuing installations at the average rate of 132 monthly, according to Sydney E. Abel, general sales manager. The stride made by the sales force under Abel's direction is emphasized by the fact that on Jan. 1, 1930, the company had 410 equipments in operation.



Sydney E. Abel

The new Photophone equipment was placed on the market Feb. 15. Since that time, replacements of several different types of equipment have been made in many theatres in various sections of the country, the company says.

Since the new equipment was placed on the market, company engineers have produced a new speaker and have added an impedance roller in the sound head. The roller is described as giving a flywheel effect which gives the film steady and uniform motion as it passes through the sound gate, thus eliminating flutter.

Television Near, Says Alexanderson

Schenectady, N. Y.—Predictions that practical television will not be perfected for a long period are discounted by Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Co., who recently gave a successful studio-to-theatre demonstration.

"Television today is about where radio reception was in 1915," he says. "Radio made great progress in the five years that followed, but whether television will do likewise is still a question.

"We have developed sending apparatus and receiving sets, both satisfactory, but of course capable of much improvement.

"This new art is offering a great field for experiment by the thousands of amateurs, and with so much interest at hand it would seem that television should not be many years off.

"Despite the present status of television, persons should not hesitate in installing the newer type radio receivers now being offered."

Sam Burger Sailing to Take South America Post

Sam Burger, veteran New York M-G-M executive, sails Saturday from New York for the Argentine, where he is to succeed Carl Sonin as South American representative. He will have a number of other duties in addition.

Marlene Dietrich's Next

Hollywood—Josef von Sternberg, who directed Marlene Dietrich in "Morocco," her first picture for Paramount, will direct her second, "Dishonored." The German star has been placed under long term contract.

RCA Goes in for Parades



RCA Photophone float in the parade held during the celebration dedicating Camden, N. J., as the "Radio Centre of the World." The float was voted the most artistic among 50 in the parade of 20,000 persons.

$19,000 Gross By Chatterton Is Seattle High

Seattle—Following right on the heels of its record-breaking week with "Animal Crackers," the Seattle Paramount again this week piled up a prize-winning gross of $19,000 with popular Ruth Chatterton in "Anybody's Woman." This business, earning a rating of about 165%, was aided materially by the personal appearance of George Dewey Washington on the stage.

Second in the running, though considerably behind, was the Fox theatre with "Song o' My Heart." McCormack's picture grossed $13,500 (135%), which is the best business that this house has done in some weeks. The film was held for a second week.

The Fox Fifth Avenue, ordinarily a strong gross-getter, had a weak seven days with "Man Trouble," reaching only $10,480 for a rating of 90%.

Another disappointment was Al Jolson's "Big Boy," at Hamrick's Blue Mouse. This star has failed to click in this city in his last two pictures, and "Big Boy" lasted only one week, taking about $6,500 for a rating of 105%. Hamrick's Music Box, playing "The Office Wife" for a second week, was below average with approximately $5,500.

Publix's Metropolitan, as its final attraction before closing, had "The Sea God." It took about $5,600, with practically no advertising or exploitation. Fox's Coliseum continued to rate over 100% on its extended run policy, getting $3,330 with "The Last of the Duanes."

Estimated takings:

"BIG BOY" (Warners)

BLUE MOUSE—(950), 25c-50c-75c, 7 days. **Other attractions:** Vitaphone Varieties, Mack Sennett comedy, Fox Movietone news. **Gross:** $6,500. **Rating:** 105%.

"LAST OF THE DUANES" (Fox)

COLISEUM—(1,650), 25c-35c-50c, 7 days (extended run). **Other attractions:** Metro comedy, Fox Movietone news, organ concert, song specialty. **Gross:** $3,330. **Rating:** 105%.

"SONG O' MY HEART" (Fox)

FOX—(2,450), 25c-35c-50c-60c-75c, 7 days, 1st week. **Other attractions:** Harry Lankdon comedy, Fox Movietone news, Owen Sweeten and band. **Gross:** $13,500. **Rating:** 135%.

"MAN TROUBLE" (Fox)

FOX FIFTH AVENUE—(2,750), 25c-35c-50c-60c-75c, 7 days. **Other attractions:** Vagabond Director short, Fox Movietone news, Fanchon-Marco stage revue. **Gross:** $10,480. **Rating:** 90%.

"THE SEA GOD" (Paramount)

METROPOLITAN—(1,100), 25c-35c-50c, 7 days. **Other attractions:** Paramount comedy, Paramount cartoon, Paramount news. **Gross:** $5,600. **Rating:** 95%.

"THE OFFICE WIFE" (Warners) (Second Week)

MUSIC BOX—(950), 25c-50c-75c, 7 days, 2nd week. **Other attractions:** Vitaphone Varieties, Universal news. **Gross:** $5,500. **Rating:** 90%.

"ANYBODY'S WOMAN" (Paramount)

PARAMOUNT—(3,150), 25c-35c-50c-60c, 7 days. **Other attractions:** "At Home," comedy; Paramount news Publix stage revue with George Dewey Washington in person, Milt Franklyn and band. **Gross:** $19,000. **Rating:** 165%.

Bright Outlook for Fall According to Government

Washington — Recent trends point to normal or increased attendance at theatres with arrival of fall and winter seasons, according to C. J. North, chief of the M. P. Division of the Dept. of Commerce, who stated that favorable increases in box office receipts were noted in the past two weeks.

Killed in Mishap



Uly S. Hill, for years manager of the Stanley theatres at Albany and Troy, N. Y., who was killed when a rifle he was carrying was discharged near Troy. The bullet entered his brain. Hill was in the amusement business at Albany for the last 20 years.

Anybody's Woman Leads K. C. First Runs with 140%

Kansas City—If prosperity is really a comeback, the Newman here is getting its share, running far in the lead of other local first runs. For the past three weeks, this Publix house has been leading the parade by a wide margin, piling high net earnings as compared with competitors.

This week, the theatre turned in a nice rating of 140%, which means $17,500, on "Anybody's Woman," leading its nearest competitor by 35%.

Estimated takings:

"ANYBODY'S WOMAN" (Para.)

NEWMAN—(2,000); 25c-60c, 7 days. **Other attractions:** Ethel Herman in "Her Future"; Solly Ward in "The Helping Hand"; Paramount pictorial, Paramount news. **Gross:** $17,500. **Rating:** 140%.

"ANIMAL CRACKERS" (Para.)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news, screen song, "Strike up the Band"; traveltalk, "Hong Kong." **Gross:** $5,250. **Rating:** 105%.

"LEATHERNECKING" (RKO)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, five acts vaude, headlining Sylvia Clark. **Gross:** $15,000. **Rating:** 100%.

"MADAME SATAN" (M-G-M)

MIDLAND—(4,000), 25c-40c, 7 days. **Other attractions:** Krazy Kat cartoon, Metrotone news. **Gross:** $13,050. **Rating:** 90%.

"THE ROAD TO PARADISE" (F.N.)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe news, travelogue, Fanchon and Marco "Country Club" Idea. **Gross:** $8,500. **Rating:** 85%.

"THE WOMAN RACKET" (M-G-M)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Mack Sennett comedy, Mickey Mouse cartoon, Universal news. **Gross:** $4,800. **Rating:** 80%.

Kokomo House Reopens

Kokomo, Ind.—The Indiana Publix theatre has been reopened following its reconstruction and redecoration. New equipment also was installed. Businessmen in the block in which the theatre is situated turned out and served on the reception committee when the doors first were opened.

"Office Wife" Wows Coast and Clips $30,000

Los Angeles — The week at downtown Los Angeles runs and on Hollywood's movie row was divided about evenly, with floppy performances nearly balancing sensational intakes—and there were plenty of the latter.

Leading the procession came "Office Wife," taking $30,000 in its initial seven-day period which rated the film 200%. A low week was hit by "Hell's Angels," finishing its 17th week with $11,700, rating 93%.

Estimated takings:

Los Angeles

"HOLIDAY" (Pathe)

FOX CARTHAY CIRCLE—(1,650), 7th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, comedy, movietone news. **Gross:** $11,700. **Rating:** 93%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

FOX CRITERION—(1,652), 4th week, 7 days, 35c to 65c. **Other attractions:** Movietone news, comedy. **Gross:** $7,000. **Rating:** 70%.

"DOUGHBOYS" (M-G-M)

LOEW'S STATE—(1,418), 7 days, 35c to 65c. **Other attractions:** Comedy, Metrotone news, Movietone news, Rube Wolf and Fanchon and Marco's "On the Set" Idea. **Gross:** $24,000. **Rating:** 90%.

"SPOILERS" (Para.)

PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Paramount stage show, comedy, Paramount news, Oliver Wallace organ concert. **Gross:** $31,000. **Rating:** 124%.

"OFFICE WIFE" (Warners)

WARNER DOWNTOWN—(1,400), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $30,000. **Rating:** 200%.

"WHAT A WIDOW" (U. A.)

UNITED ARTISTS—(2,100), 7 days, 35c to 65c. **Other attractions:** Comedy, news, Gaylord Carter organ concert. **Gross:** $17,000. **Rating:** 125%.

"FOR THE LOVE O' LIL" (Col.)

RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** Comedy, Pathe news. **Gross:** $10,500. **Rating:** 65%.

"LITTLE ACCIDENT" (Univ.)

ORPHEUM—(2,750), 35c to 65c. **Other attractions:** Comedy, news. **Gross:** $18,000. **Rating:** 112%.

"GRUMPY" (Para.) (Spanish Version)

CALIFORNIA INTERNATIONAL—(2,000), 25c to 50c. **Other attractions:** Spanish shorts. **Gross:** $5,000. **Rating:** 66%.

"BIRTH OF A NATION" (Triangle)

PRESIDENT—(1,800), 7 days, 25c to 65c. **Other attractions:** Comedy, news. **Gross:** $4,900. **Rating:** 120%.

Hollywood

"HELL'S ANGELS" (Caddo)

GRAUMAN'S CHINESE—(2,030), 17th week, 7 days, 75c to $1.50, twice daily. **Other attractions:** Sid Grauman's prologue, Bobby Agnew, personal appearances, news. **Gross:** $6,500. **Rating:** 46%.

"ANYBODY'S WOMAN" (Para.)

GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Comedy, news. **Gross:** $7,500. **Rating:** 100%.

"GIRL OF THE GOLDEN WEST" (F. N.)

WARNER HOLLYWOOD—(3,000), 7 days, 2nd week, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $16,000. **Rating:** 115%.

"LET US BE GAY" (M-G-M)

PANTAGES HOLLYWOOD—(3,000), 7 days, 40c to 65c. **Other attractions:** Fanchon and Marco "American Beauty" Idea, comedy, news. **Gross:** $22,500. **Rating:** 150%.

Safe and All Stolen at San Antonio Uptown

San Antonio—Husky thieves took a 200-pound safe and all from the Uptown, so they could rifle it at their leisure. It contained $217.

Ohio Showman Ill

Port Clinton, O.—Fred Reichert, owner of the Colonial, is in a hospital at Marion, recovering from an illness. Mrs. Reichert is operating the house until her husband recovers.

Idle Idols

Hollywood—As Walter Catlett stepped from the Hotel Roosevelt to a taxicab he passed a group of fellow thespians.

"Idlers," he scoffed as he passed by.

"How are you. Walter," laughed Snitz Edwards.

"Idle," said Catlett.

"Birth" Reissue Dies in Frisco On 19% Rating

San Francisco—"The Birth of a Nation" did very poor business at the Geary for its third and last week. Its gross was $5,000 and the rating 19%.

A "top-notcher" was "Moby Dick," at the Embassy, with a gross of $12,500 and a 120% rating. "Song o' My Heart," second week at Loew's Warfield, grossed $16,200 and 105%.

"Eyes of the World" drew many to the St. Francis, where the rating was 85% and the gross $8,500. "Follow Thru" did $8,000, rating 80%, at the Paramount, which was not as good as this house usually does.

The Orpheum finished the third week of "Africa Speaks" with a $7,000 gross and 85%. Business generally was not as good as usual, due principally to foggy and drowsy weather in afternoons and evenings.

Estimated takings:

"DOUGH BOYS" (M-G-M)
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Walt Roesner's concert overture, Fox news, "Dogville" comedy, Fanchon & Marco's "Busy Bee" Idea. **Gross:** $27,000. **Rating:** 105%.

"SONG O' MY HEART" (Fox)
LOEW'S WARFIELD—(2,700), 25c-35c-50c, 2nd week. **Other attractions:** Vagabond Director, news, Charlie Chase comedy, "Girl Shocked"; Jan Rubini and his violin. **Gross:** $16,200. **Rating:** 105%.

"FOLLOW THRU" (Paramount)
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Paramount news, Ken Whitmer presenting Harry Gourfain's revue, "Looney Lunatics"; organ recital. **Gross:** $8,000. **Rating:** 80%.

"AFRICA SPEAKS" (Columbia)
ORPHEUM—(2,700), 25c-35c-50c, 3rd week. **Other attractions:** Music, "Traffic Tangle." **Gross:** $7,000. **Rating:** 85%.

"THE STORM" (Universal)
GOLDEN GATE—(2,500), 30c-40c-50c, 7 days. **Other attractions:** RKO vaudeville, Claude Sweeten and his RKO'ians. **Gross:** $9,800. **Rating:** 73%.

"BIRTH OF A NATION" (Triangle)
GEARY—(1,500), matinees, 50c-$1; evenings, $1-$1.50; 3rd and final week. **Other attractions:** Prologue with 50 people. **Gross:** $5,000. **Rating:** 19%.

"EYES OF THE WORLD" (United Artists)
ST. FRANCIS—(1,400), 35c-50c-90c, 7 days. **Other attractions:** Larie De Pries' band, Charles Ruggles comedy, Paramount news. **Gross:** $8,500. **Rating:** 85%.

"THE BAD MAN"
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** Paramount news, Rudy Vallee playing "Stein Song"; Chester Conklin in "Cleaning Up"; music. **Gross:** $9,000. **Rating** 90%.

"MOBY DICK" (Warners)
EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** "Looney Tune" comedy, Liborius Hauptman and his "Melody Artists" in popular classic music and a song fantasy. **Gross:** $12,500. **Rating:** 120%.

"THE BREAK UP" (State Rights)
DAVIES—(1,500), 35c-50c, 7 days. **Other attractions:** News, comedy, orchestra, short subjects. **Gross:** $7,500. **Rating:** 100%.

Wheland Sells to Guthrie

Uhrichsville, O.—The Vale and State have passed from Charles Wheland, who has retired, to J. H. Guthrie. Guthrie closed the Vale indefinitely and is operating the State on a six-day basis.

"Clay" Only Run At Omaha to Pass Par; Others Flop

Omaha—Ideal weather kept lots of folks out of the shows here. Result was that the State, with a second run of "Common Clay" for three days, was the only picture that passed the 100% mark. Film grossed $2,625, which is 125%.

Orpheum had another 100% week with "Holiday" and should have done better. Piled up $15,000, however.

Paramount slipped to 90% with "Follow Thru," despite an extensive campaign. Result was $7,650. "Big Boy," at the World, hit the same per cent, doing $8,550.

"So Long, Letty" nosedived at the State, last four days, bringing only $1,725, or 75%. Weather was great.

Estimated takings:

"COMMON CLAY" (Fox)
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,625. **Rating:** 125%.

"HOLIDAY" (Pathe)
ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Four RKO acts, Pathe news, shorts. **Gross:** $15,000. **Rating:** 100%.

"FOLLOW THRU" (Paramount)
PARAMOUNT—(2,900), 25c-60c, 7 days. **Other attractions:** "Freshman's Goat," Paramount and Universal news, organ, shorts. **Gross:** $7,650. **Rating:** 90%.

"BIG BOY" (W. B.)
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five Publix acts, Billy Myers and band, Paramount news, shorts. **Gross:** $8,550. **Rating:** 90%.

"SO LONG, LETTY" (W. B.)
STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $1,725. **Rating:** 75%.

Providence Off; "Satan" High on $19,300 Gross

Providence—Sizzling weather and a dearth of outdoor attractions took the pep out of theatre-goers here and exhibitors suffered somewhat. The week opened and closed strong, but the hot spell in between worked havoc.

Loew's State, ballyhooing "Madame Satan," hit the peak with $19,300, which is fairly strong. Both the RKO Victory and RKO Albee, with "Queen High" and "Leather Necking," respectively, hit around $9,000 apiece. "Let's Go Native," Paramount, registered in the vicinity of $11,000, and the Majestic hit $10,800 with "Big Boy."

Estimated takings:

"QUEEN HIGH" (Paramount)
RKO VICTORY—(1,600), 10c-50c, 7 days. **Other attractions:** "Traffic Tangle," Pathe Audio Review, Pathe news. **Gross:** $9,000. **Rating** 90%.

"LEATHER NECKING" (Radio)
RKO ALBEE—(2,300), 10c-50c, 7 days. **Other attractions:** "The Fiddler," "I'll Take That One," "Snapshots," Pathe news. **Gross:** $9,000. **Rating:** 85%.

"LET'S GO NATIVE" (Paramount)
PARAMOUNT—(2,300), 10c-50c, 7 days. **Other attractions:** "Barnacle Bill," Joe Alexander, organlogue; Paramount news. **Gross:** $11,000. **Rating:** 90%.

"BIG BOY" (W. B.)
MAJESTIC—(2,400), 10c-50c, 7 days. **Other attractions:** "The Legacy," "At the Round Table," "Sun Dea." **Gross:** $11,000. **Rating:** 90%.

"MADAM SATAN" (M-G-M)
LOEW'S STATE—(3,800), 10c-50c, 7 days. **Other attractions:** October Horoscope, Maurice in organ recital, Hearst news. **Gross:** $19,300. **Rating:** 95%.

Lobby Quartet

Cincinnati—Under the leadership of John L. McCurdy, RKO divisional manager, musical quartets have been stationed in the lobbies of the Albee and Lyric to entertain the crowds awaiting admission. This feature will, in all probability, be extended to some of the other RKO houses here in the immediate future.

"Holiday" and "Follow Thru" Tie on $8000

Oklahoma City—With rain and cooler weather prevailing, and much exploitation, theatrical business here picked up some. The Capitol and Midwest ran neck and neck with $8,000 each to their credit on 125%. The Capitol, showing "Follow Thru" and the Midwest, "Holiday."

"The Spoilers," at the Criterion, did good business with 115%, while "All Quiet on the Western Front," at the Liberty, only grossed $6,500 and registered 95%. "The Dawn Patrol," at the Empress, was in the city for the second time and cashed in on $6,000.

The Orpheum, with "Most Immoral Lady" and "Doublecross Roads" and vaudeville, did $6,500 and was well exploited by Manager Sam McAfee.

Estimated takings are:

"HOLIDAY" (Pathe)
MIDWEST—(1,500), 25c-60c, 7 days. **Other attractions:** News, Mickey Mouse cartoon. **Gross:** $8,000. **Rating:** 125%.

"FOLLOW THRU" (Paramount)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metrotone news, Raymond Caverly in "Counfounded interest." **Gross:** $8,000. **Rating:** 125%.

"SPOILERS" (Paramount)
CRITERION—(2,000), 25c-75c, 7 days. **Other attractions:** Paramount news, song. **Gross:** $7,000. **Rating:** 115%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Universal newsreel, Mickey Mouse cartoon. **Gross:** $6,500. **Rating:** 95%.

"DAWN PATROL" (F. N.)
EMPRESS—(1,200), 25c-50c, 7 days. **Other attractions:** Fox Movietone news, Mickey Mouse in "Sunken Treasures." **Gross:** $5,000. **Rating:** 100%.

"MOST IMMORAL LADY" (F.N.)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** RKO vaudeville, Kinogram news. (Second half: "Doublecross Roads," 3 days.) **Week's Gross:** $7,000. **Rating:** 100%.

Bachman at Baltimore

Baltimore—Changes in the personnel at Warners' Metropolitan, which have been made recently include Harry Bachman, appointed house manager, and Robert G. Wood, from Charlottesville, Va., appointed manager. Bachman is a brother of Johnny Bachman, manager of the Philadelphia exchange of Educational. Frank M. Boucher, Warner's district manager in this territory, who has had his headquarters in Baltimore, will move back to Hagerstown because that is nearer the center of the district.

Himmelein Gets Managership

Cleveland—Mike Simon, manager of the local Paramount branch for the past year, has resigned. John Himmelein, a member of the Paramount sales organization in this territory for the past eight years, succeeds him.

"All Quiet", in 6th Week, Holds Up to $12,000

Montreal—It was a test of strength for various Montreal managers during the week, with the musicians on strike at Loew's, Imperial and Palace and also out at the Capitol. All-film bills replaced vaudeville and pictures at Loew's and the Imperial and prices were revised accordingly, but business was good with strong attractions the rule. "Manslaughter" stood out in the battle at the Palace with $15,000 for 100% and "All Quiet on the Western Front" at the Capitol, first time locally at popular prices, took $12,000 for 98% despite a previous five weeks' road show run. A chop in prices at Loew's brought reduced receipts, but "Way Out West" took in $11,000 for the seven days with a rating of 90%. The weather was mostly fair.

Estimated takings:

"ALL QUIET ON THE WESTERN FRONT" (U.)
CAPITOL—(2,670), 25c-75c, 7 days. **Other attractions:** Metrotone news, comedy. **Gross:** $12,000. **Rating:** 98%.

"WAY OUT WEST" (M-G-M)
LOEW'S—(2,982), 25c-50c, 7 days. **Other attractions:** International news, "Laurel and Hardy Murder case," cartoon comedy. **Gross:** $11,000. **Rating:** 90%.

"ATLANTIC" (British)
PRINCESS—(2,272), 25c-65c, 7 days. **Other attractions:** Metrotone news; "Cleaning Up" (comedy); Universal Topics. **Gross:** $9,000. **Rating:** 90%.

"MANSLAUGHTER" (Paramount)
PALACE—(2,600), 25c-75c, 7 days. **Other attractions:** Fox Movietone news, comedy, Technicolor novelty, cartoon. **Gross:** $15,000. **Rating:** 100%.

"ROAD TO PARADISE" (First National)
IMPERIAL—(1,650), 25c-50c, 3 days. **Other attractions:** Paramount news, Singer-McLarnin fight pictures, Universal news, comedy. **Gross:** $3,900. **Rating:** 85%.

"LADIES MUST PLAY" (Columbia)
STRAND—(750), 25c-50c, 7 days. **Other attractions:** Added feature, Tiffany's "Wings of Adenture"; cartoon comedy. **Gross:** $4,100. **Rating:** 85%.

"A THROW OF THE DICE" (British)
ROXY—(550), 25c-50c, 7 days, third week. **Other attractions:** Krazy Kat cartoon, European travelogue, comedy. **Gross:** $2,300. **Rating:** 70%.

Warner Manager Feted

Philadelphia—Al Kaye, manager of all Stanley-Warner first-run downtown houses, was tendered a testimonial supper at the Penn Athletic Club by the house managers under his direction. Kaye is a newcomer to the Stanley organization, having been appointed to the post Jan. 1 of this year after several seasons with the Warner interests in Pittsburgh.

Cruze Title Changed

Hollywood—"Discontent" is the title of the first James Cruze Production to be released by Tiffany, under the new arrangement. Betty Compson, Lee Tracy, Alan Hale, Gaston Glass and Dorothy Christy will appear in the talker, which is adapted from the play, "She Got What She Wanted." Cruze will direct.

Hardy to Chicago

Cleveland—J. B. Hardy has resigned as manager of Loew's Mall to manage a Publix house in Chicago. John E. Newkirk, formerly of Allentown, Pa., has succeeded Hardy at the Mall.

Ufa Renews Pommer Pact

Berlin—Eric Pommer has renewed his contract with Ufa for two years.

Speedy Service

One of the most remarkable instances of speedy emergency service in the equipment field was rendered by N. A. Robinson of the San Francisco branch of Electrical Research Products in the case of the Senator Theatre in Chico, 200 miles away.

At 10 o'clock on a Saturday morning word was received by telephone that vandals had destroyed the Western Electric equipment in the theatre. The destruction was so thorough as to require the replacement of all amplifiers, control cabinet, sound units and a major part of the wiring.

Replacement equipment and trained engineers were rushed from San Francisco and by 9 o'clock the same evening the theatre was showing talking pictures as usual.

"Natives" Sends Toronto Gross Down to $17,000

Toronto—Main street theatres enjoyed a period of undisturbed prosperity during the week with the outdoor season tapering off and the Canadian National exhibition over for another year.

Considerable rivalry has developed between the Imperial and Loew's, with the former presenting stage shows transplanted from the Uptown by Famous Players. The Imperial fell off to $17,000 with "Let's Go Native" following the tremendous crush for the opening week with the new policy; this total represented 95%. The picture houses had special opposition from the Royal Alexandra Theatre, where the Canadian premiere of "Abraham Lincoln" was presented with considerable emphasis on the fact that Walter Huston, portraying the title role, is a son of Toronto. "Lincoln" made $14,000, or 100%, for the week at $1.50 top. First popular price run of "All Quiet" at the Tivoli was quite at $11,000, rating 80%. Fair weather with a few showers.

Estimated takings:

"LET'S GO NATIVE" (Paramount)
IMPERIAL—(3,600), 25c-75c, 6 days. **Other attractions:** Paramount news; "Introduction of Mrs. Gibbs" (comedy); stage band; stage presentation, "Garden Party"; overture, "Cycle of Blue Melodies." **Gross:** $17,000. **Rating:** 95%.

"FORWARD MARCH" (M-G-M)
LOEW'S—(2,200), 30c-75c, 6 days. **Other attractions:** Metrotone news; Technicolor, "Kiddie Kabaret"; five vaudeville acts; orchestra. **Gross:** $13,500. **Rating:** 90%.

"COMMON CLAY" (Fox)
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Metrotone news; "Resolutions" (comedy); musical reel, "Footnotes"; Mickey Mouse cartoon. **Gross:** $5,400. **Rating:** 85%.

"SAP FROM SYRACUSE" (Paramount)
UPTOWN—(3,000), 15c-50c, 3 days. **Other attractions:** Paramount news; Vallee in "Stein Song"; Technicolor, "Pirates"; "Vanity"; "Benefit." **Gross:** $5,100. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
TIVOLI—(1,600), 35c-75c, 6 days. **Other attractions:** Fox Movietone news; "Swing, You Sinners," (comedy). **Gross:** $11,000. **Rating:** 80%.

"LAST OF THE DUANES" (Fox)
SHEA'S HIPPODROME—(2,600), 30c-75c, 6 days. **Other attractions:** Universal news, McLarnin- Singer fight pictures. five vaudeville acts. "Hot Air Merchant" (comedy). **Gross:** $14,200. **Rating:** 90%.

"ABRAHAM LINCOLN" (United Artists)
ROYAL ALEXANDRA—(1,800), 50c-$1.50, 6 days, road show, twice daily. **Gross:** $14,000. **Rating:** 100%.

"Let Us Be Gay" Steals 1st Spot In Ottawa Race

Ottawa, Ont.—Leading exhibitors of Ottawa held a great hand of film cards for the week and as a result there was a heavy flow of cash into the box offices.

"Let Us Be Gay" hit 110% at the Regent; "Unholy Three," with Lon Chaney, rated 95% at the Centre; while "Love Among the Millionaires" registered 100% at Keith's with stand-up crowds.

One surprise of the week was the 95% mark for the British film "Atlantic," at the Imperial. Further, for the last half, "Man Trouble," with Milton Sills, drew enough at Keith's to click at 95%. It was largely fair weather, too, but easy sailing for the theatres.

Estimated takings:

"LET US BE GAY" (M-G-M)
REGENT—(1,225), 25c-75c, 6 days. **Other attractions:** Paramount news, "Hello, Television," (comedy); orchestra. **Gross:** $5,400. **Rating:** 110%.

"LOVE AMONG THE MILLIONAIRES" (Para.)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news; "Give Me Action," (comedy); "Many Moons," (Paramount novelty). **Gross:** $4,150. **Rating:** 100%.

"RICH PEOPLE" (Pathe)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Technicolor short, comedy. **Gross:** $1,050. **Rating:** 85%.

"UNHOLY THREE" (M-G-M)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** "Voice of Hollywood"; "The Boss's Orders," (comedy); "Chinese Flower Garden." **Gross:** $3,050. **Rating:** 95%.

"ATLANTIC" (British)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Movietone news, Our Gang in "Teacher's Pets." **Gross:** $2,750. **Rating:** 95%.

"MAN TROUBLE" (Fox)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal news; "Two Plus Fours," (comedy); "I'm a Wild Woman" (novelty). **Gross:** $3,800. **Rating:** 95%.

"CAUGHT SHORT" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Movietone news, Our Gang comedy, Technicolor reel. **Gross:** $1,200. **Rating:** 95%.

Coppock at Eastman

Rochester, N. Y.—E. S. C. Coppock, formerly of Kansas City and the Publix home office in New York, has been named publicity manager for the Eastman, largest Publix house in Rochester, to succeed Edward Bresendine, who has been named manager of the Publix Princess, in Toledo, O. Mr. Coppock served for a brief time as assistant manager of the Eastman before his promotion.

Can't Find "Skippy"

Hollywood—"Skippy" has been postponed by Paramount until a youngster suitable for the title role can be found. In the meantime Victor Schertzinger will direct another talker.

Buys "Common Law"

Hollywood—"The Common Law" has been purchased by M-G-M from Myron Selznick and will be produced by that studio. Whether Greta Garbo, Norma Shearer or Joan Crawford will have the leading role has not been decided.

To Make Another Series

Wally Wales, who recently completed a series of six Westerns for release by Big 4 Film Corp., has signed to make a second series.

"Chi" Judy House Has a K. O. Punch Grosses $5,600

Chicago—With the ritzy little Punch & Judy theatre, Chicago's lone house of swank, off to a running start at fancy prices for this town, local interest in ordinary movie palaces, apparently, died down. Grosses all around the Loop were unimpressive.

The Punch & Judy, with "Abraham Lincoln," was opened in mid-week and has been a sell-out since. First-night tickets went at $5.50 and $11 a throw, with plenty of takers, but a sprinkling of obviously "invited" guests, makes the gross for the night indefinite. Regular price for the two-a-day is $1 and $2.50, with capacity houses for the first four days returning $5,600 (210%).

"Journey's End" was second best with $21,000 (140%) for its first five days at the Roosevelt. First time for the picture here at popular prices. "The Spoilers" gave McVickers $34,500 (122%) in its second week, and "Bride of the Regiment" did $4,750 (158%) in its fourth week at the Castle, playing to adults only. "Leathernecking" got only $8,000 (70%) at the Woods, and was replaced at the end of its first week by "Africa Speaks." The Oriental was close to the line with "Big Boy," which took only $31,500 (75%). Weather was fine.

Estimated takings:

"BRIDE OF THE REGIMENT" (F. N.)
CASTLE—(360), 60c, fourth week, adults only. **Other attractions:** News. Picture will be replaced in mid-week by the German talker, "Melodies of the Heart," (Ufa). **Gross:** $4,760. **Rating:** 158%.

"THREE FACES EAST" (W. B.)
CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show headed by Lillian Roth, orchestra, newsreel, comedy, musical short. **Gross:** $45,600. **Rating:** 95%.

"THE SPOILERS" (Paramount)
McVICKERS—(2,284), 35c-85c, 7 days of first and second weeks. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $34,500. **Rating:** 122%.

"SONG O' MY HEART" (Fox)
(Second time in Loop.)
MONROE—(962), 25c-40c, 7 days. **Other attractions:** Thirty minutes of newsreel, comedy. **Gross:** $4,200. **Rating:** 70%.

"BIG BOY" (W. B.)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $31,500. **Rating:** 75%.

"DAWN PATROL" (F. N.)
(Second time in Loop)
ORPHEUM—(762), 35c-50c, 7 days. **Other attractions:** Three Vitaphone acts, newsreel. **Gross:** $5,900. **Rating:** 75%.

"OUTSIDE THE LAW" (Universal)
PALACE—(2,509), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude. with Charles Kaley and band, comedy, newsreel. **Gross:** $18,000. **Rating:** 75%.

"ABRAHAM LINCOLN" (U. A.)
PUNCH & JUDY—(350), $1-$2.50, first 4 days. **Other attractions:** Novelty and musical shorts. **Gross:** $5,600. **Rating:** 210%.

"JOURNEY'S END" (Tiffany)
ROOSEVELT—(1,591), 35c-85c, first 5 days. **Other attractions:** Newsreel, comedy, musical short. **Gross:** $21,000. **Rating:** 140%. "Anybody's War" (Para.), second and final week. **Gross:** $19,500. **Rating:** 95%.

"DOUGH BOYS" (M-G-M)
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude., newsreel, comedy. **Gross:** $21,300. **Rating:** 80%.

"FOLLOW THRU" (Paramount)
UNITED ARTISTS—(1,700), 35c-85c, second and final week. **Other attractions:** Comedy, novelty short, newsreel. Replaced by "What a Widow" (U. A.). **Gross:** $17,600. **Rating:** 80%.

"LEATHERNECKING" (Radio)
WOODS—(1,166), 35c-75c, one week. **Other attractions:** Comedy, newsreel. Replaced by "Africa Speaks" (Columbia). **Gross:** $8,000. **Rating:** 70%.

Ohio Landmark Goes

Cincinnati—With sale of the property to make way for a business skyscraper, work of demolishing the Lubin has commenced. The house, once a popular second-run grind stand in the heart of the business section, is one of the oldest theatres in town.

Cause of Malnutrition

Much of the noise heard around Broadway these days is blamed by *Life* upon the squawks of important actors and actresses re-echoing among the tall buildings as the artists recount tales of woe regarding unemployment. A visit to the office of a successful producer brought the following conversation, and subsequent information, to light. The producer called an agent of a musical comedy star. "I would like to have Miss —— in my next show. How much does she want? . . . What! Fifteen hundred a week! Nerts!" And bang went the receiver. The one chance for Broadway shows to compete with the movies is in the reduction of ticket prices. The one way in which it will be possible for this to be brought about is through lower salaries for stars. Business depression has made it necessary for other businesses to cut huge slices from the incomes of important executives . . . why not important stage performers? Thespians are a temperamental lot—and never so temperamental as when money is concerned (as who isn't) so there will be plenty more hollering before they get together and decide to do something constructive about it. In the meantime they will hang around cussing Hoover and the talkies.

Moran and Mack Cop Big Dough In Des Moines

Des Moines—Moran and Mack, at the Des Moines in "Anybody's War," made the best record of the week in Des Moines with rating of 150%. Cool weather saw a steady flow of business toward the doors of the theatres with every house in the city chalking up good marks for the variety of entertainment on the list.

Benny Ruben, appearing in person with an act at the same time that he stars in "Leathernecking," drew well at the Orpheum. The feature there rated 120%. "Top Speed," at the Paramount, made the same.

Estimated takings:

"THE BAD MAN" (F. N.)
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramcunt news, Doc Lawson organ solo, four acts of stage band vaude. **Gross:** $6,100. **Rating:** 100%.

"TOP SPEED" (Paramount)
PARAMOUNT—(1,700), 25c-35c-60c, 4 days. **Other attractions:** Universal news, organ solo, Al Morey and band in stage show ("Saskatchewan Waggles"). **Gross:** $7,100. **Rating:** 120%.

"ANYBODY'S WAR" (Paramount)
DES MOINES—(1,600), 25c-35c-50c, 7 days. **Other attractions:** Paramount news, scenic ("Drifting Along"); Paramount act, ("Meet the Boy Friend"); Paramount talkartoon ("Swing, You Sinners"). **Gross:** $10,000. **Rating:** 150%.

"THE FALL GUY" (RKO)
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** Pathe news, Pathe revue, four acts of RKO vaude. **Gross:** $7,000. **Rating:** 100%.

"LEATHERNECKING" (RKO)
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** Pathe news, four acts of RKO vaude., including Benny Rubin, star of picture, in person. **Gross:** $8,700. **Rating:** 120%.

"DANCING SWEETIES" (F. N.)
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, Paramount act, ("A Sailor's Luck"); Pathe comedy, ("Doing Phil a Favor"); Paramount cartoon, ("Dizzy Dishes"). **Gross:** $3,240. **Rating:** 100%.

"CHILDREN OF PLEASURE" (M-G-M)
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe news, Pathe novelty ("The Lair of Chang How"); Pathe color revue ("The General"); Universal cartoon ("Cold Feet"). **Gross:** $2,600. **Rating:** 95%.

170% Rating Sends "Clay" To Top Spot

Cincinnati—Although the sum total of grosses at local houses fell somewhat below the aggregate returns for last week, in individual cases houses registered substantial gains, notably the Capitol, with "Common Clay," which brought in returns to the extent of an even $22,000, equivalent to 170%, as compared with takings of $15,600, or 120%, for "Follow Through" last week.

"Animal Crackers," at the Palace, held for a second week, failed to duplicate the high gross of the initial seven days, the second showing resulting in a gate of $15,000, which, translated into percentages, means 107%, but this is considered very satisfactory business for a hold-over, and is on a par with the intake for some other pictures which have been shown for a single week. The picture moves to the Family for four days at reduced admissions.

The Albee, vaudefilm house, with "Big Boy" as screen feature, chalked up a gross of $27,350, for a rating of 125%, which is a shade better than the record of the previous seven days. "Song o' My Heart," at the Lyric, showed a gross of $13,100, or 109%, which is about an even break for this house as compared with "Moby Dick," the prior picture.

The Strand, inaugurating the first week of reduced scale of admissions with "Not Damaged," rang in at $5,100, or a rating of 145%. This, too, was the first week of a new policy at the Family, now playing split instead of full weeks, with reduced scale, "The Lone Rider," for first half, ringing the bell at $2,825, or 145%, with "She's My Weakness," last half, showing $1,515 for a 150% rating.

Estimated takings:

"BIG BOY" (Warners)
ALBEE—(3,300), 30c-50c-65c-75c, 7 days. **Other attractions:** Vaudeville including Ann Seymour, Bert Nagel and girls, Marge and Teeps Lucille, Bert Granville and Neely Edwards (new act), four Camerons; newsreel; cartoon, "Kangaroo Steaks" (Educational); Audio Review (Pathe); Vagabond Adventure, Venetian Nights (Pathe); comedy, "Give Me Action" (Pathe). **Gross:** $27,350. **Rating:** 125%.

"SONG O' MY HEART" (Fox)
LYRIC—(1,400), 30c-50c, 7 days. **Other attractions:** "At the Round Table," (Vitaphone Varieties). **Gross:** $13,100. **Rating** 109%.

"ANIMAL CRACKERS" (Paramount)
PALACE—(2,700), 30c-50c, 7 days. **Other attractions:** "The Wanderer," (Vitaphone Varieties). **Gross:** $15,000. **Rating:** 107%.

"COMMON CLAY" (Fox)
CAPITOL—(2,000), 30c-50c, 7 days. **Other attractions:** "Evolution," (Vitaphone Varieties). **Gross:** $22,000. **Rating:** 170%.

"NOT DAMAGED" (Fox)
STRAND—(1,300), 25c-40c, 7 days. **Other attractions:** "Mickey's Winners," (RKO comedy). **Gross:** $5,100. **Rating:** 145%.

"LONE RIDER" (Columbia)
FAMILY—(1,400), 20c-25c-35c, 4 days. **Other attractions:** "Grenada to Toledo," (Travelogue); "Cleaning Up," (Paramount comedy). **Gross:** $2,825. **Rating:** 145%.

"SHE'S MY WEAKNESS" (RKO)
FAMILY—(1,400), 20c-25c-35c, 3 days. **Other attractions:** "I'll Take That One," (Pathe comedy). **Gross:** $1,515. **Rating:** 150%.

Thayer Transferred

Omaha—Ralph W. Thayer, manager of the RKO Orpheum here for the past year, has been promoted to city manager at Dayton in charge of the Keith, Colonial, State and Strand. He will be succeeded by Roy L. Pearce, one time manager of the World here, and more recently manager of the RKO St. Louis, St. Louis.

Polly Resists Robbers

Evansville, Ind.—About everything easily removable was stolen recently from the Victory theatre here, except Eva, a parrot, who is unofficial hostess on the mezzanine floor. Eva has a strong dislike of being handled. Theatre employees heard her cries and arrived to find her strutting on the floor with blood on her beak, evidence of a victory over the would-be abductor. Some canaries, however, were not so fortunate.

"Spoilers" Tops Portland Lineup; Business Good

Portland, Ore.—Downtown picture business held to good business, with Gary Cooper and excellent cast in "The Spoilers" at the Paramount annexing the bulk of the business. Manager Conrad Holmes and staff made excellent tie-ups with book stores and library, which helped considerably, augmented by another Gourfain stage show, "Looney Lunatics," headed by Happy "Phil" Lampkin, and Con Maffie had the usual number of organ novelties.

Fox Broadway, with a popular golf offering, "Love in the Rough" also proved most gratifying, plus the "Wild and Woolly" idea interpreted by Fanchon & Marco, and Henri LeBel at Wurlitzer.

Estimated takings:

"THE SPOILERS" (Paramount)
PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Looney Lunatics," with Howard Fine & Howard; Nelson & Thatcher; Ruth Shields, Publix Maids, Con Maffie at organ, Paramount news. **Gross:** $13,950. **Rating:** 135%. (First showing on Pacific Coast.)

"LOVE IN THE ROUGH" (M-G-M)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Wild and Woolly" Idea with Bud Cartell, Aussie & Czech; Davis & LaRue, "Lindy" Taft and his band, Henri LeBel at Wurlitzer. **Gross:** $12,650. **Rating:** 123%.

"DANGER LIGHTS" (RKO)
RKO-ORPHEUM—(1,700), 25c-50c, 7 days. Good tie-ups made with local roads, Lobby miniature trains pulled. **Other attractions:** Blosson Seeley and Benny Fields, Chain and Conroy, RKOlians orchestra. **Gross:** $11,450. **Rating:** 115%

"THE SQUEALER" (Columbia)
HAMRICK'S MUSIC BOX—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news, Holt & Revier, Fair appeal. **Gross:** $8,950. **Rating:** 100%.

"HOLIDAY" (Pathe)
FOX UNITED ARTISTS—(945), 25c-60c, 7 days, second week. **Other attractions:** "Hollywood Stars," Varieties, Fox Movietone news. **Gross:** $8,900. **Rating:** 102%.

"THE SEA GOD" (Paramount)
RIALTO—(1,498), 25c-50c. **Other attractions:** KXL Radio lobby entertainment pulled, Paramount acts, Paramount news. **Gross:** $9,500. **Rating:** 105%.

Four Brazilian Houses Wire

Washington—Trade Commissioner Sheahan, of Rio de Janeiro, reports to the Dept. of Commerce the installation of sound in four additional houses at Brazil. At Rio, the National and Guanabara wired, at Recife, the Ideal, and the new Sao Paulo theatre, Santa Cecilia, a 2,400 seater.

Sound Lectures in U. K.

London—Wireless and scientific societies are going in for sound lectures in a big way, numerous organizations having already concluded negotiations with Western Electric for ERPI devices.

McCormack and Cook Only Balto Runs Hitting Par

Baltimore—Patronage at the big house here was slightly off during the week, although the weather was fair and hot during the early days and temperate during the latter with shows Tuesday night. Neighborhood business, however, appears to be increasing steadily, auguring well for a bang-up season in residential sections.

At the New theatre, "Song o' My Heart," starring John McCormack, did very finely, the gross reported as $13,500, rating 135%. This may have been aided to a great extent by the special performance given prior to the engagement for the Catholic clergy and clever newspaper advertising.

"Rain or Shine," with Joe Cook in the starring role, pulled strongly at the Rivoli, where the rating was figured at 110% and the gross at $8,800. Cook appears to have a strong following among theatre-goers here and the Rivoli's new cooling system is probably an aid to good business.

At Loew's Stanley, Ernst Lubitsch's "Monte Carlo," gradually built throughout the week, winding up with a gross figured at $18,200, giving this house a rating for the week of 104%. Beautiful music and singing in this production proved a treat to the high-class clientele.

"Moby Dick" fell off during its second week at the Auditorium, with a gross for the six days figured at $2,970 and the rating at 45%. Again the road show price of $1 may have hurt business, particularly now that patrons know they will be able to see the same picture later at the neighborhood houses for lower prices.

Estimated takings:

"THE SPOILERS" (Paramount)
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. **Other attractions:** Metrotone news; "The Imperial City," (Movietalk); "Glow Worm," (song reel). **Gross:** $16,000. **Rating:** 87%.

"MONTE CARLO" (Paramount)
LOEW'S STANLEY—(3,522), 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M news; "Shin Dig," (Columbia cartoon); "The Hot Air Merchant," (Charles Ruggles, Paramount comedy). **Gross:** $18,200. **Rating:** 104%.

"DAWN PATROL" (First National)
(Second run after one week at the Stanley downtown)
LOEW'S VALENCIA—(1,497), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Dizzy Dishes," (cartoon). **Gross:** $2,900. **Rating:** 83%.

"GOOD NEWS" (M-G-M)
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Other attractions:** Metrotone news, Laurel and Hardy comedy. **Gross:** $3,800. **Rating:** 87%.

"OFFICE WIFE" (Warners)
WARNERS' METROPOLITAN—(1,300), 15c-50c, 6 days, starting Saturday. **Other attractions:** Universal news, Ruth Etting in "Roseland," (Vitaphone act); Lew Fields in "The Duel," (Vitaphone act); "Give Me Action," (Pathe comedy). **Gross:** $4,800. **Rating:** 80%.

"JOURNEY'S END" (Tiffany)
(Second run after road show engagement at the Auditorium)
KEITH'S—(2,500), 25c-50c, 6 days, starting Friday. **Other attractions:** Universal news. **Gross:** $4,080. **Rating:** 51%.

"SONG O' MY HEART" (Fox)
NEW—(1,600), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Grandma's Girl," (Educational Sennett comedy). **Gross:** $13,500. **Rating:** 135%.

"MOBY DICK" (Warners)
(Second consecutive week of road show engagement)
AUDITORIUM—(1,600), 50c-$1, 6 days. **Other attractions:** "Mary Happy Returns," (Vitaphone act); Pathe news; "Many Moons," (Paramount act). **Gross:** $2,970. **Rating:** 45%.

"BRIDE NO. 68" (Amer-Anglo English Version)
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Musical prelude, Laurel and Hardy in "Night Owls," (M-G-M comedy). **Gross:** $850. **Rating:** 85%.

"PARADISE ISLAND" (Tiffany)
PALACE—(2,046), 25c-60c, 6 days. **Other attractions:** Bert Smith revue, "Tangerine," with acts, chorus, orchestra; "Whoopee Justice," (comedy); "Monkey Meat," (cartoon); "Chickens," (comedy). **Gross:** $7,200. **Rating:** 80%.

Competition

Ballyhooing a double feature program is one thing, but stopping a truck with an orchestra in front of his theatre is another to Rudy Kuehn, general manager of the Consolidated N. Y. theatre chain, who squawked plenty when the Fox Belmont's ballyhoo parked outside one of the company's Bronx houses.

'Crackers' Takes $20,000; Others In Cleveland Off

Cleveland—This was not such a hot week along the Rialto. No definite reason can be assigned to a drop all along the line, except that it might have been just a natural reaction after the previous big week.

The Four Marx Brothers in "Animal Crackers" did the best business of all downtown first-runs, but it did not reach the high goal expected from reports of runs in other cities.

Perhaps getting several hundred thousand children off to school proved too much for the public at large. Maybe the pictures were not to the popular public taste. Inasmuch as there was little variety, most of the houses offering western and outdoor melodramas, the same conditions prevailed for all the runs. "Animal Crackers," of course, being excepted. Weather was ideal. Bright, clear, sunny days, and clear, comfortably cool evenings.

Estimated takings:

"ANIMAL CRACKERS" (Paramount)
STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Naked Man Versus Beast," (Talking Picture Epics); Fox news. **Gross:** $20,000. **Rating:** 133%.

"THE SPOILERS" (Paramount)
ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Accidents Will Happen," (Paramount); Hearst Metrotone news, (M-G-M). **Gross:** $16,500. **Rating:** 91%.

"THE SEA GOD" (Paramount)
STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Dollar Dizzy," (M-G-M); "Wonderful Girl," (Standard Film); "Musical Sailors," (Fischer); Paramount news; "Dizzy Daze," (stage show). **Gross:** $17,600. **Rating:** 88%.

"LIGHT OF WESTERN STARS" (Paramount)
RKO PALACE—(3,600), 25c-75c, 7 days. **Other attractions:** "Traffic Tangle," (Pathe); Screen Snap Shots, (Columbia); Pathe news; vaudeville. **Gross:** $22,000. **Rating:** 80%.

"BEYOND THE LAW" (Universal)
RKO HIPPODROME—(4,500), 25c-75c, 7 days. **Other attractions:** "The Bottom of the World," (Talking Picture Epics); Fox Movietone news. **Gross:** $16,500. **Rating:** 85%.

Marvin Parks Transferred

Los Angeles—When the new Fox Wilshire opens here soon, Marvin Park, former manager of the Fox Ritz Theatre, will be in charge. The new house will operate on a first-run policy with "Animal Crackers" as the opening bill.

Lew Clark takes Parks' place at the Ritz. Clark was formerly city manager of the Ocean Park theatres.

Catlett RKO Director

Hollywood — Walter Catlett, comedian, formerly under contract to Fox, has signed with RKO as a director. He will start work shortly on a series of comedies, "The Celebrities."

$29,000 Grossed By 'Golden West' High in Boston

Boston—With the premiere of First National's "Girl of the Golden West," Keith Memorial hit its highest point since the early opening days of that theatre with a gross of $29,000, rating 150%. Many nights found patrons turned away. Equally heavy patronage was given "Hell's Angels," Boston's only road show, at the Tremont, where it hit $16,000 for its second week, also rating 150%.

"Follow Thru" went over for $40,000 at the Metropolitan for a rating of 125%, one of the highest grosses in weeks. "Not Damaged," at the Keith Albee, was good at 120% with a gross of $22,500. Both Loew theatres were up this week, the State doing $24,000 with "Love in the Rough" and the Orpheum $23,500 with "Dough Boys."

"Manslaughter" remained in town at the Scollay Square, where it hit $18,000 for a rating of 133%; not so bad for a second showing. "Big Boy" grossed $30,500, playing day and date at the Olympia and Uptown.

Wednesday's business fell pretty flat because of the monster Tercentenary parade which demoralized traffic and made it almost impossible to get into the theatre district; otherwise even greater grosses would have been hung up. The figures are virtually for a six-day week because of the Wednesday tie-up. Weather was fair, variable temperature.

Estimated takings:

"FOLLOW THRU" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Black and Silver revue, comedy, Paramount news. **Gross:** $40,000. **Rating:** 125%.

"NOT DAMAGED" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Tiny Town revue, vaudeville, Sportlight, Pathe news. **Gross:** $22,500. **Rating:** 120%.

"GIRL OF THE GOLDEN WEST" (First National)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, "Pure and Simple"; cartoon, Pathe news. **Gross:** $29,000. **Rating:** 150%.

"LOVE IN THE ROUGH" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Dogville comedy, Hearst Metrotone news. **Gross:** $24,000. **Rating:** 120%.

"DOUGH BOYS" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $23,500. **Rating:** 120%.

"HELL'S ANGELS" (United Artists)
TREMONT—(1,800), 50c-$2, 6 days. **No other attractions. Gross:** $16,000. **Rating:** 150%. (Second week.)

"MANSLAUGHTER" (Paramount)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, Paramount news. **Gross:** $18,000. **Rating:** 133%.

"BIG BOY" (Warners)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $16,500. **Rating:** 110%.

"BIG BOY" (Warners)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,000. **Rating:** 115%.

Ruggles as "Charley's Aunt"

Hollywood—Charles Ruggles is to play the lead in the talker version of "Charley's Aunt," to be produced and directed by Al Christie for Columbia. The Christies made the silent version with Syd Chaplin featured.

Leila Signs for 5 Years

Hollywood—Leila Hyams has been given a five-year contract by M-G-M. Miss Hyams will play the feminine lead in "The Great Meadow," a story by Mary Maddox Roberts.

Minnies Passing

Montreal—Icy blasts are spelling the doom of miniature golf courses in Canada and the approach of winter means they must close down. There are no indoor courses in the Dominion.

"Flesh" $40,000 Intake in Phila. Is Only Average

Philadelphia—The first complete week of the musicians' strike had apparently no effect on business in Philadelphia, except that grosses were held down to a strictly average level. Since the Mastbaum claims an $8,000 to $10,000 outlay for its orchestra and stage shows, they have a distinct profit on the week. The other two houses, Earle and Fox, fared accordingly well.

With "Call of the Flesh," the Mastbaum grossed $40,000, or summer average. The Earle started weakly, but, having a Milton Sills picture, the business jumped with the news of the star's death to $18,000 for the week. The Fox, with a Jack Oakie picture, "Let's Go Native," ran a trifle over $27,000, or good average.

This week, the Mastbaum is presenting Joe E. Brown in a spot on the stage without musical accompaniment and the act got over well at the opening, indicating that the second week of the strike will hold up to a good average. Fox is counting on a good week, too, with another Milton Sills picture, "The Sea Wolf." The real test of the situation will occur when these houses have just average productions, with no side features to help the gross.

"Moby Dick" took a dive to $12,000 for its second week, a tremendous drop under the $25,000 gross of the first week. "The Big House" held up to $8,000, or 80% business for its ninth and last week.

Scrambled bookings were in effect during the week. The Fox played its first Paramount film under its new contract with "Let's Go Native," while the Earle—a Warner theatre—played the first-run picture, under the Warner-Fox deal in "Man Trouble."

Estimated takings:

"CALL OF THE FLESH" (M-G-M)
MASTBAUM—(4,800), 35c-50c-75c, 6 days. **Other attractions:** "Hot Dog," (M-G-M "barkie"); Vitaphone short, "The Amateur Announcer"; Krazy Kat cartoon; newsreel. **Gross:** $40,000. **Rating:** 100%.

"LET'S GO NATIVE" (Paramount)
FOX—(3,000), 40c-50c-75c, 6 days. **Other attractions:** Comedy, "Fit to Be Tied"; song novelty, "Hot Time in the Old Town"; color short, "Many Moon"; Movietone news. **Gross:** $27,000.

"MOBY DICK" (Warners)
BOYD—(2,400), 35c-50c-75c, 6 days, second week. **Other attractions:** "Laurel-Hardy Murder Mystery," newsreel. **Gross:** $12,000. **Rating:** 66%.

"MAN TROUBLE" (Fox)
EARLE—(2,000), 25c-65c, 6 days. **Other attractions:** Nat Carr in "Traffic Tangles," comedy short; Universal news; Vitaphone Variety. **Gross:** $18,000. **Rating:** 100%.

"DIXIANA" (RKO)
STANLEY—(3,700), 35c-50c-75c, 6 days. **Other attractions:** News, Vitaphone Variety. **Gross:** $18,000. **Rating:** 100%.

"BIG HOUSE" (M-G-M)
STANTON—(1,700), 25c-65c, 6 days, ninth and last week. **Other attractions:** News, Vitaphone short. **Gross:** $8,000. **Rating:** 80%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
KARLTON—(1,000), 40c-50c, 6 days. **Other attractions:** Charlie Chase comedy, news. **Gross:** $6,000. **Rating:** 120%.

"UNGUARDED GIRLS" (Cinema)
CHESTNUT—(1,600), 50c, 6 days, fourth week. **Other attractions:** Sex hygiene lecture with film. **Gross:** $9,000.

Broadway Has a Quiet Week, with "Angels" in Lead

With but one exception, and that the continued sensational pace set by the double run of "Hell's Angels," main stem theatres along Broadway in New York experienced a dull week at box office windows. The current week, however, has perked up considerably, with cooler weather sending many suburbanites into town for evening performances. The two-day Jewish holiday on Wednesday and Thursday likewise proved a bonanza for the downtown picture palaces.

Estimated takings:

"BIG HOUSE" (M-G-M)
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 13th week. **Other attractions:** Comedy, "College Hounds"; newsreel. **Gross:** $18,453; still holding strong.

"CALL OF THE FLESH" (M-G-M)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, presentation ("Bye, Bye, Blues"). **Gross:** $71,306, a big boost over last week.

"ABRAHAM LINCOLN" (U. A.)
CENTRAL—(1,490), $1-$2, 7 days, 4th week. **Other attractions:** Short, "Dollar Dizzy"; overture, "Zampa." **Gross:** $16,843; nice business for this house.

"HELL'S ANGELS" (Caddo-U. A.)
(Playing simultaneously at the Criterion and Gaiety)
CRITERION—$1-$2-$2.50, 7 days, 5th week. **Other attractions:** None. **Gross:** $18,436; another wow week.

"EMBASSY—ALL NEWSREEL
EMBASSY(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $8,503, playing to par every week.

"HELL'S ANGELS" (Caddo-U. A.)
(Playing simultaneously at the Criterion and Gaiety)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 5th week. **Other attractions:** None. **Gross:** $15,382; double run of "Angels" proving a knockout.

"LEATHERNECKING" (RKO)
GLOBE—(1,050), 35c-50c-75c, 7 days. **Other attractions:** Newsreel; cartoon, "Frozen Frolics"; short. Grantland Rice sportlight, "Ski-Hi." **Gross:** $14,700.

"OUTWARD BOUND" (Warners)
HOLLYWOOD—(1,600), 60c-75c-$1-$1.50, 2 days. **Other attractions:** "Looney Tunes," "Helen Broderick," "Martinelli." **Gross:** $7,156; great figure for initial 2 days.

"FOLLOW THRU" (Paramount)
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** None. **Gross:** $72,800; fair.

"ANIMAL CRACKERS" (Paramount)
RIALTO—(1,904), 65c-85c, 7 days, 3rd week. **Other attractions:** "Many Moons." **Gross:** $33,000; starting to slide from high weeks in early days of run.

"MONTE CARLO" (Paramount)
RIVOLI—(2,103), 35c-65c-85c, 7 days, 3rd week. **Other attractions:** Shorts, "Stein Song," "Sure Cure." Gross: $30,900; Lubitsch film dropping, but figure remains good.

"THE LAST OF THE DUANES" (Fox)
ROXY—(6,200), 50c-75c-$1, 7 days. **Other attractions:** Stage show and newsreel. **Gross:** $97,859; pretty good, but far from sensational.

"THREE FACES EAST" (Warners)
STRAND—(3,000), 35c-50c-65c-85c, 7 days, 2nd week. **Other attractions:** Shorts, newsreel, "The Wanderer" and "The Jay-Walker." **Gross:** $32,888; fair.

"OLD ENGLISH" (F. N.)
WARNERS—(1,490), $1-$1.50, 7 days, 4th week. **Other attractions:** Shorts, "The Legacy" and "Believe It or Not." **Gross:** $19,291; intake holding up well.

"BIG BOY" (Warners)
WINTER GARDEN—(1,493), 35c-50c-65c-$1, 7 days, 1st week. **Other attractions:** Shorts, "Roseland," "Seeing Things." **Gross:** $22,794; not so good; pulled on Thursday for "Office Wife."

Brunswick Opens Office

Cleveland—Brunswick Radio Corp., subsidiary of Warner Brothers, has opened a branch office for jobbers in this territory in the new Warner Building, Payne Ave. and East 23rd St. Walter K. Badger, former Brunswick representative, is manager of the office.

Weisbarth Manages "Y"

Cleveland—Tom Weisbarth has been appointed manager of the re-built "Y" theatre. He was formerly assistant manager at the Broadvue. Both theatres are operated by B. Z. Levine and Ernest Schwartz.

French Machines Favored Over U. S. In British Malay

Washington—Persia, where new theatre building has jumped tremendously in recent months, and British Malay, are newest territories covered in the U. S. government report on equipment conditions in foreign lands. Complete reports follow, as part of the regular series which appears weekly in Motion Picture News.

The possibilities for the sale of projectors and equipment in British Malaya are small and limited.

BRITISH MALAYA

From Report by Donald W. Smith, Ass't. Trade Commissioner, Singapore

Projectors.—Although there are a number of different projectors to be found on the market, the scarcity of theatres necessarily restricts sales to about a dozen a year. The Pathé projector is the most popular machine because of simplicity of operation and low price. As the local representative of the Pathé projector is also the distributor for films, his machines are readily sold through his close contact with operators of cinemas.

An American machine is probably the next most popular projector. Its high price and complicated mechanism, however, tend to retard its sales.

German machines also find favor, the Bauer and the Hahn Goertz projectors both being popular, the former on account of its price and the latter because of certain distinctive mechanical features. There are several other makes of projectors for sale on the market, such as Aubert, New Austral, Indomitable, and another American machine, but the total sales of these projectors are so small that they can not be considered as important.

The local retail prices of the leading makes are as follows; Pathé, $450; American make, $850; Bauer, $450; Hahn Goertz, $550.

Owing to the fact the the majority of the theatres in Malaya cater to native or Chinese audiences, theatre owners in selecting a projector are governed mainly by price; on the other hand, as all of the operators are usually Malay natives, simplicity of construction and operation are also essential selling points.

There are no firms handling projectors and equipment exclusively in the territory. Such goods are sold through the local distibutors.

In British Malaya there are only about six theatres equipped with more than one projector, these being the two leading theatres in Singapore, Kuala Lumpur, and Penang. It is doubtful whether the smaller theatres will ever find it necessary to be equipped with more than one machine.

Most of the projectors now in use in this territory are old models. Even the first-run houses are using old equipment; one of the leading theatres in Singapore, for example, is using a machine over six years old. Second-hand projectors find a ready market among the small native theatres.

The American projectors in operation are giving complete satisfaction. A local film distributor, however, who stocks spare parts for almost every machine, states that, according to his experience, the American machines are giving no better service than the other makes.

Generators.—The sale possibilities of American generator sets are small, owing to the fact that in the smaller towns the theatre owners would have to install their own engines to operate the generators. The larger theatres in Singapore, Penang, and Kuala Lampur are already using generator sets and apparently are not inclined to make a change.

Arc Lamps and Screens.—High-intensity arcs are not used, but mirror arcs of low amperage are used by most of the houses. The screens in use are very crude and are locally made. It is extremely difficult to induce exhibitors to purchase a screen costing more than $50.

Visual Education.—The government has made no attempt to introduce visual education in the schools. In any case, owing to the strong pro-British influence, it is not likely that American films would be allowed to be exhibited in local schools.

PERSIA

TEHERAN

From Report by Henry S. Villard and David Williamson, American Vice Consuls

The past few months have witnessed an extraordinary growth in the popularity of motion pictures in Persia, the number of houses having nearly tripled in that time. Less than a year ago there were but four in Teheran and an estimated total of five in all the rest of Persia, while today Teheran has 10 flourishing houses, and at least 16 others are known to be in operation in different parts of the country.

This remarkable change is ascribed in part to the permission recently granted to women to enter public places, such as cafés, restaurants, and theatres. With their new freedom, the women seem to find in the motion picture a particularly strong appeal, and they compose a large portion of the audience at every performance.

In Teheran, the capital, the names and seating capacity of the theatres at present doing business are as follows:

	Seating Capacity
Sepah	900
Pathé	800
Maiak	700
Iran	670
Ferdovsy	650
Lalezar	600
Teheran	500
Golestan	350
Chahpur	350
Peri	300

Only two of these, the Iran and Peri, were in operation in the spring of 1929. Two others, the Grand and the Zoroastrian, have disappeared, and the rest have been newly established.

The total number of seats is thus placed at 5,820, which, however, will be increased during the summer when films are exhibited in an open-air theatre located in the public park. In addition, the Palace Cinema, now being erected on the Avenue Hedayat, will have a seating capacity of 1,000 and when finished will be the finest house in Persia.

Whereas a year ago Tabriz, Resht, Pahlavi, Isfahan, and Meshed were the only other towns in Persia to boast of a theatre, the first three cities now have two each, and Kermanshah, which had none, now also has two. Other cities which in 1929 saw the installation of theatres for the first time were Kazvin, Barfurush, Bandar Gaz, Sultanabad, Hamadan, and Ahwas. It is reported that in Bushire, Seistan, and one or two other places theatres have also been opened, but details are as yet lacking.

Perhaps a grand total of 13,600 seats is a fairly accurate estimate for the entire country, with the likelihood that this will increase steadily from now on.

The range of admission prices in Teheran is from one to five krans (10 to 50 cents), with loge and box seats at 10 krans (approximately $1). One theatre restricts its prices to six krans and eight krans, and another has loge seats at 20 krans as well as at 10 krans. In the provinces, the average price of admission is three krans.

Most of the theatres in Persia are large rectangular halls equipped with benches and with chairs held together in rows by means of boards. Many of the halls have been converted from other uses and are not especially adapted to the exhibition of motion pictures. The lowest-priced seats are near the screen, while the rest of the chairs, either of hardwood or cane, command a scale of prices depending on how far they are removed from the front. Since there is no slope to the aisles, the best seats are in the loges, which are at the rear of the hall and raised above the level of the floor. Some of the theatres have small balconies.

There is usually an orchestra of two, three or four pieces, stationed behind a screen at one corner of the stage. A few of the larger theatres advertise seven or eight-piece orchestras, but a full roll call of the members is unusual. The music generally consists of a piano, violin, and drums. Pipe organs are unknown.

Heating of the theatres is effected by means of tin stoves, but in the winter it is generally cold notwithstanding, and most of the audience keep on their overcoats during the performance.

Projectors.—Nearly all projectors in use in Persia are Pathé machines. No theatre has more than one projector, but those employed are all fairly recent models. The reputation of the Pathé firm, coupled with the fact that an able demonstrator installed the machines when purchased, has probably been the factor in determining the theatre owners in their choice of French equipment. No American projectors are in use. In Teheran, the 220-volt alternating current of the municipal electric-light plant used with a transformer provides the power for most machines. Since few other municipalities have electric equipment, projectors elsewhere take a 110-volt current generated by their own power plants.

Two firms in Teheran have expressed interest in handling American projectors. They would confine themselves to the theatrical type of projector, since the electric current in Teheran is inadequate to permit the general use of projectors.

Generators.—Generator sets are used only in industries where the cost of power is a negligible factor. Theatres are not exceedingly prosperous and consequently are satisfied with buying their current from municipal or private suppliers. The fact that the current often fails in the middle of a reel does not seem to increase their desire to buy generator sets. Such sets are practically unknown in Persia, and none are in use as far as is able to ascertain.

Where the public current is not used in the Teheran theatres, a rectifier is sometimes used. Three such devices are in use in Teheran, and it is estimated that two other theatres employ it. They are of French make and cost approximately $12.

It would appear that the sale in Persia of American generators depends upon the general development of not only the industry, but also of the use of electricity and electric equipment.

Arc Lamps and Screens.—High-intensity reflectors arc lamps are in use in the theatres in Teheran. Both horizontal and vertical lamps are installed. They are all Pathé equipment. Each theatre is equipped with one arc lamp. Plain linen screens are used.

Visual Education.—There is at present no possibility for the sale of motion picture material to the Persian Government. The ministry of education, which has all matters pertaining to education under its supervision, has made no move toward adopting the visual method of instruction. No budgeting provisions are made for the purchase of projectors or films, and from the general position of education in Persia the guess may be hazarded that no such provision will be made for some time to come.

Theatre Field in Persia On a Spurt, Opening Market

They say Quaint



THE quality of acting in talking pictures is improving at a gratifying rate, but scant progress is being made in the direction or in story construction—a state of affairs which indicates that conditions in Hollywood are just what they were in the old days.

The early talkers were in the nature of experiments, and while crude and awkward in form, they displayed evidences of an enforced originality. New people and new methods in the movie industry inevitably produced some new ideas.

Now, however, the old laws of standardization are once more in force. The impulse toward experimentation has been crushed beneath the grinding wheels of the Hollywood mills. Pictures are being turned out as Ford cars are turned out, and before long it will be almost impossible to distinguish one from another. Every so often, of course, there will be a notable exception; but it will instantly be overwhelmed by the legions of its imitators. A George Arliss, for example, may achieve distinguished success in a picture like *Disraeli*, and then appear in so many faint copies of *Disraeli* that the public will grow tired of him, just as it grew tired of Adolph Menjou, Charles Ray, Mary Miles Minter, Thomas Meighan, Constance Talmadge and all other over-worked stars.

One promising young actress has lately been saved from untimely obscurity by a startling erformance in what, for her, was an entirely new type of role. Nancy Carroll was just beginning to be dully monotonous as a cute little madcap, when she was assigned the leading part in *The Devil's Holiday.*—*Sherwood in McCall's.*

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The Film Fan Parson: We will now sing "Onward, Christian Soldiers," which we are plugging as the theme song for this morning's service.—The Bystander.

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This paper has come in for criticism once or twice for advertising that has contained pictures of more or less undraped girls. Be it understood that the pictures which appear in the advertisements come in plate or matrix form and the ads must be used as they come or spurned entirely.

If the motion picture industry is sincere in the adoption of the recently adopted code of publicity and advertising, the newspapers of the country will unite in a fervent hallelujah chorus—and so will the respectable folk who make up the majority of the motion picture audiences.—*Sault Ste. Marie, Mich., News.*

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Some of the most beautiful figures and faces in screenland would photograph poorly, look old, reveal freckles, misshapen mouths, unsymmetrical features and other grave defects, if there were not in Hollywood past-masters at the art of applying make-up.

It is used on dozens of the most popular stars to pull up sagging flesh, eliminate double chins, and smooth out telltale wrinkles around the eyes and mouth—*Talking Screen.*

Plans Foreign Release

Hollywood—"Queen Kelly," Gloria Swanson picture which has been so long in the making, won't be a total loss, it is indicated by report that it is being cut for release abroad as a silent. Gloria is eager to get back some of the money poured into the picture.

Canadian White List

Ottawa—The Canadian Council on Child Welfare has just published its fifth "white list" of motion pictures suitable for children. With the growing use of talking pictures, it is noteworthy that these lists have been getting shorter, the present publication containing only 14 approved features.

In alphabetical order, the latest list comprises the following: "Around the Corner," "Cohens and Kellys in Scotland," "The Devil's Holiday," "The Flirting Widow," "Follies of 1930," "Grumpy," "The Hide Out," "In Gay Madrid," "Mountain Justice," 'Rogue Song," "Sarah and Son," "So This Is London," "Swing High" and "True to the Navy."

CECIL B. DeMILLE . . . has odd ideas, including a desire to dominate the scene when some persons call upon him. He uses bright lights to study the expressions of visitors and is said to have an uncomfortable chair so that he can watch persons trying to look comfortable when they are ill at ease.

The fact that some, and not a few, persons do not agree with Mr. DeMille about his productions amuses rather than vexes him. He is a good sport who is not precisely noted for his modesty. At luncheon he deprecated the idea of changing titles of books and plays for the film off-spring, particularly when a frenzied attempt was made to appeal to passing moths before a flaming theatre marquee. This same producer nevertheless took all manner of liberties with Sir James Barrie's play, "The Admirable Crichton," which, because it was feared some persons would expect Crichton to be an officer of high naval rank instead of a highly intelligent butler, emerged from the film studio as "Male and Femalc."

But be that as it may, Mr. DeMille has amassed a great fortune out of his pictures, and even if he does dote on polar bear rugs and Italian bells at the door of his studio luncheon room, he does not resent anybody disagreeing with him; that is, provided one is not a member of his staff and is not engaged in either mapping out or directing a picture. But perhaps after all that has been said about him, Mr. DeMille might intentionally humor a daring no-man by listening to him to see the effect it might have on the physiognomy of the victim as well as on the camera men, electricians, carpenters and the youngster who follows at Mr. DeMille's heels, not to mention the actors.—*New York Times.*

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Exaggeration and deceit in advertisements cannot win in the long run. The patrons of the theatres have not been blind to various little trickeries in the film publicity of the past.—*Worcester, Mass., Telegram.*

WE'VE always been a hound for the institution of universal and straight percentage in this motion picture amusement business. Last week we overheard two exhibitors lamenting their experiences on a high picture rental and a sharing contract with a guarantee gross. Both were correct in their contentions. By all the laws of equitable economics in this business of whimsical and fairyland appeal, a sharing plan should be a fixed and permanent policy. We may be an impractical dreamer, but we believe that with the set-up this industry has, between producer and exhibitor, that a perfectly safe, protective and easily workable sharing system can be established, based on actual values of each attraction, with exhibitor and distributor taking their equitable part of profit or loss as the case may be. Accurate and confidential checking in the small towns is the easiest part of such a system to formulate. Fear, and lack of that spirit of confidence and co-operation so vitally necessary, must be the bogey man in the dark.—*Pacific Coast Exhibitor, San Francisco.*

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"Children should not be taken to the theatre too frequently, as it gives them foolish ideas," says a magistrate. We fancy some of our very modern playwrights were taken to the theatre far too often when they were young.—The Humorist, London.

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Joe Brown is a sensible comedian—he has no Hamlet complex.

He doesn't hide an aching heart beneath an exterior of mirth and he doesn't want to play Hamlet and he doesn't give a hang about what happened to the young Napoleon and he can't work up a frenzy over antiques. Which, after all, should entitle him to some distinction in Hollywood, where comedians are popularly supposed to be very serious fellows who go around with long faces, artistic ambitions, dyspepsia, and other impressive affectations.—*Screenland.*

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Our idea of the supreme accomplishment in press agenting would be getting Clara Bow engaged to H. L. Mencken.—*Life.*

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You probably know that Eisenstein, the big movie and megaphone man from Russia, is now out in Hollywood where he is a fancy fixture on Paramount's pay roll. When he landed he was told by bowing and scraping executives that he could have the pick of any writer on the lot as the author of the first story he was to direct. The Russian grunted something which was taken as meaning O. K.

Then he started looking at every Paramount talking picture he could lay his eyes on. This, he figured, would be the best way to find out what's what so far as the ability of the writing tribe out there goes. Plenty of them have big reps, but what Eisenstein is interested in is results.—*Baltimore Sun.*

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The latest razor blade is wrapped up in a bond. Cheaper models are probably wrapped in a share of Warner Brothers stock.—*Judge.*

that — Quips Lifted and Sifted



PRODUCERS value so little the one thing they have to sell—the flow of motion on the screen—that they pay people to interrupt it.

At first it was a lowly occupation, and those who followed it were called gagmen. The salaries of the best interrupters grew beyond such a common little word as gag, and after solemn deliberation they called themselves comedy constructers.

They drew salaries for stepping in when a dramatic story became dramatic, and injecting a corking bit of comedy that always in the past had been a sure-fire laugh.

Some of the studios for a time actually made a practice of giving credit on the screen to those who exercised their ingenuity in thinking up things to spoil pictures. Comedy constructers seem to have passed, but the fearful habit of injecting "comedy relief" still persists.

At his best the comedy constructer's mission is to kill in one minute the effect that the picture has struggled for fifteen minutes to obtain, to halt abruptly the progress the story is making, and to stick in something as out of place as a pig at a wedding.—*Beaton in New Republic.*

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Maurice Chevalier . . . is not a character actor. His forte is his personal charm, and he is at his best in the breezy Parisian songs which he sings with a verve and a mischievous jollity that are irresistibly infectious. To make him sing in English is to take away at least half of his charm; to turn him into a drawing-room lover is to take away most of what is left.—*The Nation.*

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We are forwarding to the larger producers a suggestion which, if acted upon, will save them a lot of trouble. It is that instead of wracking their wits for plausible excuses to interpolate pluggable songs, they employ a personable announcer, such as Skeets Gallagher, to dash on the scene and announce blandly: "At this point a song will be sun. Copies of it will be on sale in the lobby later. If you don't like the song, don't buy it. I thank you."—Cinema, New York.

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Two more years and Greta Garbo will be through with motion pictures, no matter what munificent salaries the producers offer. Her present contract has two years to run, and her one burning ambition after that is to fill the place once held by Sarah Bernhardt on the living dramatic stage.

Garbo sincerely wishes that the public would let her alone. She feels that after she gives all that she has to a picture she is entitled to this freedom. She doesn't understand that an actress can not crawl back into a shell.—*Loder in Photoplay.*

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The stork is going into bitter competition with Dan Cupid this season in Hollywood. There are more babies on the way in the film colony than at any time in the history of pictures. —*Baltimore News.*

Raps U. S. Control

Montreal—Members of the Advertising Club of Montreal heard an address by S. Morgan-Powell, dramatic critic of the Montreal Star, in which he criticized the control of the motion picture industry by United States interests and urged the making of talking pictures in Canada because of the influence now exerted on young Canadians by the United States film product. He did not believe the Hollywood pictures superior, from a technical point of view, to those made in Germany or England.

Canada could produce pictures that would compete with Hollywood productions, he believed, but the problem to be faced was that of distribution.

THE death of Lon Chaney removes from the motion picture world one of its most interesting characters. What seemed the misfortune of his childhood proved one of the chief sources of his later fame; both his parents were deaf mutes, and his later gift for pantomine is attributed to the necessity he faced from his earliest days of conveying his emotions and thoughts by gesture and facial expression. To this training were added intelligence and remarkable pertinacity. His exceptional genius for make-up made his name familiar to every one, and in his first talking picture he revealed that he could alter his voice almost in the same astonishing way as he had previously altered his face. But, like Charlie Chaplin, he continued to believe that pantomime was the peculiar art of the screen. He was probably mistaken in this, but he was not mistaken in his belief that pantomime could still have retained an important place. Unfortunately, like so many other recent inventions, the talkies seem to have become a stern master rather than a useful servant, and the ability to reproduce the voice on the screen has been interpreted to mean that the voice *must* be used, regardless of the consequences.—*The Nation.*

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If there has ever been doubt in any one's mind as to the acting ability of Greta Garbo it can and should be dispelled by the performance she gives in "Romance."—*New York Post.*

* * *

THERE is no hope for William Haines to retain his popularity so long as Metro-Goldwyn see fit to keep giving him roles that make him behave like a jackass. "Way Out West" is another of these. This is really a crime. Mr. Haines has talent. He can do pathos better than any other young actor on the screen and is a convincing exponent of romantic characterizations. We might also add that the audience found little amusement in Mr. Haines' smart-Alecking the night we saw the terrible thing.—*Life.*

THERE are a few exhibitors so unfortunately constituted that they can find no good in any suggestions emanating from any other source than their own mentalities. They regard as a distinct work of the devil any proposition made by the producers no matter how good it might be to their own advantage to co-operate.

Facts of the matter are that producers realize excessive protection has been granted in the past to some of the large film buyers. They realize also that this protection does not work out to their own advantage any more than it does to that of the exhibitor in general. And, since their interests are mutual, they seek to get together with the exhibitors on a matter of more equitable adjustment.

They do not seek to further the interests of their chains, but rather to curb the power of the chains to hold back the product from the subsequent runs. In this the non-chain exhibitor benefits equally with the producer, if indeed he is not the greater gainer. Merely because the proposition comes from the Hays organization is no reason why this object should be defeated. It should merely be a question of whether or not the exhibitor will be benefitted. There cannot be two answers to this question. Anything that will bring earlier delivery to the subsequent runs is earnestly to be desired no matter with whom the original suggestion may originate. — *The Exhibitor, Philadelphia.*

* * *

Just how passe the talkie musical has become is revealed by the fact that 50 song-writers left Hollywood yesterday for New York. The pickings were great while they lasted, but retribution is at hand.—*Los Angeles Herald.*

* * *

"Just to be different" is why Jack Warner ordered all ads in the daily papers on the return of the Larry Ceballos stage shows to carry the spelling "Review" instead of "Revue."

At least that takes the burden off the theatre p. a., whoever he is (they change pretty fast out there), that gentleman having been the object of considerable sarcastic comment with the 24-sheets on the Ceballos shows carrying one spelling and the newspaper ads carrying the other.

Thus does one of the great Barons of Babbleburg toss aside petty little precepts that were made merely for the benefit of the little fellows, "who also serve." With the force of his personality, Professor Warner has swept aside mere spelling precedent and discarded annoying tradition and has now become "different."

If Jack Warner really does want to be different, why doesn't he show up at the Roosevelt Hotel some evening in full dress—without a collar and tie. It would be a revolutionary forward step for masculine dress comfort.

If he does, we'll be there with a camera.—*Inside Facts, Los Angeles.*

* * *

Because so many film star marriages split upon the rock of divorce and thus boomerang unfavorably upon box office receipts, the bizarre but perhaps necessary scheme of requiring stars to insure themselves against Cupid may soon be a prerequisite for movie contracts.—Talking Screen.

Oh, Mr. Himelhoch!

Seattle — "Intellectual fumigation" is to be applied to what some showhouse are offering for public de'ectation according to statement attributed to Chairman Dave Himelhoch of the censor board. Himelhoch is manager of the Coliseum here.

THE

Projectionists' Round Table

By John F. Rider

WE KNOW that the presence of a condenser in an A.C. circuit will manifest an influence which will control the value of the current through the circuit. We further know that this controlling action is a function of frequency. Namely that the reactance of the condenser, sometimes known as the permittance is a function of the frequency and of the capacity. We noted that when a voltage is impressed across a resistance, the current in the circuit is limited by the resistance and that a certain amount of power is expended in the resistance. What are the power relations in an alternating circuit containing only a condenser with negligible resistance. As to the statement relative to the resistance, the condition of a 90° current lead is in itself an indication of a perfect capacity. Any deviation from this condition would produce a current lead of less than 90°. As a matter of fact the absolute action in the ordinary condenser is such that the current lead is not 90°. Each and every condenser possesses a certain amount of resistance. However, this resistance is usually of such small value that it i classed a being negligible and the theoretical state of perfection is assumed.

The power in a circuit is equal to the instantaneous value of e x i at that instant. If we refer to figure 61C, we note that at four instants during a complete cycle the product of ei is O. These instants are at the 0° when the current is maximum and the voltage is zero; at the 90° point when the voltage is maximum and the current is zero; at the 180° when the voltage is zero and the current is maximum and at the 270° point when the current is zero and the voltage is maximum. Further, between the points 0° and 90°, the product of e x i is positive (above the zero line), and between the points 90° and 180°, it is negative because e is positive and i is negative. A similar condition exists between the 180° and 270° points and between the 270° and 360° points. If we multiply the instantaneous values of ei, we would secure a power curve such as that shown in figure 61C. The heights of these curves represent the value of the power at each instant during the cycle. Energy is taken from the supply during the first quarter of the cycle, i.e. between the 0° and the 90° points and the average value of the power loop within this period is equal to the average power taken from the line, and the area of this loop represents the total amount of energy stored within the condenser during that period. Continuing with time, we note that during the next quarter cycle between the 90° and the 180° points, the condenser is discharging, since the applied voltage is gradually decreasing, and the power loop is negative. Now, the average value of this loop, is the average power during this cycle and the area of this loop is the total amount of energy FED BACK into the supply by the condenser.

We said that the theoretical condenser has no losses. If now, the total energy taken from the supply during one part of the cycle is returned to the supply during the next quarter of a cycle, the average power taken from the supply during a complete cycle is zero.

According to a previously stated equation, the power expended in the circuit is

$P = EI \cos \theta$ and since the phase difference is 90

$P = EI \cos 90° = 0$

Condenser and Resistance In Series.—Let us now assume a case where the capacity is not perfect. Let us say that an appreciable amount of resistance is present in the active surfaces of the capacity and between the connecting leads to the active plates. Such a condition is the equivalent of a perfect condenser with a series resistance. It is also possible to imagine a circuit containing a resistance in series with a capacity without any special reference to the coniditon of the condenser. The schematic of such an arrangement is as shown in figure 61D, where R is a resistance of 10 ohms and C is a large capacity of 1000 microfarads. The value of E is 110 volts.

An examination of this circuit brings to light two significant facts. From what was said in connection with resistance and capacity, we note two controlling agents, namely the resistance and the capacity. Both of these will have some effect upon the magnitude of current which shall flow in the circuit. Each one offers a certain amount of opposition and the two combined, offer a total amount of hindrance. The resistance R offers a certain amount of resistance, whereas the capacity C offers a certain amount of reactance. At first glance one would imagine that by adding the resistance and the reactance in ordinary algebraic fashion, that is

R in ohms + the reactance of C in ohms

would afford the total hindrance. Such is not the case because of the phase relation existing between current and voltage with a resistance in the circuit and with a capacity in the circuit. The current and voltage are in phase across the resistance, but the current leads the voltage across the capacity. We must now determine a new value, one which would take into consideration the phase relation between the current and voltage with two such elements in series in the circuit, a value which would represent the total hindrance to current flow, by all the elements in the circuit. This value is known as the IMPEDANCE, and in this case has two components, the resistance of R and the reactance of C. Let us continue and determine the relations present in this circuit.

E applied = 110 volts
R = 10 ohms
C = 1000 microfarads
F = 60 cycles

The reactance Xc of the circuit is

$$Xc = \frac{1{,}000{,}000}{6.28 \times 60 \times 1000} = 2.65 \text{ ohms}$$

Rider Discusses Condensers

Power in condenser circuits and the effect of a resistance in series with a condenser are the highlights of Lesson 18, in John Rider's "Sound Projection Course" which appears weekly in MOTION PICTURE NEWS.

Rider follows up with a discussion on the retarding effect of an inductance in an A.C. circuit, inductive reactance, impedance in A.C. circuits, concluding with an investigation on the power relation in an A.C. circuit containing only an inductance.

Because of the phase relation, the total opposition or hindrance introduced by the elements must be determined by adding the equivalent resistance value (individual opposition effects) at right angles or vectorially, such as would be employed to determine the hypothenuse of a right triangle. Knowing the resistance of R and the reactance of C the total hindrance or IMPEDANCE of the circuit (designated by the capital letter Z) is

$Z = \sqrt{R^2 + Xc^2}$
$= \sqrt{10^2 + 2.65^2}$
$= 10.34$ ohms

A previous statement was made that when a capacity only is used in an A.C. circuit the current in that circuit is

$$I = \frac{E}{Xc}$$

which is a form of Ohm's law. When the circuit contains more than one element and the total hindrance is the impedance Z of that circuit, the value of I is determined in a similar manner but R in Ohm's law is now replaced by Z, viz:

$$I = \frac{E}{Z}$$ and if we substitute the above values

$$I = \frac{110}{10.34}$$
$= 10.638$ amperes*

(We shall call this value 10.64 amperes.)

According to the definition of what constitutes a series circuit, 10.64 amperes of current flows through R and C. We have two voltage drops in this circuit, that across R and that across C or Xc, hence IR and IXc. Now, as in the case of total hindrance, the sum of IR and IXc does not equal the E applied. While it is true that a voltmeter which will indicate A.C. voltages when connected across R and C will show that

$IR = 10.64 \times 10$
$= 106.4$ volts
and $IXc = 10.64 \times 2.65$
$= 28.19$ volts

the arithmetic sum of these voltage is greater than the applied. But when added vectorially,

$E = \sqrt{IR^2 + IXc^2}$
$= \sqrt{106.4^2 + 28.19^2}$
$= 110$ volts

Now, while the theoretical condition of a 90° current lead in the condenser holds true in the condenser, the phase difference between the current and voltage in the complete circuit is neither 90° as determined by the condenser or 0 as determined by the resistance. It is some value between 0° and 90° and current leading because of the predominating influence of the condenser. The power factor of the circuit is

$$\cos \theta = \frac{\text{resistance}}{\text{impedance}} = \frac{R}{Z} = \frac{10}{10.34}$$
$= .967$
and $\theta = 14.75°$ ***

***(When cos θ is known, reference to a table of natural sines and cosines will show the value of θ)

The power dissipated in the circuit is

$P = E I \times \cos \theta = 110 \times 10.64 \times .967$
$= 1132$ watts

The power dissipated may also be determined from

This Is Lesson 18 in The Rider Series on Sound Projection

$P = I^2R = 10.64^2 \times 10$
$= 1132$ watts.

A.C. Circuit Containing Inductance Only.—We are somewhat familiar with the reaction present when a voltage is applied across an inductance. We know that the current does not instantaneously rise to its maximum value, that it lags behind the voltage. This property is utilized in many ways. Before showing the application of inductance, let us consider the action in an A.C. circuit which contains only inductance. Such a circuit is impossible in actual practice since every inductance consists of wire and wire has resistance. However, for the sake of clarity we can assume a perfect inductance without resistance.

Suppose that such a coil were connected across a source of A.C. as in figure 62A. A current meter is connected to indicate the current in the circuit and we also have a voltmeter which indicates the voltage in the circuit. One such voltmeter is connected across the line and one meter across the inductance. We assume that the periodicity of the line supply voltage is sufficiently low to enable visual observation upon the meters of the variations in magnitude of the voltage and current.

Let us further imagine that the line voltage is applied at the instant when it is zero in the curve. In other words E applied is zero. Now we know from the discussion of inductances in D.C. circuits that when current is caused to flow through an inductance, an emf of self induction is developed. W shall designate this voltage as E_L in the curve. Keeping in mind that the inductance is theoretically free from resistance, the first small increment of voltage applied causes the greatest flow of current through the circuit, since there is as yet no reaction in the system. Thus the applied

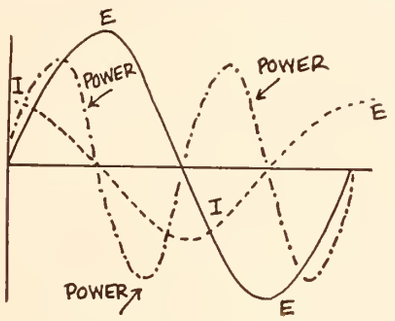


FIG. 61C

voltage E and the emf of self inductance E_L are both zero and the current I_L is maximum. As the line voltage starts to increase in the negative direction, there occurs a change in current and this change of flux creates an emf of self induction across the inductance. This is E_L. This voltage is of such direction that it tends to stop the change of the current I_L and to send current in the opposite direction. There is therefore a gradual reduction in the magnitude of current flowing through the coil. As the applied voltage E increases still more, there continues to be a change of current and a change of flux, gradually increasing the emf of self-induction and gradually decreasing the current through the coil. When the applied voltage is maximum, the voltage E_L is also maximum and since these two voltages are of equal magnitude and opposite in effect, the current through the coil is zero.

Now, as the voltage applied starts to decrease, there occurs a change in the voltage across the coil and current starts to flow. As the voltage E decreases still more, the emf of self induction likewise decreases as the retarding effect upon the current flow also decreases. At the time when the applied voltage E is zero, the voltage E_L is also zero and the current I_L is maximum. At this instant, the current is stationary at its value and since there is no change of flux there can be no voltage developed across the coil. Such is the start of the cycle as shown in figure 62B. Now, if we consider that the voltage applied and the voltage across the coil are maximum and the current is zero, we note that the voltage E passes

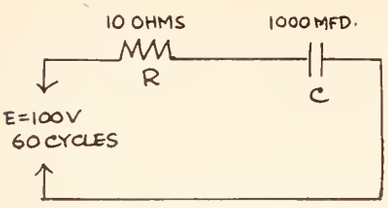


FIG. 61D

through its zero point 90° ahead of the current, or that the current lags the voltage by 90° in an inductive circuit, i.e. when the inductance has negligible resistance.

Referring once more to figure 62B, the value of the current I_L must be such that the reaction voltage, the emf of self induction will be equal to the applied voltage. Expressed in another manner, the emf of self-induction is the current limitation agent in the circuit. If we start with m applied E and MM E_L at maximum values, the current changes from 0 to maximum in one quarter cycle and during this period the emf of self-induction likewise changes from maximum to zero. Since the frequency is f cycles, the period during which the aforementioned changes take place is $\frac{1}{4}f$ second. Now, the emf of self induction depends upon two quantities. First, the turns in the coil, or the inductance of the coil, designated as L. Second, by the time rate of change of the current. This is shown in the curve.

Since the current remains constant for an instant at its maximum value there is no change of flux and there is no voltage induced in the turns of the inductance, hence no E_L. Accordingly, the average voltage across the inductance during that quarter cycle is

$$\text{Eav.} = L \times (\text{Im}/1/4f) \quad (60)$$
$$= L \times \text{Im} \times 4f \quad (a)$$
$$\text{Also} \quad \text{Em} = \frac{\pi}{2} \times \text{Eav} \quad (b)$$
$$\text{Therefore Em} = \frac{\pi}{2} \times L \times \text{Im} \times 4f \quad (c)$$
$$\text{which is} = 2\pi f \times L \times \text{Im} \quad (d)$$
$$\text{and} \quad \text{Eeff.} = 2\pi f \times L \times \text{Ieff} \quad (e)$$

and the current in the circuit is, in effective values,

$$I = \frac{E}{2\pi F \times L} \quad (61)$$

Suppose we imagine that L in figure 62A is 10 henrys and the frequency of E applied is 60 cycles. The maximum current in the circuit is 1 ampere. Substituting into equation 60,

Eav. $= 10 \times (1/1/240)$

The value 1/240 is secured as follows. If the line frequency is 60 cycles per second, the duration of a cycle is 1/60 second and one quarter of a cycle is 1/240 second. Now, the term 1/1/240 is the reciprocal of the reciprocal, which becomes the whole number since 1/240 is equal to .004166 and 1/.004166 is equal to 240. Hence 4f is equal to 240, since f is 60, and equation 60 a becomes

Eav. $= 10 \times 240$
$= 2440$ volts

The quantity $\pi/2$ is equal to 3.1416/2 or 1.5707. Then equation 60b becomes

Em $= 2400 \times 1.5707$
$= 3770$ volts

and equation 60b and c are the same. The quantity $(\pi/2) \times 4f$ is equal to the angular velocity $2\pi f$, hence equation 60d becomes

Em $= 6.28 \times 60 \times 10 \times 1$
$= 377 \times 10 \times 1$
$= 3770$ volts

and since Eeff $= .707 \times$ Em and Ieff. $= .707 \times$ Im then equation 60e becomes

Ecff. $= 377 \times 10 \times .707$
$= 2665$ volts

and equation 61 becomes

$$I = \frac{2665}{3770}$$
$= .707$ ampere effective.

As is evident in equation 61, the term $2\pi fL$, is the equivalent of R in Ohm's Law for current. As was stated in connection with capacity reaction, this term is the inductance reaction and is also stated as reactance and expressed in ohms. Just as capacity reactance is expressed by the capital letter X and the subscript C, inductive reactance is also designated by the capital letter X, but the subscript is L, thus

Inductive Reactance $= X_L = 2\pi f L \quad (62)$

Now, if we examine this equation, we note two peculiarities. Both are opposite to that related to capacity reactance. Whereas capacity reactance decreases with frequency, inductive reactance is proportional to frequency. If the inductance is constant, and the frequency is doubled, the reactance will increase twofold. If the frequency is half constant and the inductance is doubled, the reactance will increase twofold. If both inductance and reactance are doubled, the reactance increases four-fold. On the other hand if the inductance is halved and the frequency is doubled, there will be no change in the reactance.

The inductive reactance is independent of current just so long as the value of L is not altered by the presence of the current. Such is the case with all air core inductances. In some cases, iron core inductances which carry current are subject to changes of L with changes of the current values. As to the resistance of the coil (inductance), it has no effect upon the reactance. It controls other factors and aids in the limitation of the total current in the circuit but it has no bearing upon the reactance of the coil. Thus, if we have a coil rated at 100 henrys and a resistance of 5000 ohms and that coil is to be used upon a frequency of 100 cycles, the reactance

$X_L = 6.28 \times 100 \times 100$
$= 62800$ ohms

The resistance of 5000 ohms, represented the resistance of the wire used in the making of

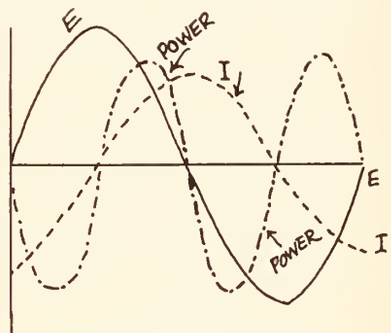


FIG. 62C

the coil is another quantity to be discussed shortly.

Power in Circuit Employing an Inductance Only.—We determined that a condenser in an A.C. circuit consumes no power, that is a theoretically perfect condenser. Let us see what happens when the circuit contains inductance only, a theoretically perfect inductance. Referring to figure 62C, that the product of E I when E is zero and I is maximum is 0. However, as E increases and I decreases, the instantaneous values of e x i represent power. But at the 90° point, the power is again zero and this is repeated at the 180° point, the 270° point and the 360° point. Between these specified points we have power in the circuit. Now, we stated that the inductance was free from resistance, hence, there is no power lost as heat developed in the resistance. Since the increase of current through the inductance represents power taken from the circuit and stored in the magnetic field, and the decrease of current through the inductance represents the collapse of the magnetic field and restoration of the power to the supply circuit, the power loops shown in figure 62C, indicate that the amount taken from the circuit is again restored to the circuit and there is no power loss in the inductance. The phase angle θ between the voltage E and the current I is 90° and since the power

$P = E \times I \times \cos \theta$ and $\cos 90° = 0$

therefore

$P = E \times I \times \cos \theta$
$= 0$ power in watts and the power factor $= 0$

Before the "Mike" In N. Y. Studios

WITH great eclat and one final chorus of "Hurray for Captain Spaulding," led by the tenor pipes of Director Norman Taurog, the final scenes for "Manhattan Mary," starring Ed Wynn, were completed at the Paramount New York studios.

* * *

Frank Cavett, assistant director at Paramount, is back after a two-weeks' vacation spent in Ohio, where he grouse-hunted, grouse-hunted and grouse-hunted some more. He must have been grouse-hunting.

* * *

Charles Starrett, after completing an important role in "The Best People," under Fred Newmeyer's direction, was immediately cast opposite Mary Brian in "The Royal Family," now being made at the Paramount Long Island plant under the co-direction of Cyril Gardner and George Cukor. Starrett, during his college career, was a member of the Dartmouth varsity team during the reign of Swede Oberlander.

* * *

Charlie Serlano and Bill Kelly, assistant cameramen, and Fred Spencer, assistant director, are growing soup-strainers to compete with the one adorning the upper lip of Fredric March.

* * *

A telegram from his wife saying that she was coming to New York sure did make Assistant Director Dick Blaydon the happiest man on the "Manhattan Mary" set.

* * *

After completing the direction of "Top Notes," an original musical farce, Walton Butterfield left via air for California. When he came back last week he told us of the thrilling experience of being forced down twice by storms. Thanx, but we'll take our thrills via the old movie serials.

* * *

Ray Cozine has completed a comedy of the "Smith & Dale" series entitled "The Real Estators." Florence Lake appeare din this one as the secretary.

* * *

Dan Healy, the song and hoof man of Broadway, is the star of a Vitaphone, "The Unfair Sex," recently made out thar in Flatbush, under the direction of Roy Mack. Dolly Gilbert, a brunette beauty, whom Murray Roth discovered in a Broadway musical show, plays opposite Healy.

* * *

Signed to make another variety for Warners, Ruth Etting, Ziegfeld star, crossed the Brooklyn Bridge and appeared before the "mike" in a new script written by Stanley Rauh and directed by Roy Mack, who also directed her previous short "Roseland," now playing at the Winter Garden. Jay Velie, vaudeville headliner, played opposite Miss Etting.

* * *

The "high" lights in the life of the flagpole sitter are exposed in the latest Vitaphone, "Sitting Pretty," just completed at the eastern Vitaphone studio. The story is by A. D. Otvos, directed by Alf Goulding and the cast includes Harry Short, Joe Phillips, Ruth Donnelly and Cesar Romero.

* * *

Allen Jenkins, who replaced Spencer Tracey in "The Last Mile," played the starring role in a short especially written for him by Burnet Hershey. The story, "Straight and Narrow," was directed by Arthur Hurley.

THE STUDIO SLEUTH.

Army to Produce Films; Officers Sent to Studios

San Antonio, Tex.—The United States Army is going into the motion picture game. Even talkers will be made. Of course, they will not be for exhibition purposes, but will be used in the instruction of reserve officers.

Lieut. Col. W. E. Prosser of the eighth corps area signal corps here outlined the plan. An agreement has been reached with the Academy of M. P. Arts and Sciences and the Association of Motion Picture Producers and Distributors, whereby two signal corps officers will be sent to Hollywood Oct. 15, where they will take a nine months' course of instruction in the production of talking motion pictures.

Later, four more officers will take the same course. After completion these officers will act as instructors for the signal corps. It is planned to establish a complete army studio with all equipment necessary for making talking pictures.

While in Hollywood, the army officers will be instructed in studio equipment, film laboratory methods, production and technique of production.

Book Universal Solid In Pacific Northwest

Seattle—Solid booking of the complete Universal product for the coming season in the Pacific Northwest territory was announced here this week. Under contracts just closed, all Universal feature productions will be shown by Radio-Keith-Orpreum theatres in this city, Portland, Tacoma and Spokane. Short subjects, newsreel, etc., will be used in John Hamrick's Music Box and Blue Mouse theatres here, in Tacoma and Portland. It will be the first time that Universal has had solid first-run outlets in this territory since it ceased operating its own first-run downtown theatres in Seattle and Portland several seasons ago.

Pacy Reopens House

Baltimore—The McHenry, South Baltimore residential house operated by Walter Pacy, was reopened recently, after having been enlarged from a design by Oliver B. Wright, original designer of the playhouse. The part of the house with the stage was moved out on property purchased, increasing the seating capacity by 350 seats and making the house measurements 65 by 154 feet. Acoustic Celotex has been used as a wall covering, the screen measures 19x26 feet, and two new exits have been built on the sides. The Italian Rennaisance motif has been followed out in the design.

Back to Films

Cleveland—The Moreland, Shaker Heights, which has been offering stock for the past four weeks under the management of George Fox, is scheduled to open the end of this week with pictures. The house is owned by Paul Gusdanovic and George Palda.

High and Low On Music Row

ROBBINS MUSIC CORP. has started to work on several songs from the M-G-M production, "Love in the Rough," which were written by Dorothy Fields and Jimmy McHugh and mark these writers' initial efforts for the screen. The songs are "Go Home and Tell Your Mother," "I'm Doin' That Thing," "I'm Learnin' a Lot from You" and "One More Waltz." According to Martin Broones, head of the M-G-M Coast music department, "Go Home and Tell Your Mother" is one of the best musical comedy songs of the past decade.

* * *

With music business as a whole gradually coming back from one of the worst slumps in music history, DeSylva, Brown & Henderson are looking forward to a busy season due to the publication of a new fall catalogue consisting of the entire score from "Just Imagine," forthcoming Fox production, written by DeSylva, Brown & Henderson, and two pop songs, "Don't Tell Her," by D. B. & H., and "Still I Love Her," a modern ballad written by Clarence Gaskill.

* * *

Did you know that Monty Siegel, writer of "Clang, Clang, Clang," won the beauty contest held last week at Montauk Point Manor by members of the A. S. C. A. P.?

* * *

Al Dubin and Joe Burke, the two most prolific songsters of 1930 all talkers, have arranged a new schedule with Warners whereby they will do their theme-songing in New York until December. Al and Joe were responsible for "Tip-Toe Thru the Tulips," "Painting the Clouds with Sunshine" and "Dancing with Tears in My Eyes," the latter still one of the country's best money makers.

* * *

Red Star has an outstanding array of tunes in its new catalogue, several of which are "potential hits," according to Pat Flaherty, general manager. The songs are "Where Can You Be?" sung by Arthur Lake in "Cheer Up and Smile," "What's the Use of Living without Love," from the Fox picture, "Man Trouble," "A Slave to Love," from "Good Intentions," "I'll Find My Way to Wherever You Are," featured by Rudy Vallee (Walter Winchell's friend), and "You Can Only Wear One Pair of Pants at a Time," this choice philosophical selection being featured in Rube Goldberg's "Soup to Nuts."

* * *

If Marty Bloom of Gene Austin, Inc., will give it a real plug on the air, "For Sweethearts Only," written by Harry Cantor, Ed Hurley and Sammy Lerner, can be made. We heard the Victor disc made by Gene Austin and feel that the song is "there."

* * *

Harry Bloom has just published a song called "Wond'ring," written by Al Sherman and Al Lewis, which looks like another "S'posin." A novelty, "Two of a Kind," also on the Harry Bloom roster, written by Tom Ford, Earl [illegible]rence and Jack Mason, boasts of a catchy melody with a new twist in the lyrics that should bode well for this time.

* * *

Remick has just released a new song, "Maybe It's Love," written by Sid Mitchell, Archie Gottler and George W. Meyer, theme of the Warner picture of the same name, featuring Joan Bennett, James Hall and members of the All-American football team.

PINCUS.

Suggested Shows Aid Exhibitors On Kid Matinees

Los Angeles — Theatre owners in the West, and in many other spots throughout the country have already launched their regular series of Saturday morning matinee shows for kiddies. Ryllis Hemington, director of public relations for Fox West Coast, has prepared the following suggestions for Saturday, October 11. A new group of programs, published sufficiently in advance, appears each week in Motion Picture News.

Saturday, October 11th

Hans Holbein (birthday) Oct. 7, 1497?-1543. German portrait painter and wood engraver. Court painter to Henry VIII.

(a) Guests of honor:
1. Portrait painters
2. Wood carvers.

(b) Arrange for children's tour through art gallery.

(c) Local wood carver to display work in foyer.

(d) Arrange for display in foyer or merchant's window of totem poles carved by Boy Scouts, leader to explain significance.

(e) Encourage children to bring specimens of wood carving—award, small sloyd carving knife.

(f) Manual training teacher to explain Swedish system of sloyd work.

(g) Arrange with hardware store for window display of sets of sloyd carving knives.

Pictures:
1. "The Student Prince" (M-G-M)
1. "To the Red Mill" (M-G-M 7 rls.)
3. "The Boy of Flanders" (Coogan, M-G-M 5 rls.)

Shorts:
1. "Artists Reverie" (Fantasy, Paramount 1 rl.)
2. "Pretzels" (Cartoon, Educational 1 rl.)
3. "Sylvan Joy" (Black Forest, Review No. 13, Pathe 1 rl.)
4. "Big Timber Expose" (Pathe Review No. 31)

* * *

James Whitcomb Riley (birthday) Oct. 7, 1853-1916.
The Hoosier poet.

(a) Guests of honor:
1. Members of Writers Club
2. Local poet

(b) Librarian or English teacher to relate incidents in the life of Riley and name some of his best known poems.

(c) Reader to give selections from Riley, including "Little Orphant Annie."

(d) Book store to display works of James Whitcomb Riley, with card telling of celebration of his birthday at Junior Matinee.

(e) Encourage children to attend matinee in costume portraying characters in Riley's poems—award small copy of Riley's poems.

(f) Dancing school to present pantomime of one of Riley's well known poems.

Pictures:
1. "The Magic Garden" (RKO 7 rls.)
2. "A Hoosier Schoolmaster" (Pathe 5 rls.)
3. "A Midnight Kiss" ("Pigs", Fox 5 rls.)

Shorts:
1. "Booklovers" (Paramount)
2. "A Holiday in Storyland" (Warner 1 rl.)
3. "In the Shade of the Old Apple Tree" (Song cartoon, Paramount 1 rl.)
4. "Barnpard Melody" (Fable, Pathe 1 rl.)
5. "Hay! Hay!" (Pathe Review No. 22, 1 rl.)
6. "Busy Bee" (Pathe Review No. 21, 1 rl.)
7. "Brook" (Pathe Review No. 30, 1 rl.)
8. "Dear Old School Days" (Fable, Pathe 1 rl.)
9. "In the Good Old Summer Time" (Paramount 1 rl.)

* * *

Fire Prevention Day, Oct. 9.

Anniversary of the great fire in Chicago, Oct. 8 to 11, officially observed in many states in order to give consideration to the needless waste of life and property by fire and to study ways of preventing fire.

The National Fire Protection Association, 40 Central St., Boston, Mass., issues a "Fire Prevention Handbook," giving "suggestions for guidance in planning the observance of Fire Prevention Day," which outlines methods of procedure in organizing a celebration; gives notes of activities in a few typical cities and topics for Fire Prevention meetings; outlines a citizens' parade.

(a) Guests of honor: Fire chief and assistants.

(b) Fire chief to talk on fire prevention . . . careless use of matches . . . debris . . . gas stoves . . . egress from buildings . . . also department equipment and duties of firemen . . . resuscitation . . . practice drills . . . ways in which children can help.

(c) Fire drill, directed by firemen.

(d) Doorman in fireman costume.

(e) Attendance prize: Toy fire engine.

(f) Marquise banner, "Fire Prevention Day."

(g) Contact Exchange Branches for edited news reel of fire scenes.

Pictures:
1. "Fireman Save My Child" (Paramount 6 rls.)
2. "Hook and Ladder No. 9" (RKO 6 rls.)
3. "The Fire Brigade" (First Natl.)

Shorts:
1. "False Alarm Fire Company" (Paramount 1 rl.)
2. "Fire Bugs" (Paramount 1 rl.)
3. "Fire Fighters" (Mickey Mouse, Columbia 1 rl.)
4. "Fire Fighters" (Gang comedy, Pathe 2 rls.)

* * *

United States Naval Academy at Annapolis Opened, Oct. 10, 1845.

(a) Guests of honor:
1. Naval officers, and
2. Naval recruiting officer

(b) Naval officer to tell history of the Academy at Annapolis, Congressional appointment of students of merit, their life and training and promotion in rank through term of service.

(c) Doorman in naval uniform.

(d) Naval officer to explain and illustrate use of navy flags.

(e) Naval officer to explain and illustrate the rank insignia.

(f) Singing of naval songs.

Pictures:
1. "Annapolis," (Pathe 7 rls.)
2. "Midshipman" (Naval comedy, M-G-M 7 rls.)
3. "Shore Leave" (First Natl. 7 rls.)
4. "The Blue Eagle" (Navy drama, Fox 6 rls.)

Shorts:
1. "The Dancing Gob" (Comedy, Paramount 2 rls.)
2. "Ship Ahoy" (Fable, Pathe 1 rl.)
3. "Salt Water Ballads" (Paramount 1 rl.)
4. ""Tide Rises" (Scenic, Paramount 1 rl.)

* * *

Sir George Williams (birthday) Oct. 11, 1821-1905.
Founder of Y. M. C. A., 1844.

Cooler Weather Opens Season for Saturday Shows

(a) Guests of honor:
1. Officers of Y. M. C. A.
2. Local pastors of churches

(b) Y. M. C. A. Secretary to tell briefly of founding of organization and its function, also of the work of this organization among the soldiers during the World War, noting the international scope.

(c) Doorman and ushers wearing arm bands with Y. M. C. A. insignia.

(d) Departmental work of the organization demonstrated by junior members.

(e) Y. M. C. A. boys in costume of foreign countries to tell of the work in their respective countries.

Shorts:
1. "Champion Makers" (Sportlight) Pathe 1 rl.)
2. "Temple" (St. Johns, New York, Pathe Review No. 11).

* * *

Columbus Day, Discovery of America, Oct. 12, 1492.

Called Discovery Day. A day celebrated not only in the United States of America but by many of the Latin-American republics. Many cities in Spain and Italy honor the discovery of America by festivals or other celebrations; patriotic speeches, religious services in the cathedrals, processions, and music being the principal events of the day.

(a) Guests of honor: Portuguese, Spanish and Italian Consuls.

(b) Display of American and Spanish flags.

(c) Columbus Day banner for marquise.

(d) Songs: "America," "Columbia, My Land," "Hail Columbia," "Columbia, the Gem of the Ocean."

(e) Cooperate with teachers of elementary grades to interest children in essay contest on following subjects (library references).

Essays:

"Early Life of Columbus," taken from Columbus, T. C. Adams.

"The First Voyage of Columbus," Columbus, by Olive E. Dana.

"The Second Voyage," Columbus Crossing the Atlantic, by Victor H. Clough.

"The Third Voyage," Columbus in Chains, by Marie Jewsberry.

"What Columbus Knew About the World," Columbus, by L. H. Sigourney.

"Mrs. Christopher Columbus," by M. S. Cowell.

(f) Dialogue: "From the Old World to the New," L. M. Hadley.

(g) Dramatization: (By dancing school or Drama League)

"Columbus Before Ferdinand and Isabella," Columbus at the Court of Spain—Mrs. L. E. Boyd.

"The Landing of Columbus."

(h) Attendance prize: Small copy of book of the Life of Columbus.

(i) Cooperate with book store for window display of books relating to this period in history.

(j) Poem, "Sail On", given by student of drama.

Pictures:
1. "The Black Pirate" (U.A. 11 rls.)
2. "The Sea Hawk" (First Natl. 8 rls.)

Shorts:
1. "Columbus and Isabella" (Comedy, Universal 1 rl.)

(*Continued on page* 48)

Opinions on Pictures

Africa Speaks

(*Columbia*)

Thrilling

(*Reviewed by Robert Hage*)

ADVENTUROUS souls invaded the African jungles with sound cameras and merged with a film document of epic proportions. Many pictures of wild life in the Dark Continuent have been filmed, but this is the first time that the roars of wild beasts have been captured as they made their kills of man and beast, and the result is an attraction that will create much word-of-mouth advertising and click at the box-office.

When the lion leaps upon and slays a native boy the latter's shriek is the most despairing cry imaginable; and one hears the death agonies of a warthog as a lioness sinks its teeth into its neck. Other sound effects include the chants of natives and their tribal music.

Paul L. Hoefler, explorer, who headed the Colorado-African Expedition, is deserving of unlimited applause for producing "Africa Speaks." It was apparent that he and his aids faced great dangers at times, for lions were seen circling the motor truck in which they penetrated the wild country, and the authenticity of the settings was enhanced by a second cameraman shooting Hoefler grinding away as wild animals sped past the scene.

There is such a quick succession of thrills that the picture is a break-taking one. While one is apt to view with suspicion the coincidence that the camera should have been focused on the spot of the slaying of the native, the fact remains that it caught the fugitive and lion with but a few feet separating them and then the boy struggling on the ground with the beast. The episode was a short one, but the eye could detect no trick stuff.

One of the most unique sights ever beheld on the screen was the scene showing millions of locusts flying through the air and literally darkening the skies. Later the sections which they traversed are shown, bare of every vestige of vegetation.

Another unusual feature depicts the flight of large herds of gazelles which leap high in the air and at times clear forty feet in their spurts. A portion of this sequence is shown in slow motion. Walter Futter's synchronizing job is highly commendable.

Close-ups of pygmy tribes, of duck-billed women whose lips have been enlarged by means of discs so that they would be unattractive to marauding savages, of natives tracking down and killing a lion with spears and of weird native dances add to the thrills.

The production should make the grade in any type of house, but exhibitors should capitalize the fact that the public can hear the sounds of the jungle in addition to getting a visual kick.

Any type of comedy will fit in here.

Produced by Paul L. Hoefler and Walter Futter for the Colorado-African Expedition, Inc. Distributed by Columbia. Length, 7,054 feet. Running time, 74 minutes. Release date, Sept. 15.

Extravagance

(*Tiffany*)

For Women

(*Reviewed by Don Ashbaugh*)

DESIGNED for women, "Extravagance," Tiffany's latest, which never gets above ordinary program standard, is the sort of picture to cause the feminine heart to hop about in a most alarming manner. It's not hard to believe that thousands of dollars were invested in the exquisite gowns so ably worn by June Collyer. Unfortunately, the story and direction do not match the clothes.

Except for the matinee audience, the picture cannot have a wide appeal. The story is the old one of the innocent young wife who longs for beautiful things and doesn't realize the high price she is paying to obtain them.

June Collyer is the wife of Lloyd Hughes, a fairly prosperous young man trying to get a good start in the business world, and she is an expensive although alluring young wife.

Her friendship with Gwen Lee, the wandering wife of Owen Moore, results in her meeting Robert Agnew, a handsome and designing young bachelor. Agnew is most anxious to assist with gratifying her desire for new clothes, but eventually Hughes discovers the affair and files suit for divorce.

Matters are brought to a sudden climax and there is, of course, a reconciliation. Capable acting is done by the entire cast, but the story lacks the sustained interest necessary. Cutting will undoubtedly improve it.

The type of story and the really gorgeous clothes worn by attractive girls supply a certain glamour.

News reels and comedies will be needed with this.

Produced and distributed by Tiffany. Directed by Phil Rosen. Story by M. B. Deering. Adaptation and dialogue by Adele Buffington, Frances Hyland and Phil Rosen. Photographed by Max Dupont. Edited by Charles Harris.

THE CAST

Alice ..... June Collyer
Fred ..... Lloyd Hughes
Jim ..... Owen Moore
Esther ..... Dorothy Christy
Morrell ..... Jameson Thomas
Sally ..... Gwen Lee
Billy ..... Robert Agnew
Mrs. Kendall ..... Nella Walker
Guests ..... Martha Mattox
Arthur Hoyt

Der Tiger Von Berlin

(The Tiger Murder Case)

(*Ufa-German Dialogue*)

Good Underworld Program

(*Reviewed by Charles F. Hynes*)

A WELL directed German mystery story, characterized by good acting. Although it slows up somewhat, due to a succession of long talking sequences, which lack action, it holds the interest throughout, and the real tiger is not revealed until the final scene. The mystery element is well handled, with suspicion cast upon several of the characters. This is not done in the accepted American manner of seeking to befuddle spectators, but through logical development, which keeps the audience guessing.

The director deserves major credit for this result, for he has told his tale so well that any one can understand the story, regardless of whether he is familiar with German. The leading role is played by Charlotte Susa, a comely and capable blonde. Opposite her is Harry Frank, who is a good looking hero of the he-man type. The balance of the cast is good, the work of Trude Berliner as the dancer standing out. The tango is a well done sequence.

The story is of the Tiger, dread murder and robbery specialist of Berlin. In each case the evidence is the same: the victim shot through the middle of the forehead and stripped of all money. The only clue to the latest murder is the fact that the loot consisted entirely of 100 mark notes. And so, when a well dressed stranger appears in a notorious cafe and begins spending 100-mark notes, suspicion is aroused, and a juggler in the assemblage squeals to police. When an inspector arrives, the well-dressed man at the bar, Harry Frank, arouses the crowd's mirth by some sarcastic remarks. This gesture wins recognition from a beautiful young woman, and he joins her in her booth. Adjoining is a party consisting of an adventurer and a bejeweled woman. Suddenly there is a shot and the latter is found dead, stripped of her jewels, when the lights again go on. Police unsuccessfully seek the murderer.

Later Frank breaks into a fashionable house. He is followed by the girl of the cafe. He makes love to her and, in embracing her, sees the necklace worn by the woman murder victim. He then arrests her as the murderer, disclosing his identity as a detective, after successfully defending himself from her bullets.

This needs comedy relief.

Produced and distributed by Ufa. An Alfred Zeiss production. Directed by Johannes Meyer. Story by Rudolph Katscher and Egon Eis. Sound by Dr. Erich Leistner. Lyrics and music by Willi Kollo. Photographed by Carl Hoffman. Running time, 55 minutes. Release date not set.

THE CAST

The Lady in the evening dress ..... Charlotte Susa
The Man in the frock coat ..... Harry Frank
The Jewel bedecked foreign lady .. Hertha v. Walther
Trude, the dancer ..... Trude Berliner
Count Eggenhorst ..... Max Wilmsen
The Inkeeper ..... Max Maximilian
Gustav, the Juggler ..... Erich Kessin
The Wrestler ..... Henry Pless
Inspector Moeller ..... Ernst Dernburg
Deputy Inspector Holzknecht ..... Victor Gehring

The Silver Horde

(*RKO—Radio*)

Synthetic

(*Reviewed by Jack Grant*)

PLENTY of exploitation values in this filming of Rex Beach's novel—a great cast in the sort of outdoor action drama they seem to go for these days. Nevertheless, your audiences will feel dissatisfaction without being conscious of exactly why.

Several cogs slipped in attempting to catch the spirit of the Beach tale. To begin with, the results fail to justify the expense Radio entailed in sending a production unit to Alaska. There is little in the finished picture that has not been seen before in newsreels and travelogues. To top it, whatever punch the salmon fishing episodes have is lost by sinking the spectacle in the middle of the feature. From that point things dribble off to a weak finish.

The story is rather incoherent in its transcription. Just what all the fighting is for lacks clarity. From the looks of it, there were plenty of fish for both camps. Rivalry might be expected, but not the deep hatred expressed. This is, of course, from the layman's viewpoint.

The love interest, therefore, takes on false importance, and what should be supplementary becomes paramount. Two mushers drive their dog team into an unfriendly Alaskan camp. They are offered shelter by Cherry Malotte, who may be remembered as a former Beach character—the dance hall girl in "The Spoilers." In this instance the role is splendidly conceived by Evelyn Brent.

Serving Cherry, as sort of a watch dog, is Louis Wolheim. He bears a murderous hatred for the owner of the fishery in the village. (The basis for his grudge is another point which could be better emphasized.)

In the two strangers (Joel McCrea and Raymond Hatton) Cherry sees the means of founding a rival fishery for Wolheim. Her interest in rehabilitating McCrea is another factor in the plan. She dispatches the trio to Seattle to finance the needed machinery.

Seattle is McCrea's home town, and there lives the girl (Jean Arthur) for whom he originally went fortune-seeking in Alaska. Her father favors the courtship of Gavin Gordon, owner of the fishery with which McCrea will compete. The financing scheme is blocked by them. Whereupon Cherry arranges to sell her copper mine and effects with her bankers an apparent loan. The machinery is purchased, set up, and the salmon run begins.

During the run Jean Arthur, aboard her father's yacht, comes to see McCrea make good. She meets Cherry and a dramatic scene between the women ensues. McCrea learns of Cherry's reputation and renounces her friendship, only to learn at last that he loves her despite what she may have been.

McCrea is a forthright hero throughout.

Opinions on Pictures

"The Silver Horde" marks his first major assignment and he acquits himself with honors. Evelyn Brent is magnificent in her dramatic climax with Jean Arthur, and there is an outstanding bit by Blanche Sweet. With the exception of Gavin Gordon, the rest of the cast perform little more than adequately.

"The Silver Horde" cannot help but be compared unfavorably with other pictures of its type.

Nearly anything in shorts will bolster the bill except travelogues.

Produced and distributed by Radio. Directed by George Archainbaud. From the novel by Rex Beach. Adaptation and dialogue by Wallace Smith. Photographed by Leo Tovar. Length, not set. Release date, Oct. 25.

THE CAST

Cherry Malotte ..... Evelyn Brent
George Balt ..... Louis Wolheim
Boyd Emerson ..... Joel McCrea
Fraser ..... Raymond Hatton
Mildred Wayland ..... Jean Arthur
Fred Marsh ..... Gavin Gordon
Queenie ..... Blanche Sweet
Wayne Wayland ..... Purnell Pratt
Thomas Hilliard ..... William Davidson
Svenson ..... Ivan Linow

The Rap

(*M-G-M*)

One Long Howl

(*Reviewed by Jack Grant*)

LAUREL and Hardy's first feature-length release and a comedy wow in every foot. When the comedians signed their new contract with Hal Roach last season it was decided that their releases would not be held to any predetermined footage. This one started as a short and laughed its way into the feature length class.

"The Rap," in several respects, is a travesty on "The Big House." The respective plots of the two are somewhat paralleled and both include a prison riot. This riot, by the way, need not take a back seat for any production.

The opening sequence is a gem. We find Laurel and Hardy in front of a malt and hops store window. Hardy is figuring on the back of an envelope the cost of ingredients—so many pounds of malt, sugar, etc. "And a cake of yeast," says Laurel.

After painful addition, Hardy proudly announces the result. "For $9.48," he says, "we can make fifteen gallons."

"But we can't drink fifteen gallons," Stan protests.

"What we can't drink we can sell," says the Babe. They nod agreement. Fadeout and in. A long shot of penitentiary walls with Laurel and Hardy in handcuffs being led through the gates.

From this point on they are continually in hot water. Stan has a "buzzing tooth," whenever he speaks, it causes him to give somebody a "raspberry." His disability gets him in trouble first with the warden, then with the prison tough guy. The gag is dropped midway in the picture with a hilarious dentist sequence.

Stan and Babe become the tools of the jail breakers and their innocent complicity leads to solitary confinement. The riot breaks in the dining hall during their first meal after a month of bread and water. Rushing through the yard to safety from the guns of both sides, Laurel and Hardy discover an open gate. As they are debating whether to make a break for freedom, they hear the screams of the warden's daughter. The rioting convicts have set fire to the warden's quarters and the girl is trapped in the flames.

Like real heroes they dash back to save her. Getting out the prison fire apparatus, they scale the wall and just as they are about to effect her rescue they happen to think that they haven't firemen's hats. Obviously they can't save a life without proper headgear.

Our heroes win a pardon for their bravery but you will regret to see them leave prison, for it means the end of one of the year's funniest pictures.

As in their shorts, Laurel and Hardy are the whole show. They have never been more hilarious. And don't let anyone tell you that their particular brand of humor cannot be sustained for seven reels. "The Rap" proves differently.

Dramatic or musical shorts only. Even cartoon questionable.

Produced by Hal Roach. Distributed by M-G-M. Directed by James Parrott. H. M. Walker, story editor. Photographed by Jack Stevens. Length, not set—probably around seven reels. Release date, not set.

THE CAST

Mr. Laurel ..... Stan Laurel
Mr. Hardy ..... Oliver Hardy
The Tiger ..... Walter Long
The Warden ..... Wilfred Lucas
Warden's Daughter ..... June Marlowe

East Is West

(*Universal*)

Pretty Good

(*Reviewed by Don Ashbaugh*)

AND here it is again—that familiar play of race clash and romance. This time Universal has taken Lupe Velez and cast her as Ming Toy. She does a capable job of it, too, her Mexican features fitting the Oriental role well.

Lew Ayres is young Billy Benson and comes across with as good a performance as he has offered in any of his roles since "All Quiet on the Western Front." Edward G. Robinson is seen as Charlie Yong. He makes a good job of the character role, at times overplaying the part but in such a manner that most audiences will eat it up.

It is a festival of light and airy romance, remarkably well filmed. The film drags at the start for a ways with considerable Oriental scenery and much Chinese talk.

The picture has been made nearly word for word from the play, but with the deft handling of Monta Bell moves along smoothly and pleasantly even with its threadbare plot.

Robinson manages to keep the interest alive whenever he appears with his conceited and overbearing manner. His string of chop suey houses furnish him with plenty of opportunity for comedy cracks.

The ending smashes through nicely with the climax where Ming Toy is found to be American after all and goes into the arms of her determined and boyish lover. Good cutting distinguishes the film.

It will hold up on split week bookings and should get across strong in the smaller cities.

Back it with a lively comedy.

Produced and distributed by Universal. Directed by Monta Bell. Play by Samuel Shipman and John B. Hymer. Adaptation by Winnifred Eaton Reeve. Screen play and dialogue by Tom Reed. Photographed by Jerry Asher. Length and release date not set.

THE CAST

Ming Toy ..... Lupe Velez
Billy Benson ..... Lewis Ayres
Charlie Yong ..... Jean Hersholt
Lo Sang Kee ..... E. Allyn Warren
Hop Toy ..... Tetsu Komai
Mr. Benson ..... Henry Kolker
Mrs. Benson ..... Mary Forbes
Thomas ..... Edgar Norton

Half Shot at Sunrise

(*R-K-O*)

Lots of Laughs

(*Reviewed by Bill Crouch*)

WHEELER and Woolsey break out in another laugh riot that is better than their first co-starring success, "The Cuckoos."

Where a good laugh comedy is a draw and where Wheeler and Woolsey are favorites this talker will do plenty of business. Good for a week in the better houses and sure-fire for the split week and subsequent bookings.

As two wayward soldier lads who take the war anything but serious, Bert Wheeler and Bob Woolsey give a good description of what France wasn't like in wartime. A.W.O.L. in Paris, Bob and Bert go through a series of comedy situations that have nothing to do with the story, but are very funny. Always harrassed by the M. P.'s, they have many narrow escapes from capture and imprisonment as deserters.

The story deals with the colonel, George MacFarlane, trying to capture Wheeler and Woolsey, get orders through to the general, and keep appointments with a French mademoiselle, Leni Stengel.

His troubles start when Dorothy Lee falls for Wheeler and steals the general's orders from Hugh Trevor, whom the colonel has dispatched to carry them to the front. Dorothy gives them to Wheeler who, with Woolsey, starts for the front line. Cut off by a heavy gunfire barrage, the boys go over the top, headed for the headquarters of the general.

The scene ends there with the lads facing death at the call of duty. The next scene shows them brought under heavy guard to the colonel. As he is about to court-martial them for stealing the orders and desertion they disclose to him the contents of the messages, which were not for the general, but love notes sent by Miss Stengel to the colonel. When the colonel hears of this he treats the boys royally and consents to Wheeler marrying Dorothy Lee. Trevor is forgiven for losing the "orders" and consent is given to his marrying Roberta Robinson, the colonel's other daughter.

The story thread, while very slight, holds interest all the way through. It gives the comedians an excuse for their many gags and they don't miss in putting them over.

In comedy roles besides Wheeler and Woolsey are Edna Mae Oliver and Leni Stengel, both of whom are very good. Dorothy Lee is as cute as ever, and her clever dances are fine. Hugh Trevor, Roberta Robinson, E. H. Calvert, Alan Roscoe, Eddie DeLange, and George MacFarlane are well cast.

Paul Sloane has directed most capably and keeps the talker moving at a fast tempo, so that it rides over the many rough spots in the story without ill effect.

The gags are newer than in former Wheeler and Woolsey pictures, and that is a big help to the production.

Cartoons and semi-serious shorts will fit here.

Produced and distributed by R-K-O. Directed by Paul Sloane. Story by James Ashmore Creelman. Music by Harry Tierney. Lyrics by Anne Caldwell. Dialogue by Anne Caldwell and Ralph Spence. Photographed by Nick Musuraca. Edited by Arthur Roberts. Length, not set. Release date, Oct. 23.

THE CAST

Tommy ..... Bert Wheeler
Gilbert ..... Robert Woolsey
Annette ..... Dorothy Lee
Lieut. Jim Reed ..... Hugh Trevor
Mrs. Marshall ..... Edna May Oliver
M. P. ..... Eddie de Lange
Gen. Hale ..... Capt. E. H. Calvert
Capt. Jones ..... Alan Roscoe
M. P. Sergeant ..... John Rutherford
Col. Marshall ..... George MacFarlane
Eileen ..... Roberta Robinson
Olga ..... Leni Stengel

A Lady Surrenders

(*Universal*)

Fine Entertainment

(*Reviewed by Charles F. Hynes*)

UNIVERSAL announced early this season that the company intended to strike off on a new tack, making a high class of pictures aimed for the best theatres everywhere. If this one is a sample of what may be expected throughout the year, the company should be in for a banner season. Carl Laemmle, Jr., has demonstrated his ability to turn out good pictures, and he certainly can be proud of this one. It is one of the highest quality pictures ever turned out by the company and should prove a box-office hit, provided exhibitors get behind it.

The picture is designed purely for adult consumption. There is nothing in it for the kiddies, and the wise showman will govern his

Opinions On Pictures

advertising appeal accordingly. It is a frank and diverting story of a mismarriage, the husband finding his wife not suited to him by inclination and temperament, and falling in love with the wife's girl friend.

Direction is capital throughout, the interest being well sustained, save for some drawn-out sequences about the middle of the picture. These can be trimmed without at all hurting the story's development. As it stands now, the picture is too long, running one hour and 42 minutes.

Rose Hobart and Genevieve Tobin turn in splendid performances as the wife and the other woman, respectively. Miss Hobart has the far more difficult part and certainly puts it over in splendid fashion. Miss Tobin is an attractive and capable trouper. Conrad Nagel is very good as the husband and the remainder of the well-balanced cast includes Basil Rathbone, Edgar Norton, Carmel Myers, Franklin Pangborn, Vivian Oakland and Grace Cunard.

Winthrop Beauvel (Conrad Nagel), well-to-do manufacturer, is married to Rose Hobart, a successful novelist bored with her husband. She is the author of a bitter article on marriage. Winthrop reads the article and writes the author (the article having been published under a nom de plume) and makes a date with her to discuss the article.

Isabel sends her friend, Genevieve Tobin. The two spend the evening together. Winthrop is forced to spend the night in a hotel because of a heavy rain and Isabel accuses him of unfaithfulness, packs her bags and starts for Europe with the avowed intention of seeking a divorce.

En route she meets Carl Vaudry, a continental philanderer, falls in love with him and upon her arrival in France sets about to obtain a divorce. On the day the divorce is to be granted Vaudry jilts her. She drops the case and returns to America.

In the meantime, Winthrop, thinking himself divorced, marries Mary. They return from their honeymoon the same day Isabel lands. A violent scene between the two women ensues and Mary finally dashes from the house and attempts suicide by throwing herself in front of an automobile. She is only slightly injured but the effect is softening on Isabel, who agrees to go at once to Reno and obtain a divorce, pronouncing the love of Winthrop and Mary too deep for her understanding.

A story with unusual twists, well developed and finely acted. Effort will be needed to get them in, but if given the help it deserves this should be good box-office fare, and it surely will please.

Comedy and musical shorts needed for balance.

Produced and distributed by Universal. Associate producer, E. M. Asher. Directed by John M. Stahl. From the story, "Sincerity," by John Erskine. Continuity by Gladys Lehman. Dialogue by Arthur Richman. Settings by Walter Kessler. Edited by Maurice Pivar. Sound by C. Roy Hunter. Photographed by Jack Rose. Footage, 8,485 feet. Running time, 1 hour and 42 minutes. Release date, Oct. 6, 1930.

THE CAST

Mary ..... Genevieve Tobin
Isabel ..... Rose Hobart
Winthrop ..... Conrad Nagel
Carl Vandry ..... Basil Rathbone
Butler ..... Edgar Norton
Sonia ..... Carmel Myers
Lawton ..... Franklin Pangborn
Mrs. Lynchfie'd ..... Vivian Oakland

The Santa Fe Trail

(*Paramount*)

Good Western

(*Reviewed by Bill Crouch*)

THIS western will prove to be appetizing fare to audiences which like plenty of action and thrills. Kids, especially, will enjoy it.

It is better than the average wild-west talkers and good for regular runs and small town theatres. With Mitzi Green and Junior Durkin in the cast, it has kid appeal galore.

Directors Otto Brower and Edwin Knopf have turned out a talker the first reels of which are exceptional, but later developments of the story cause it to fall somewhat.

Richard Arlen, Junior Durkin and Eugene Pallette are moving a vast flock of sheep to the open range. Their herders quit and they are faced with the calamity of losing the flock, with no pasture land or water. When Arlen discovers that there is pasture at Spanish Acres, a grant of land belonging to Luis Alberni, he goes to the Rancho and tries to make a deal. Alberni does not like Arlen's idea of having Indians for sheepherders, as he believes they are the cause of his many losses.

Arlen, who has fallen for Alberni's beautiful daughter, Rosita Moreno, tries hard to get the father to take interest in the sheep and let the Indians take care of them. Alberni is almost convinced when a barn is set afire and he believes the Indians are responsible.

Arlen, hearing that Hooper Atchley holds a number of mortgages on Spanish Acres, investigates and finds that Atchley is the "Indian" menace; his gang having set fire to the barn.

Aware of Arlen's discovery, Atchley kills Chief Sutanek and blames Arlen. However, Junior Durkin and Mitzi Green see the murder and tell the Indians, who believe the children. Thus Arlen is saved, Spanish Acres is restored, the Indians get jobs as sheepherders and Arlen gets Rosita.

The last part of the story is extremely trite and illogical, but the talker moves at such a fast pace that this will be overlooked. Had the story been developed in better fashion, it would have been an exceptionally fine picture.

Arlen, as Stan Hollister, is much better than in other westerns he has played in, and gives a fine performance. Miss Moreno is very attractive, and her dance at the fiesta is beautifully done. Junior Durkin and Mitzi Green almost steal the picture, and with Eugene Pallette provide plenty of good comedy.

Musical shorts and cartoons would be effective here.

Produced and distributed by Paramount. Directed by Otto Brower and Edwin Knopf. Based on "Spanish Acres" by Hal G. Evarts. Screen play by Sam Mintz. Dialogue by Edward E. Paramore, Jr. Photographed by David Abel. Edited by Verna Willis. Length, 5,839 feet. Release date, Sept. 27.

THE CAST

Stan Hollister ..... Richard Arlen
Rosita ..... Rosita Moreno
"Doc" Brady ..... Eugene Pallette
Emily ..... Mitzi Green
"Old Timer" ..... Junior Durkin
Moro Coulard ..... Hooper Atchley
Juan Castinado ..... Luis Alberni
Slaven ..... Lee Shumway
Chief Sutanek ..... Standing Bear
Eagle Feather ..... Blue Cloud
Brown Beaver ..... Yowlache
Webber ..... Jack Byron

Captain Thunder

(*Warners*)

Pretty Sad

(*Reviewed by Don Ashbaugh*)

CAPTAIN THUNDER," which was formerly and just as attractively captioned "The Gay Caballero," succeeds in being only a program picture and not too good a one at that. Given an unusually good cast and what might have been a brightly romantic story, the picture fails to hold the interest.

This fault may be due to the lack of continuity in the film and again it may be due to the fact that the whole affair is handled with too slow and heavy a hand.

The story rambles on about Capt. Thunder, a dashing and gay gentleman whose promises are made and kept. We were assured of that by a very short scene in which Natalie Moorhead, doing her bit to the best of her ability, infers that our hero's promises are so much wind. A stormy outburst of injured pride follows.

It is one of the gay gentleman's promises that causes him to break up the wedding of Fay Wray and Don Alvardo, so that the scheming Robert Elliott may take her as his own bride. Thinking nothing of promises, the hero and villain walk off the set . . . a shot . . . the hero walks back alone to inform all that Miss Wray makes a charming widow.

Victor Varconi pleases as Capt. Thunder, while Fay Wray, as always, adds charm and a poised performance as the heroine.

Charles Judels and Bert Roach supply what little comedy is possible, Judels as the commandante, sputtering and fuming through a fair act of vaudevilie.

Good support is lent by the remainder of the cast. Publicized from an angle of a gay caballero and lover of women, this may draw fairly well.

Should be combined with particularly good shorts of any type, preferably comedies.

Produced and distributed by Warners. Based on a story by Pierre Couderc and Hal Devitt. Directed by Alan Crosland. Screen play by Gordon Rigby. Dialogue by Wm. K. Wells. Photography by James Van Trees.

THE CAST

Ynez ..... Fay Wray
El Capitan Thunder ..... Victor Varconi
Commandante Ruiz ..... Charles Judels
Morgan ..... Robert Elliott
Pablo ..... Bert Roach
Hank ..... Frank Campeau
Juan ..... Don Alvarado
Pedro ..... John Sainpolis
Don Miguel ..... Robert Emmett Keane

Heads Up

(*Paramount*)

Absurd

(*Reviewed by Jack Grant*)

WHEN I went to school "Heads Up" meant "Watch Out." Guess it still does.

This is just another of those things that are giving the go-by to musicals on the screen. And by the same organization, too, which made "The Love Parade," "Monte Carlo" and "Paramount on Parade" in justification of the filmusical.

The things that "Heads Up" missed are nearly too numerous for accounting. It opens with some fine marching formations by the U. S. Coast Guards. Promptly the military is forgotten except as an excuse for Charles Rogers to wear a naval uniform with jaunty white yachting cap.

The erstwhile Buddy meets a girl and proposes before the evening is over. Mama, however, has other plans. She wants her daughter to marry the villain—a deep-dyed bootlegger engaged in using her yacht to run booze. Since when was this villainy?

But the Department of Justice is on the job. The sleuth tips off the coast guard commander—he didn't know, you know—that somebody's rum running.

Young Ensign Rogers is detailed to help catch the band. With the secret service agent, he hides in a life boat on the yacht of his sweetheart's mother—there's another sister, too, if that makes any difference, who is engaged to another boy in the navy, though where he is at the moment is hard to remember.

What ho for a bottle of rum. Dirty work afoot at sea. The yacht backs up to an enormous sailing vessel. The booze is exchanged, with all the boisterousness of bootleggers. And mother slumbers on. So do daughters—both daughters. So do all their friends, including the boy to whom the second daughter is engaged. That's where he was sleeping.

But your young ensign is awake. He waits until all the booze is aboard and then, singlehanded, he holds up the captain and crew. Hurrah for the Coast Guard!

Our heroine is still sleeping all this time. She awakens at the sound of a whispered conversation in the passageway. She hears an argument between the hero and villain. Step-

Opinions on Pictures

ping forth, she tells the hero what she thinks of him for waking her up. It breaks him up so he breaks up the yacht on the biggest rock you ever saw.

We next glimpse our friends marooned on an island. And, when the girl, still awake, forgives the boy, we fade out on them in close embrace as a radio plays the theme song. The Marines aren't even given an opportunity to land and have the situation well in hand.

If you must know the worst, Charles Rogers sings a couple of songs, one a solo on a studio-lit wharf with waves and everything. Helen Kane boops a bit. Victor Moore, as a comedy cook, is responsible for a couple of genuinely funny moments.

Accustomed as we are to granting liberties to our musical comedies, this is going too far. It's license.

All the strength in shorts you can muster. But no musicals.

Produced and distributed by Paramount. Directed by Victor Schertzinger. Adaptation and dialogue by Jack McGowan and Jack Kirkland. Length, 6,785 feet. Running time, 76 minutes. Release date, Oct. 3.

THE CAST

Jack Mason ..... Charles Rogers
Skippy Dugan ..... Victor Moore
Betty Trumbull ..... Helen Kane
Mary ..... Margaret Breen
Mrs. Trumbull ..... Helen Carrington
Rex Cutting ..... Gene Cowing
Georgie ..... Billy Taylor
Capt. Denny ..... Harry Shannon
Larry White ..... G. Anthony Hughes
Capt. Whitney ..... John Hamilton
Naval Officer ..... Stanley Jessup
Blake ..... Preston Foster

Her Wedding Night

(Paramount)

A Comedy Riot

(Reviewed by Don Ashbaugh)

HER WEDDING NIGHT," the latest effort of the fiery Miss Bow, is going to cause pleasant noises in the box-office. Paramount has put Charlie Ruggles, Skeets Gallagher and Ralph Forbes into the same cast and it wouldn't matter whether anyone else were in it or not.

"Her Wedding Night" is simply ordinary French farce about a composer who is tired of being chased by women. He persuades his friend to impersonate him and the latter, who is engaged to a pretty Gloria, inadvertently marries Clara Bow in the name of the composer.

Ralph Forbes is the composer, Gallagher the friend and Charles Ruggles assists every time the action slows up for a moment. Miss Bow is, of course, Norma, the wife, whom Forbes has thrust upon him and immediately desires to keep.

The several pretty girls who complete the cast and furnish foils for the comedy are Natalie Kingston, Rosita Moreno and Geneva Mitchell.

Lines are slightly risque, as are situations; the plot is old but fast moving. Although far from being one of the best pictures of the year, "Her Wedding Night" will pay well at the box-office.

Those weary of prison pictures, war epics and drawing room drama should welcome its trivial, but nevertheless laugh provoking, gaieties with open arms.

The antics of the three men, Ruggles having a sleep complex, Gallagher harassed and attempting to keep his fiance from discovering his other intrigues, Forbes, solemn and all at sea regarding his strange marriage, are outstanding.

Ruggles, in particular, makes the house shake with laughter at his work. This will perhaps prove to be his outstanding success in the motion picture field. His every appearance is a signal for laughs.

His scene, when he unsuspectingly gets into bed with Clara is the best of its kind ever produced, judging from the storm of applause which greeted the preview showing.

The action moves rapidly from start to finish, many of the more dangerous gags being snapped across in such a fast fashion that it is doubtful if any censors will ever catch up with them. If they start trimming this one they'll be busy from the beginning.

The picture should draw well coupled with the B.O. appeal of Clara and the word-of-mouth boosts it will get from the comedy staged by the men.

The star, herself, is somewhat blanketed by the others. She merely serves as "the reason" for all the excitement, but this does well enough. She does little, if any, "It-ing" and for the most part wears plenty of clothes. Frank Tuttle's direction is meritorious and his handling of the comedy situations is outstanding, as he gets the most out of everything.

You'll need a dramatic short to balance.

Produced and distributed by Paramount. Directed by Frank Tuttle from a play by Avery Hopwood. Screen play by Henry Myers. Photographed by Harry Fischbeck. Associate produced, Lloyd Sheldon. Edited by Doris Drought. Length, not set. Release date, Oct. 25.

THE CAST

Norma Martin ..... Clara Bow
Larry Charters ..... Ralph Forbes
Bertie Bird ..... Charlie Ruggles
Bob Talmadge ..... Skeets Gallagher
Gloria Marshall ..... Geneva Mitchell
Lulu ..... Rosita Moreno
Eva ..... Natalie Kingston
Smithers ..... Wilson Benge
Mrs. Marshall ..... Lillian Elliott

Short Subjects

The Blimp Mystery

(Tiffany)

Sensationally Clever

IF THE first release in the series of "Chimp" comedies on Tiffany's new short subject schedule can be accepted as a criterion, every theatre in the land should book the group. It reaches the height of perfection in the field of comedy and novelty and technically this one is a gem, with timing of human voices to actions of the chimps so masterfully done that an added touch of naturalness is given the near-human cavortings of the players. The dialogue is unusually fine and sound recording highly commendable.

All in all, this release stacks up far above 90 per cent. of short releases on the market at present and should not be allowed to slip by without a play. Running time, about 21 minutes.

Laughs galore, so use to advantage on a dramatic bill in need of lightening.

Over the Air

(Hodge Podge—Educational)

Dull

MAYBE this suffers greatly in comparison with other Hodge Podge subjects, but at any rate it fails to click. There is a radio broadcast idea carried throughout and it flops. Some of the travel shots are good, but they are hurt by the hick announcer stuff.

Needs strong help to get by.

Wilkins Murder Mystery

(Educational)

Has Possibilities

THIS is a departure in shorts and while the series has fine exploitation possibilities, this initial picture of the series could have been done much more effectively. For instance, a study of the various methods used to solve the murder, rather than a narration of the steps taken by William Burns and his men, would have carried more dramatic punch. The choice of the vehicle is not so hot, as the murder was a comparatively commonplace one. However, the subject has novelty and Burns' name is copy anywhere. The short should go over okeh. Running time, 18 minutes.

Good for comedy or musical bill.

Frollicking Fishes

(Pathe)

Duli

THIS Walt Disney cartoon packs all the stuff you've seen time after time with fishes instead of delirium tremens animals, dancing, talking, singing and cavorting about. Didn't get a chuckle out of a New York audience. The public is fed up on this type of stuff. Running time, 6 minutes.

Use it on a children's bill.

Measuring Time

(Ufa—Silent)

Good Short

A DIVERTING history of the ways of measuring time from the early days of sun dials to the present intricate timepieces. This traces the evolution through the hour glass period to the introduction of the clock, and shows the various steps in the clock's development. It's well handled and should prove of interest to any audience. Running time, 7 minutes.

For any bill.

Martinelli

(In the Temple Scene from "Aida")

(Vitaphone Variety)

Worthwhile

OPERA lovers—and they are legion—will find keen delight in Martinelli's rendition of this picturesque episode from Verdi's opera. He gives a commendable performance and his voice registers unusually clear. The female lead works hard, but the mechanics did not treat her as kindly as they did the tenor. Running time, 7 minutes.

This one should play with a sophisticated drama.

The Gem of Agra

(Pathe)

Fine

THIS is No. 13 of the Vagabond Adventure Series, and it travels throughout India, showing the Taj Mahal and the ruins of another Taj at Agra. Interiors are shown of the former, with close-ups of the tombs of Emperor Jahan, who built both, and his wife. There are brief views of the construction of another temple, including intimate shots of the artisans at work. The synchronized lecture by the director, Tom Terris, is illuminating and interesting. Running time, 10 minutes.

Fine anywhere.

Broken Wedding Bells

(RKO Radio)

Good

THERE are a lot of laughs in this two-reeler starring Karl Dane and George K. Arthur and it should go over big with those who relish slapstick. There is no pretense of plausibility to the story, but its speedy tempo and rapid succession of comedy situations give this preferred rating in the short subject line. Dane and Arthur are seen as two radio installers who insist upon putting in an instrument on the wedding night of a young couple. Their

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efforts annoy a neighbor as much as the honeymooners, but just when they have finished their work and got the thing to working the neighbor dashes in and smashes it with an axe. Then he discovers that the radio was meant for him. The radio men leave; the newly-weds are alone at last. But at that moment the alarm clock rings and the groom has to go to work, the night being a total loss all around. Running time, 20 minutes.

Great for comedy relief.

Fried Chicken

(Educational-Terrytoon)

Fair Cartoon

THERE are a few laughs in this comedy subject, which boasts some novel effects. Our hero sets out to make a name for himself in the world and winds up by replenishing the stock on the old southern homestead. It compares favorably with the many cartoon subjects on the market and will please pretty generally. Running time, 8 minutes.

Where cartoon subject fits.

For Art's Sake

(Vitaphone Variety)

Plenty of Laughs

SNAPPY chatter occupies the spotlight in this sketch, with Helen Broderick ideally cast for the part. It concerns a hard-boiled, cynical manicurist and her opinion of the opposite sex. Has sufficient laughs to get by with most audiences. Running time, 11 minutes.

Nice for a bill featuring a dramatic subject.

Society Goes Spaghetti

(RKO Radio)

Rough-house

"SOCIETY GOES NUTTY" would be a better title for this Nick and Tony Short. Although a major portion of the story is laid inside a mansion, this is the toughest example of slapstick we've ever seen. However, it packs a large number of laughs and therefore justifies its roughness. The two Italian leads are suspected of kidnaping a rich man's daughter and when they return her to her home the overjoyed mother invites them to dinner and outfits them with her husband's clothes. Tony accidentally drops a quantity of pistol caps into the spaghetti and they explode in the mouths of the diners. Thereupon Tony and Nick wreck the place. They sure packed a lot of action in this one. Directed by Mark Sandrich. Running time, 20 minutes.

Excellent balance for a dud feature.

The Emergency Case

(Vitaphone Varieties No. 1,063)

Poor

THIS is labeled "a satire on quack doctors," but it's more of a still-born idea of humor. Hugh Cameron is cast as the lead and that was a sad mistake, for his antics are far from funny. And the brain that concocted this vehicle requires disciplining. Running time, 9 minutes.

Spot it into a strong program.

A Private Engagement

(Vitaphone Varieties No. 1,043)

Weak

THE Yacht Club Boys, a quartette, are furnished with a slight dash of story on which to hang their singing. It's nicely mounted, but we've heard lots of better quartettes and songs Running time, 9 minutes.

Use with a heavy feature.

Short Subjects

The Fire Worshippers

(Tiffany)

Interesting

CREATORE and his band open this short with a selection from the opera, "Il Guarany," and a fade-out carries the audience into the action of the piece while the orchestration continues. The locale is the Amazon Valley, with a romance between an Indian prince and princess furnishing the story. Girls in costumes eat up most of the footage with tribal dances and become boresome, but the lovers go into a final clinch, the reason for it all being somewhat vague. It is excellently recorded and novel, and will appeal generally. Running time, 10 minutes.

Use on a program that needs musical balance

Gliding

(Pathe)

Interesting

INSIDE stuff on the new sport of gliding, which, a subtitle in this Grantland Rice Sportlight tells us, is making the nation air-minded. First are shown a group of Boy Scouts taking lessons at the Alexander Airport, Colorado Springs, Colo., and this is followed by Ruth Elder Camp giving an extended and enthusiastic lecture on the joys of gliding and demonstrating how it's done. Should please generally. Running time, 10 minutes.

Okay for any type of bill.

The Substitute

(Vitaphone Varieties No. 1,054)

Goofy

H. I. PHILLIPS, a New York newspaper columnist, is credited with the story behind this and we advise him to stick to his old job. It relates the woes of an amateur radio announcer who develops a severe case of nervous derangement as the time nears for him to face the microphone. It's a half-baked idea and badly done at that all the way through. Now we know what's the matter with radio. Running time, 9 minutes.

Give it good support.

Don't Bite Your Dentist

(Mack Sennett-Educational)

Good Comedy

THIS has quite a few laughs and a number of good gags. Even though it falls below the average of the other comedies in the popular series released by Educational, it is good comedy with Andy Clyde, Daphne Pollard, Patsy O'Leary and Lincoln Stedman doing their stuff in a well-balanced cast. Some good laughs are introduced by a parrot who talks while the dentist is at work, and, of course, he believes the woman patient is doing the discoursing. You can depend upon it for laughs. Running time, 22 minutes.

Will fit on any bill.

Audio Review, No. 38

(Pathe)

Infantile

THIS issue travels from Japan to Palestine and to the Bronx, and what an anti-climax that is! By means of the Pathechrome process we see Japs making dolls and a subtitle informs us that the toys are "what every little mother of Japan wants for Christmas," which gives us a new slant on the religion of that land. Next come some shots of fishermen at work on the Sea of Galilee, the lack of action being bolstered (?) by some terrible wisecracks. Then, under the heading "Rural Night Life," we are taken to the Hollywood Gardens, a cabaret, and shown how New York's elevator operators and their gum-chewing partners enjoy themselves dancing on postage stamps. Rudy Vallee is snapped while hoofing with a partner and smiling in a silly manner, and Paul Whiteman shouts this juicy bit of humor into the microphone: "Oh, what a clam bake! Wow, what a joint!" Yes, there must be hicks in the big city. Running time, 9 minutes.

Tag it onto a good feature.

Love Your Neighbor

(Educational)

Good Comedy

CHARLOTTE GREENWOOD is always good for laughs, and this has a fairly good story which gives her a chance to get over a number of good gags. She joins one of the good-deed-a-day clubs and gets into plenty of jams with one of the members, Dot Farley. It seems that Charlotte's hubby is just closing a big deal with Dot's husband, so there is plenty doing. Miss Greenwood should build up a big following in short comedies. Running time, 22 minutes.

For any kind of bill.

Audio Review, No. 39

(Pathe)

Fair

A "BIG LENS HUNT" in the Canadian woods starts off this issue with a bang, the speed boat in which the camera is stationed pursuing a huge moose swimming frantically away from his pursuer. It's new and exciting. This sequence is followed by telescopic shots of other wild animals, including beaver, otter, badgers, fox cubs and wild duck. In the second unit Gladys Mulhall, who has a swell recording voice, gives a lecture on the proper use of cosmetics, demonstrating on a model. However, it's done in Coloratura, which obscured the face of the patient, bleaching almost to a white at the exact moment that the rouge was applied. The ladies will fall for this feature. This issue is rounded out by exterior and interior views of the "Gingerbread Castle" in New Jersey, which the children will enjoy, even if it's been shot before. Running time, 9 minutes.

Will help to diversify a bill.

Gates of Happiness

(Vitaphone Varieties No. 4,148)

Lacks Pep

A MINIATURE musical revue whose only redeeming feature is the setting, representing a stairway leading to the "Gateway of Happyland." Included in the cast are Arthur Pat West as master of ceremonies, the Murray Sisters, the Norman Spencer Singers and a group of chorus girls. The dancing and singing were routine and didn't arouse much enthusiasm. Color would have helped here. Running time, 8 minutes.

Will get by where music is required.

"Kismet" Follows

Premiere of First National's "Kismet," Otis Skinner opus, is set for New York's Hollywood Theatre upon completion of the current "Outward Bound" run.



Libel to Print Players' Prattle, Writer Declares

Chicago — "Probably movie actors will never realize how often the lowly reporter saves their carefully made-up faces," writes Sterling North, dean of the Chicago newspapers' train-meeting crew, in an article appearing in the *Midweek Magazine*.

North, who has interviewed practically every picture light to pass through the city during the past ten years, was giving his impressions of these contacts with the celebrated ones.

"Direct quotes (of movie stars) are out of the question," he says. "Often, realistic reporting would sound like libel."

It is a duty of the reporter, North contends, to write of movie folk not what he sees but what the public expects them to be and, in consequence, wants to hear of them. The reporter has his favorites—stars who are always good copy, who furnish their own legitimate news when they arrive in town and do not expect that their mere names and presence constitute a newspaper story. Oddly, North indicates that the women stars most often fail in this respect. The exception he notes are Gloria Swanson, Anita Stewart and Mae Murray. The rest, apparently, only constitute a major worry in the interviewer's life.

"A railway passenger agent," North writes, "who has been routing celebrities for the last fifty years, recently said that really important people never are temperamental, that they are easy to manage and easy to talk to. It's the two-by-four chorus girl type that causes the rumpus, said he. And nobody agrees with him any more violently than the man whose job it is to meet movie people at the station and translate a few bon mots, some Hollywood patter, and a flurried smattering of stage idioms into something to please the star's dear public.

"But, somehow," North continues, "the men are different."

Venus?

Chicago—Warner's Capitol, advertising "Dawn Patrol," cries out:

"The arms of a Mademoiselle their only Heaven."

There's not a dame in the entire cast.

Publicity Hound

Chicago—Frank Young, one of the affable and decorative fixtures at the United Artists' exchange, is worthy of the family name he bears. Still looking like a college lad, but with more pep than most of them, Frank is, in reality, a family man with boy and girl responsibilities over twelve years old. They must, however, be burdens of pleasure, for they certainly haven't aged papa to any noticeable extent. This is the third time Frank has rated picture space in these columns in recent months, which gives him the space chiseling record of this department.



Frank Young

Wabash Ave.—South

The Granada (Publix-B. & K.) forced to close down temporarily when a city water main burst, flooding the engine room of the big de luxe house and crippling the light and power systems.

* * *

Bland Bros.' Calo sold to the Taig Mishpochah.

* * *

Chas. Benesch & Son reopening the Liberty after complete remodelling.

* * *

"The Lone Defender," an independent serial with Rin Tin Tin, has been booked for Balaban & Katz houses. Ben Judell is the local distributor.

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The Embassy reopened by Essaness.

* * *

G. L. Sears, First National western sales manager, in town again this week on a tour of exchanges.

* * *

Laskers' Ridge (formerly the Ellantee) open for business.

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Nat Levine and Willis Kent in town during the week.

* * *

State-Lake running a "Fun Week" to introduce the new fall show season. Most houses call it the "Greater New Show Season," but

(*Continued on page* 46)

Chicagoans Fall For Serials and Mellers as Fad

Chicago—Numerous neighborhood houses here which draw a sophisticated or "smart" audience are booking a number of melodramas, westerns, serials and the like, with the result that independent product is getting its best play here in years. The bookings are taking the place of comedies and other short subject product and play in support of a regular feature.

The meller stuff is clicking in every spot where the trade approaches the highbrow. Audiences give the mellers a big hand; the cheaper and more ludicrous the picture, the better it is liked. The trend, in consequence, though no doubt little more than a fad, is beginning to be looked upon here as genuine competition for legitimate short subject product, which it is replacing.

Recognition of this trend in popular taste, though naturally in a more modified vein, is being given even by circuit bookings. Publix, Warner and Fox theatres here have booked independent product, largely serials and westerns. Originally, the bookings were specifically for kids' matinees and did not show at evening performances. Adults, however, "went" for the cheap product in such impressive numbers and with so much enthusiasm that it became a problem for a kid to get a seat at one of these matinees.

Even an occasional ancient silent is unreeled in some houses. The degree of absurdity attained by the picture appears to be the test of its success on these programs.

Mitzi Mimics

Chicago — Mitzi Green, Paramount prodigy, hit town during the week and gave veteran newspaper interviewers one of the infrequent treats of their rather dull careers. Her impromptu and entirely genuine program at the railway terminal included mimicings of everyone from the engineer of the train which brought her to town to the reporters themselves. She was, in consequence, heartily applauded, both in person and in print.

Mitzi, accompanied by her parents, was en route to Toronto for personal appearances. She returns to Chicago in one week to appear at the Chicago Theatre.

Gratis Parking As Summer Aid Revoked by B.-K.

Chicago—It now develops that the epidemic of offers of free parking for theatre patrons that prevailed here for the past few months was just a seasonal gag calculated to aid summer business. With the advent of cooler weather all offers are rapidly being withdrawn and theatre patrons are once more paying regular parking rates or hunting for curb space anywhere within a mile radius of the theatres.

Balaban & Katz, who started the free parking policy for patrons of both Loop and outlying houses, also was the first to call it off. Free parking in the neighborhoods went first; then came a retrenchment in the Loop policy. Patrons who enjoyed free parking at the North Loop Motoramp during the summer discover now that their B. & K. endorsement is good only for a fifteen-cent reduction on the regular parking rates, which ordinarily range from 50 cents to $1. There is also a probability that even this reduction will go by the boards in the near future.

Other houses that followed B. &. K.'s lead in providing parking facilities without charge this summer are also rapidly reinstating full rates where the parking space is in connection with the theatre and, where it is not, deals with garages are being called off.

Ruth Beats Greta; Jolson Slips Notch

Chicago—Local theatre men are wondering what, if any, significance may be attached to this:

The gross of the Garbo picture, "Romance," was approximately $15,000 under that of the Ruth Chatterton picture, "Anybody's Woman," playing successive weeks at the Chicago Theatre. The Chatterton picture established a new house record, according to Publix-B. & K.

Al Jolson's picture, "Big Boy," was booked for the Oriental Theatre, a weekly change house, for the first time a Jolson picture has played anything but a run house here.

Barber and Three Friends Trim Coco

Chicago—Antonio Coco and three companions left New York in Coco's car bound for Hollywood and a movie career.

"Let's get a shave," one of them suggested as they neared Chicago.

Drawing up in front of a barber shop Coco's three companions leaped from the car and rushed for the chairs. Coco was the last to be shaved. When he emerged there was neither sight nor sign of his companions. Nor of Coco's car, which was really what mattered, he told police here.

Wabash Ave.—South

(*Continued from page 45*)

Fox Milwaukee theatres insist it's the "Greatest."

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The Midway at Rockford was opened this week.

* * *

The De Forest office here, whether you've noticed it or not, is doing a land office business. Morrie Salkin, sales manager, has kept things humming since landing there early in the summer.

* * * *

Tom North now selling Pathe short subject product throughout Harry Lorch's division.

* * *

The Punch & Judy, after getting off to a fast start on a two-a-day policy, added a "supper hour" show the first of the week. The house will play three shows a day regularly henceforth.

* * *

Surprise of the week was "Journey's End," which dropped off to a mediocre pace at the start of its second week at the Roosevelt and was booted by B. & K. Picture was replaced after only two weeks by "Monte Carlo."

* * *

Johnny Mednikow giving social teas at the Stevens.

* * *

Spyros Skouras in town for conferences with Jimmy Coston.

* * *

Charlie Lundgren, city sales manager for Pathe, has been named manager of the company's St. Louis branch, and left to fill that post this week.

* * *

The Ritz at Lowell, Ind., a new theatre, is open and playing to the kind of business that makes big circuits greedy.

* * *

Ted Levy, formerly with Universal, is traveling as a general sales representative for Filmack.

* * *

Harold Wise and Alice Dubin of the Ellman regime replaced by newcomers. Charlie Lindau still office manager at the Tiffany exchange.

* * *

Dave Dubin on Ben Judell's selling staff.

* * *

The Adelphi, one of the livest outlying houses in town, started midnight shows this Saturday. First house of its size and location to put on the extra performances.

* * *

Si Greiver expecting to get "Primrose Path" started locally in the near future.

* * *

Jack Hess throwing a "formal" preview of "Africa Speaks" the night prior to the picture's opening at the Woods. Apparently the formality failed to impress little Miss Carol Frink, the gist of whose *Examiner* review was, "Interesting, if true."

* * *

Same type of preview staged by Louis Machat the night before the formal opening of his Punch and Judy. Interest was about evenly divided between Machat's theatre and the pix, "Abraham Lincoln."

* * *

Incidentally, Machat claims that preview relieved him of the necessity of handing out a single "Annie Oakley" on opening night, and that the capacity house at $5.50 and $11 per head was C. O. D. without an exception. "Interesting, if—."

* * *

B. & K., they say, lost the "Lincoln" picture when they refused to play it at advanced prices. Machat guaranteed a minimum six weeks' run to United Artists and ended the argument.

KANE

Chicago Goes in For Ritzy Runts With Atmosphere

Chicago—Additional plans for ritzy indoor golf courses about the Loop are being announced here daily. The entire twenty-third floor of the Straus Tower, Michigan and Jackson boulevards, including an outdoor roof garden, was recently remodeled to accommodate one of the shrunken courses. A second on Michigan Ave. frontage goes into the Congress Hotel Annex this week. The latter spot is street level and occupies space formerly taken by eight exclusive shops. Its interior decorations are being done by a West Coast expert, who is reproducing an outdoor atmosphere, even to a summer sky ceiling. The manager inspecting the work is reported to have contracted hay fever from a realistic prairie sidewall.

Big Deal on for Minnie

Another one in the south Loop section has been opened at 218 South Wabash Ave., occupying large street level space. The most elaborate of all may go into the same neighborhood if contracting parties come to an agreement on rental terms for the mammoth Auditorium Theatre on Congress St., former home of the Chicago Civic Opera Company. Negotiations for this site are under way, but no lease has been signed as yet.

In the theatre district, the major part of the second floor of the Ashland Block, Clark and Randolph, is being fitted out with a course scheduled to open soon.

Aldermen Still Buck Public on Sunday Shows

Chicago — While Master in Chancery George E. Gorman continues the hearing of evidence on Evanston's Sunday show question, aldermen of the North Shore suburb indicated that they did not favor Sunday theatre openings. In an expression vote, requested for the guidance of Evanston city attorneys who are scheduled to appear before Master Gorman this week, the city council voted ten to four against Sunday movies. The expression is without legal significance, however, as the present hearing before Master Gorman is on a petition for an injunction to prevent Evanston police from enforcing the Sunday theatre closing ordinance. The hearings on this petition will continue during the week.

Theatres Forcing the Issue

Evanston's Sunday problem originated following a special election at which two out of the suburb's seven wards returned a majority vote in favor of Sunday movies. The city council, however, refused to lift the old ban because a majority of the wards had voted against the proposal. Theatre interests are now forcing the issue, basing their action on the favorable popular vote.

Stiff Censorship Urged in U. K.

London—Colonial Films Committee, organized in March, 1929, to investigate ways and means of furthering British film interests in the colonies, has concluded its investigation. It urges:

Wide reaching measures for the stiffening of local censorship arrangements in the colonies and the establishment of a central censorship board in London.

A central organization to be set up in London under auspices of the Federation of British Industries, to act as a centre for the supply of British films.

A small government guarantee for the initial year of the operation of a supervising board for this organization.

Development of theatre fields in the colonies, particularly in tropical Africa, where there exist only 36 theatres for 36,000,000 people.

The insistence that British films gain a stronghold in colonial markets.

On the committee are Sir Wm. Brass, M.P., Simon Rowson and H. Bruce Woolfe, representing the industry, and E. Foxen-Cooper, government film advisor.

Property Owners Fight Winnipeg Suburban Plan

Winnipeg—Allied Amusements, Ltd., of which Charles Miles is president, has run into a jam in connection with the erection of a theatre on Academy Road because of the opposition of residents to the inclusion of a fourth lot on the side street, which is residential. Miles declared that if the site is restricted to a depth of three lots, only a $50,000 theatre can be built. With four lots, the theatre will represent an investment of $150,000. Property owners complained that there would be considerable parking of cars by patrons, but Miles has leased a vacant lot to take care of patrons' cars. Yet the neighbors continue to oppose the four-lot plan.

BUSINESS MEN stay at the
NEW YORKER

The New Yorker has 2500 rooms, every one with radio, tub and shower bath, Servidor and circulating ice water. There are four popular-priced restaurants, including Caffee Shop. Rates from $3.50 a day. 85% of the rooms are $5, or less.
Manhattan's Largest and Tallest Hotel
34th Street at 8th Avenue, New York City
RALPH HITZ · Managing Director

RKO Plans Improvements For Libson Theatres

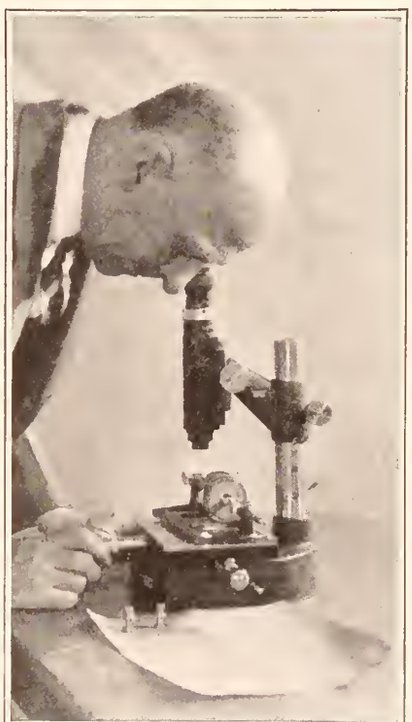
Cincinnati—As part of an extensive remodeling and improvement program about to be launched by RKO in the houses recently acquired from the Libson chain, approximately $100,000 will be spent for new projection equipment, according to John L. McCurdy, division manager. Seating capacity of some of the larger houses here will be materially increased in addition to other improvements. Important alterations will also be made in houses at Dayton and Columbus, under McCurdy's management, the aggregate expenditure to reach around $600,000.

Portable Radio Movies in U. K.

London—England claims the lead in commercializing television in picture house, with Baird Television Co. claiming perfection of a portable device and screen to be rented to theatres beginning immediately. The new type of screen has a finer grain and programs will be regularly broadcast from the Baird station.

In addition, a home television set is ready for marketing, Baird tying up with theatres as sales distributors. The latter will plug the home televisors through lobby displays and demonstrations, it is planned.

Steel Fingers of Microscopic Precision


● Bell & Howell craftsman using a tool-maker microscope in the inspection of an automatic screw machine circular form tool. This tool is used in making the blanks for the take-up sprockets for Filmo 70-D Cameras. This measuring instrument serves to ascertain the structure of metals and flaws in tools and is used for measurements of gauges, gear teeth, angles, and contours. Measurements can be taken to .0001 of an inch.

STEEL fingers perforate miles of celluloid ribbon that will be sent to Hollywood to catch the voice and charm of a celebrated actress. In Hollywood, steel fingers move this ribbon past a sensitive camera lens, recording the movements of actors on "location". In a little town in Vermont, steel fingers move this ribbon past a projection lens, and scores of theater-goers thrill to the *life-like* action before them.

The success of this cycle of movie making rests, in great measure, upon the similarity of the steel fingers which perforated the film, those which moved it through the camera, those which moved it through a projection machine. A flaw in the first two sets of fingers would have rendered the last set of fingers clumsy and ineffectual. But there were no flaws, and the movie goes on the screen without a hitch.

Microscopic precision is the only phrase which adequately characterizes the design and manufacture of Bell & Howell cinemachinery, from Standard Perforators to Standard Studio Cameras, Printers and Splicers. For only microscopic precision could have guaranteed that the theater-goers in that small town in Vermont would thrill to the life-like shadows which moved across the screen.

BELL & HOWELL

Bell & Howell Company, Dept. U, 1852 Larchmont Ave., Chicago, Ill. · New York, 11 West 42nd Street
Hollywood, 6324 Santa Monica Blvd. · London (B. & H. Co., Ltd.), 320 Regent Street · *Established 1907*

"Blue" Sunday Sought by Bloomington Bluenoses

Bloomington, Ind.—Fifty-six members of the Reformed Presbyterian Church have signed a petition to the city council urging that it close theatres and miniature golf courses on Sundays. The council ordered the petition placed on file without comment as to what action will be taken. Declaring Sunday shows and golf both against the law of God and the state, the petition says: "We believe the judgment of the Lord is being visited upon our country because of such violations."

Exhibitor Burns House to Collect $15,000 Insurance

Cincinnati, O.—Herbert Marsh, Lucasville, was held for the grand jury at Portsmouth, after he confessed to having set fire to Stanley Theatre, Sciotoville, recently, for the purpose of collecting $15,000 insurance.

Building at Morgantown

Warners now are considering bids on the proposed 1,800-seat theatre to be built at Morgantown, W. Va.

Strickland in Division Post

San Francisco—E. Hugo Strickland now is western division manager for Liberty Prod., which is headed by M. H. Hoffman. He will headquarter here.

Launch New Regime



Snapped with Heywood Broun, guest of honor, Michael (Six-Syllable) Simmons, new president, wrote AMPA history Thursday when he played straight man in what was pronounced the peppiest meeting of the organization ever held.

Committee to Revamp Canadian Copyrights

Ottawa—An advisory committee on trade marks and copyrights has been appointed by C. H. Cahan, the new secretary of state in the Canadian government, to revise present statutes for the consideration of Parliament at its next session, probably in February. Justice McLean of the Exchequer Court, Ottawa, has been named chairman. It is hoped to revamp the Canadian laws so that they will be acceptable to all interests. Justice McLean presided at the hearing at Ottawa of the application of DeForest Phonofilms of Canada, Ltd., against Northern Electric and Famous Players for damages for alleged infringement of patents on talking picture equipment, but no decision has been rendered.

Another issue is that raised by the Performing Rights Society of Canada in attempting to impose a tax on all Canadian theatres and exhibitions for the playing of copyrighted music which the society claims to control by ownership of assignments.

New Florida House in Opposition to Sparks

Fort Meyers, Fla.—A new house will open here early in October, to be operated by Bramlett & Goodbread. No name has been decided on as yet, the management deciding to offer a prize to the one suggesting an appropriate name. Spark's enterprises have been in control here for several years with two houses, the Arcade and Omar. Latter house has not been in operation for the past year.

CLASSIFIED ADS

Ticket Machines

WILL PAY CASH for used Ticket Machines. Automatic "Gold Seal" or Simplex Models preferred. Forward information giving size of machine, serial number, motor current and condition. Midwest Ticket & Supply Co., Inc., 910 South Michigan Avenue, Chicago, Ill.

Theatres for Sale or Rent

Profitable Sales and Purchases of Theatres quickly arranged. Albert Goldman, 5 S. Wabash Avenue, Chicago, Ill.

Theatre completely equipped with talkies. Seating 280 people, drawing from territory of 2500. Rent reasonable. H. S. Tuthill, Secretary, Marlboro, N. Y.

Theatres Wanted

Before you buy a theatre, consult us. Profitable houses always at hand. Albert Goldman, 5 S. Wabash Avenue, Chicago, Ill.

Movie Star Rotogravures

Just Out. 25c Sellers. Ready for Framing



Actual Size 2½"x3¼" and 11x14"

Up to 1,000.....5c Each
1,000 or Over.....4c Each

Nancy Carroll, Janet Gaynor, Charles Farrell, Greta Garbo, John Barrymore, Maurice Chevalier, Dolores Costello, Beba Daniels, Conrad Nagel, John Boles, Marilyn Miller, Clara Bow, Ronald Colman, Wm. Haines, Ramon Novarro, John Gilbert, Buddy Rogers, Rudy Vallee, Richard Dix, Richard Barthelmess, Mary Brian, Alice White, Joan Crawford, Norma Shearer.

Write for Set of "FREE SAMPLES"

One-Fourth Deposit on C. O. D. Orders.

M. E. MOSS (B) PUB. CO., Hartford, Conn.

Suggested Programs For Kiddie Shows

(*Continued from page 39*)

2. "Landing of Columbus" (Chronicles of America series, Pathe 2 rls.)
3. Pathe Review No. 15 (Columbus, 1 rl.)
4. "Pirates" (Musical comedy, M-G-M 2 rls.)
5. "The Bounding Main" (Pathe Review No. 10, 1 rl.)

* * *

EDITH CAVELL (executed) Oct. 12) 1872-1915. British Red Cross nurse in Belgium. Executed by German military authorities at Brussels, 1915, on a charge of helping Belgian soldiers to escape.

(a) Guests of honor: Officers of Red Cross and nurses' organization.
(b) Representative of Red Cross to tell the life story of Edith Cavell, emphasizing her work during the World War.
(c) Head of Nurses' School to tell of preparatory training—emergency work and practical value of this knowledge. Demonstrate application of bandages, using members of Junior Red Cross.
(d) Usherettes in Nurse's costume.
(e) Officers of Red Cross to tell of the origin of the Red Cross.
(f) Cooperate with the Junior Red Cross Association in membership drive.
(g) Attendance prize: Five memberships in Junior Red Cross.



Samples.. Convince.. Skeptics!!

The only perfect point for Sound reproduction. They are NEW—They are BETTER. Your audience can tell the difference—Silman Points speak for themselves. A generous lot of samples FREE.

—Send today —

Silman Distributing Co.

Sound Equipment and Apparatus

620 Grant Street Pittsburgh, Pa



UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Advertising!

(Suggested by "The Reason Why" from the Bridgeport Post, June 18, 1886)

TRY assembling several hundred theatre ads and then study them carefully. You will soon learn that theatre advertising is one of the most mysteriously funny things on earth.

Advertising, if we are to believe what we are told, was developed, first, last and all the time, to draw custom. If it has any other purpose in our modern existence, then we have failed to find it.

Therefore, having settled the purpose of advertising, let us next consider when it should be employed for best results.

Some showman plugs on, sadly neglecting this important factor until a couple of big pictures come along, then finding himself up to his neck in taking care of his house and patrons, he rushes off to the printer and decides to go in for advertising.

When business falls off a little, when he has plenty of time on his hands, when he is desperately trying to take in enough to pay for his rent and pictures, he stops his advertising.

Economy, he calls it. Can't afford expensive advertising.

Applesauce, we calls it. It's the only thing that will stimulate his business.

But, fortunately, they are not all like that. Occasionally a level-headed showman increases his advertising and grabs all the business within reach. He don't have to make mortgages to pay his bills.

There are times when you can't keep the customers away from your theatre even if you planted a squad of soldiers to keep 'em away. That's the time for advertising to accomplish its holy mission. You don't have to favor an ad. It is built for hard work and, by all means, should be sent out in the dull days when the patron must be knocked down with hard facts, slaughtered with all sorts of arguments and tempted with even reduced prices before they will spend a cent.

* * *

That just about sums up our little tale. But lend a willing ear, my children, and be guided by the experience of your brother showmen.

Advertising should be handed out, right between the eyes, in the dull season when you need 'em. If you fail to see the importance of that argument, then it's a million to a plugged nickle that you'll never wax rich or even smoke a good cigar once or twice a year.

"Write this down where you'll fall over it every day. THE TIME TO DRAW BUSINESS IS WHEN YOU WANT BUSINESS, AND NOT WHEN YOU HAVE MORE BUSINESS THAN YOU CAN ATTEND TO ALREADY."

"Chick"

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- Perlberg's Popularity Deserved
- Harris Enhances Trailer Presentation
- "Enter Ernest Emerling"
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- Caldwell Ties Up Department Stores
- Fourmet Fashions Flashy Fronts
- Amos' Booster Club a Valuable One

MANAGERS' ROUND TABLE CLUB

Hendrick's Tie-up Is Signal Victory In War With Waugh

The "War with Waugh" rages. William L. (Bill) Hendricks, determined to overcome his adversary from Meridan, shoots in a couple of more stunts, their effectiveness enhanced by a couple of quips, and declares he has scored a bulls-eye.

Hendricks, who is now general manager of the Smoot & Lincoln Theatres in Parkersburg, W. Va., has been turning out some great stuff in his town since he left Steubenville. (Or maybe we should say he is continuing his Steubenville activity.) His latest stunt concerns a couple of tie-ups he arranged with the Western Union and Postal Telegraph Company to sell "Common Clay."



For his tie-up with the "Boys in Khaki" he arranged to secure sending blanks from them, upon which was printed the plug for the film. The telegrams were enclosed in envelopes and were delivered to every other house, the reason for the skipping of some houses being that the neighbor would wonder what sort of message Mrs. Nextdoor was getting. This tie-up was a whiz and it brought home the message that Hendricks was endeavoring to convey just as well as personal contact would have.

In the photo we are showing you can see the tie-up he made with Postal. The "Boys in Blue" delivered it to every merchant in town, and would leave it in the store a moment, then come back and state that it belonged to the business establishment alongside the store. Many persons noticed the sign as it was carried from place to place and it attracted considerable comment that resulted in a box-office gross out of the ordinary for the picture.

If you recall, you will remember that in a recent issue we showed a couple of Austin cars, with which Hendricks played "Tickle Golf" and explained that Howard Waugh uses them for polo. Now Hendricks tells us that the Scotchmen in the town use them for dimes banks, on the side. A calamity befell a number of Scotchmen the other day when two Austins collided and seventeen Caledonians tumbled.

Howard Waugh has been very busy of late since he deserted Meridan to seek thrills in Sleepy Hollow, but one of our spies reports that the prolific showman has been cooking up some good stuff. It seems that a number of Indians paid Howard a tribute not so long ago when they visited City Hall. All through their tribal dance, which they performed for the benefit of the Mayor and the rest of the "key hander out," they cried out, "Ooh Waugh! Ooh Waugh!"

Thanks, Hendricks, for shooting this in to us. We will have to admit that you are one lap ahead of Waugh; but a lap isn't a pretty safe margin, so let's have some more and we'll pass it along. Come on, Howard, let's have that little tale about the way the cream may be removed from cream puffs without breaking the crust. Pass it along to us.

David Silverman Enters Ether Lanes Publicizing Belmont

Having been selling shows at the Belmont Theatre in the Bronx, New York, David Silverman is pretty well established up there with his local merchants and the patrons of the house, consequently he is enabled to pull tie-ups, local talent shows and any other stunts that he thinks will be an aid to boosting business.

One of his recent tie-ups is proving a big good-will booster for the house and it isn't costing the theatre a cent. Silverman inaugurated a Fox Movie Radio Club recently and arranged to broadcast over a local station, the idea being the answering of queries pertaining to movies and the players. Being a wise showman, he saw to it that the questions pertained to coming attractions at the Belmont. The broadcast is a weekly feature and is proving to be a valuable medium.

This showman has been turning out some good work up around his neighborhood, and as he is one of our active members, you can expect to see a lot more of his work in future issues of the Club pages. Keep it up, David.

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!

"The Original Idea Exchange of the Motion Picture Industry"

MANAGERS' ROUND TABLE CLUB

Nowitzky's Gag Had "Maxim-um" Effect In Allentown, Pa.

It was the first time that the librarian of the Public Library in Allentown, Pa., had ever seen a waiting line at the institution; but there it was. The librarian had hundreds of requests for copies of a certain book of maxims or proverbs. She couldn't understand it; and it wasn't until she happened to glance through the columns of the Allentown, Pa. Morning Call that she was enlightened.

When he played "Raffles," Al Nowitzky, manager of the State Theatre in Allentown, secured the co-operation of the editors of the local paper and received their consent to inaugurate a conflicting proverb contest in the papers; the idea being to publish a well-known proverb such as, "The rolling stone gathers no moss," and have the contestants supply a conflicting one as, "The rolling snowball gathers snow."

This gag was originated by Jack Fuld, veteran exploiteer, well known to members of the film industry, and it has been used to great success wherever it has been pulled. Nowitzky, who has been at the State Theatre but a short time, coming there direct from Norfolk, Va., where he handled the local Loew house, knew just how to work it to best advantage, and the pulling power of his showmanship was seen in the lines at the library the day after the contest opened. Al is the brother of Ray Nowitzky, also a Club member, who manages the State Theatre in Reading, Pa. This is his first position North in some time and we are sure that he is going to continue the excellent showmanship that characterized his work down south. Keep us posted Al so that we can list you among the active.

Another Front Done By James McKoy Is Passed Along To Us

All of our members are no doubt familiar with the corking display work that James H. McKoy, manager of the Olympia Theatre in Miami, Fla., turns out to plug his shows. His latest one on "Under A Texas Moon" was so good that the residents were talking about it for a week after it had been taken down and for that reason we decided to reproduce it on this page in order that you might see the special touches he added to it.

One week in advance there was placed in the lobby a ten-foot display of Frank Fay on horseback. This was surrounded with rocks and was lighted with three spots—green, red and blue. The title of the picture appeared at the bottom of the display.



Another inside display was taken from the six-sheet which was an unusually good lithograph. By applying shellac to the litho it gave the effect of the work of a crafty artist. Behind this six-sheet was a very large yellow moon on which was imprinted, "Hear Frank Fay Sing UNDER A TEXAS MOON."

Listen, "J. H." As you know, we've shown a good many of your displays in the past and it has always been pretty hard for us to tell which of them was the best of the lot as they seemed to get better every time. How about you picking out a few of your best and shooting them in to us together with a description of the coloring, etc., so that we can give the dope to your fellow-members?

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

Each new month offers new days of untold opportunities.

OCTOBER

Oct. 1st	Missouri Day (Missouri).
Oct. 1st	Day of Atonement (Jewish Holiday).
Oct. 5th	Wright Bros. take first long distance flight in aeroplane.
Oct. 5th to 11th	Fire Prevention Week.
Oct. 7th	First Colonial Congress met in New York—1765.
Oct. 8th	Chicago's Great Fire.
Oct. 9th	Washington Monument opened.
Oct. 10th	Farmer's Day (Florida).
Oct. 12th	Columbus Day.
Oct. 12th to 18th	Pharmacy Week.
Oct. 17th	Surrender of Burgoyne at Saratoga—1777.
Oct. 19th	Surrender of Cornwallis—1781.
Oct. 27th	Roosevelt's Birthday
Oct. 27th	Anniversary of First Shot in Trench Warefare.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

WHAT IS EXPLOITATION?

Webster Says:

Exploit: **To make use of for one's own profit; put to use; explore in search of; explain at length.**

Exploitation: **The act of exploiting; an examination to utilize natural resources previously neglected.**

Whitbeck Says:

JUST what the hell is "exploitation" . . at the same time—what the ditto is "Ballyhoo?"

Today we are carrying the burden of precedent established in show business twenty years ago . . in the movie game as far back as fifteen years ago . . we've never outgrown it, maybe we never will—because those in high spots haven't the courage to inaugurate something new and issue orders to those in minor capacities to follow suit.

Exploitation, of a certain kind, will sell theatre tickets . . so will ballyhoo . . but it must be the right kind—it must be well thought out and intelligent.

A few months ago . . in the Hollywood office of a famous producer . . "Eyes of the World" was under discussion—the advertising possibilities of this famous Harold Bell Wright story—its modernization . . the legitimate hookup with publishers and book stores because of the two million copies that had been sold . . when up spoke a very high salaried executive from the east—a man who admitted that he, personally, was responsible for the success of several stars and quite a few pictures—and this genius said . .

"Exploitation . . we've got two national hook-ups for 'Eyes of the World' that are naturals . . imagine this—we've got a hook-up with 'Murine,' the eye wash; every drug store in town will have a card in the window that will read . . 'Keep your eyes clear and bright so that you may see Eyes of the World'." Then . . get this one . . we've got a tie-up with the National Association of Opticians and Oculists . . and all over the country, too."

There you are . . one man's idea of exploitation. He has a perfect right to his opinion . . and so have I. I'm not telling you this to belittle that man . . but to cite an instance of where exploitation may go wrong.

Why Murine and opticians when you have a picture founded on a book that sold into the millions . . written by a man whose name is a household word. If the story wasn't any good in the first place—if the title didn't mean anything . . what in hell prompted them to make the picture? The producers depended upon that title, on the worth of the story, on the author's name and the number of copies sold . . beside the acting of their cast and the production—to sell tickets at the box office where the picture is playing. If that's true . . then why dump everything overboard and hook your chances for success on an eyewash and a pair of spectacles?

A few months ago I saw a picture advertised by a baking company just on the strength of the announcement that . . "Joe Doakes bread was used in Such-and-such a picture at the Blankety-blank Theatre." If you were going to buy theatre tickets, would the bread used in the production propel you toward that box-office?

I remember some months ago Wally Beery and Raymond Hatton were making a Swiss mountains picture . . and the press sheet exploitation suggestion was . . have a contest of yodelers on your stage and give a loving cup to the best one. You, or anybody else, would shoot the third yodeler that started to sing.

You remember the classic of them all—and this is a fact . . one bright exploiteer suggested that managers make a contact with the local fire department to take the hook-and-ladder to the outskirts of the town and make a test run against time to the front of the theatre. Then . . have a banner on the side of the truck giving the name of your picture and theatre. The idea was . . to let the people of the city know what an efficient fire department their town had.

You think these are far fetched? They're not . . and for confirmation I'll refer you to any press sheet week after week and from any studio.

Exploitation . . to me—is a stunt such as Nat Holt pulled with his bathing beauty contest where every important merchant in town entered a girl . . and the stunt broke into an eight-page section in the Wichita newspapers. A stunt such as Doudlah, of Pomona, pulled when each of the important merchants entered a girl in a personality contest and it broke into an eight-page section. A stunt such as A. M. Bowles and Bob Harvey pulled with their Anniversary show in San Francisco and ran up the biggest business in the history of the Fox Theatre. That's exploitation . . that's showbusiness and showmanship.

IT IS surprising, in this age of modern showmanship, how few people know what exploitation really is. When we made it a point to ask some questions about it we received some of the queerest answers conceivable. One man's idea of high-powered exploitation, was giving away a thousand circulars. Another thought that a flock of window displays was good. Still others had many and sundry explanations for this important element of show-business.

We, therefore, decided to let a group of our managers express themselves on the subject. And as a happy coincident, Frank Whitbeck happened to discuss exploitation in a recent issue of NOW, the West Coast House Organ. Starting off with this first definition, we follow it up with many others. Read them over carefully, then tell us what YOU would call real exploitation.

"CHICK"

Lea Duhamel is publicity director for the Paramount Theatre, Providence, R. I. Watch her smoke, boys—she knows her onions!

Now Listen to Lea Duhamel:

Exploitation!

That form of theatrical advertising which, when properly executed, can work as many wonders for a production as the rubbing of Aladdin's Lamp.

Exploitation is anything that will cause the people to talk about our productions; clever exploitation is any stunt that will bring the money in at our box-offices, for, after all, that is the goal at which we aim. The whole essence is telling people through every possible means at our disposal, plainly and intelligently what we have to sell, thereby creating interest.

Just as the department store merchant carefully figures the difference between the cost and selling price of an article, so the showman must carefully figure out just what return he receives at his box office for the amount of money he spends. If he spends an enormous amount on a stunt and his business drops off, the money has been wasted except for the fact that he has possibly created a certain amount of good will for the theatre.

We of the theatre should be at all times mindful of the good will of the community. Never execute a stunt that will offend race, color or creed. Equally important is the necessity of carefully shunning anything cheap or vulgar. Such exploitation hurts the theatre, will possibly hurt the star which we are trying to exploit and it may take weeks to counteract the damage done.

The ideal form of exploitation consists in decided novelties. Something different. Something that will make the public talk and, what is more important, make them go to the theatre even if they have to break previous engagements so do so. It is impossible to list exploitation stunts here as each picture or star has individual selling angles.

Plan your campaign as far in advance as possible. Drive selling angles over clearly. Have any stunt as directly tied up with the show as is possible. In most cases it can be directly tied up but once in a while, the press agent can start the ball rolling with the idea of tying it up within a few days. In certain cases this is advisable, but when the final bang comes be sure the stunt is tied up strongly.

Ideas that have been worked out by other showmen are valuable. If they have made money for them, why can't these same ideas make money for us? Very often it is possible to improve upon them, and by all means do so! After this has been done fire your heavy guns of original exploitation. No matter how good or how poor the idea may be, keep doing something. If one fails, the next idea may create a riot!

Ballyhoo is effective for reaching a large number of people with a short, quick "flash message." This is effective to theatrical advertising because of the harmony and natural working out of ideas tying in with productions.

One can remember the almost universal adoption of a wooden Indian as the recognized sign of the tobacconist as the means of individual recognition to that type of exploitation—but just as the Indian outwore his usefulness and the more modern sign was brought into service, so the rule applies to the theatre. Exploitation is the same wooden Indian "dressed up" with new ideas!

MANAGERS' ROUND TABLE CLUB

WHAT IS EXPLOITATION?

Jean La Roe Has Her Say:

All showmen will agree, I think, that there is a definite difference between exploitation and ballyhoo. To me, exploitation is any legitimate publicity that gets the show or the house before the public in a dignified manner.

Ballyhoo is just the reverse, striking out the word legitimate. Ballyhoo is the more flamboyant type of advertising, brought about by the use of extravagant statements in print, and by sandwich men and other pavement-pounders, cheap in themselves or they wouldn't be so engaged, and therefore tending to cheapen the theatre employing them.

Ballyhoo stops traffic, true. But does it bring the better class of patrons into the theatre? What is more important, does it make them regular every-week customers?

The main thing about exploitations is to get as much news space as possible, exclusive of ads. If a sketch or photograph is attractive to an editor, or a story interestingly written, he will be glad to give a "space splash." Two of the best rules for space-getting are (1) stick to the truth or what sounds like it, and (2) study your papers and keep your nose on the alert to smell a good news story any time or place.

CLIPPED STUFF,—OUT

No editor wants a fishy-sounding story palmed off on him—nor does he want the same story too often. If John Barrymore plays your theatre in June, and you use his biography in the paper, no one wants to read it all over again when he returns in another vehicle two months later. A good many stories clipped from press sheets are worthless for this and two other reasons.

Being ground out hastily and apparently carelessly, some are so ungrammatical that if not completely rewritten they are useless. An editor won't print something thats needs correction to make it readable. Neither will he print something that sounds like what it is—a fabrication from start to finish.

In preparing copy, we avoid the stories that seem too far-fetched. If WE don't believe them, we hesitate to ask editor or public to be more gullible. We re-write all stories, too, deleting what seems uninteresting and making necessary grammatical corrections—which necessity always makes me wonder how some copy-writers get, or hold, their jobs. We avoid "press lies," too, because if the public ever catches a theatre stretching the truth, how can you expect to be believed if you ever do get a really big yarn that is strange enough to make the front page?

As to stills and sketches, if one paper uses only heads and another likes action stills, we give them what they seem to print most lavishly. Often, too, I have been rewarded with a nice "break" by clipping sketches from here and there and pasting them up in one or two-column form, to look like the work of a caricaturist made exclusively for the paper to which it is submitted. The sketches of Arliss (clipped from a souvenir program of "Old English") are a good example. This paper also favors stills that will work up into one-column cuts. I give them that kind.

THIS is just the start-off. Follow this series closely, you'll get the slant of some mighty smart showmen on what this thing, called "Exploitation," is all about. And at the same time you will soon learn just what really constitutes this important phase of showmanship.

But, again we say, after you have read several of these items, sit down and write us a note telling what YOUR idea of exploitation is.

OKE?

Sometimes, too, it pays to carry a good photograph or an unusual pose to a staff artist with the query, "Wouldn't this work up into a nice sketch?" It generally does—and the space it covers is worth more than an ad twice the size. Here's a sketch of Lionel Barrymore (from "The Lion and the Mouse") that appeared in the Ohio State Journal.

Distribution of heralds, both through agencies and through music stores and the like—window displays wherever they seem to "fit in"—contests, whenever a new or unusual idea comes in mind—these are all valuable exploitation mediums.

CO-OPERATIVE ADS

Co-operative advertising, though overdone and therefore growing more and more difficult to "swing," is always an excellent plan, as M. F. Bragdon, our artist, proved only this week by selling an idea to the Coca Cola Company, who "came in" with us on a half-page ad that created no end of comment.

The feature ("Dancing Sweeties") mentions Coca Cola frequently so Mr. Neth and the artist thought a tie-up in order. They COULD have suggested it to one of papers—but we've done that before, only to lose a good idea by the failure of the ad man to put it across until too date to "peddle" somewhere else. So Mr. Bragdon turned salesman on his own account, with the results shown. Of course, the paper benefited with no effort, but our end was gained—so what of it? And maybe the same paper will do US a good turn some day.

As to ballyhoo, there are two types to which I am not averse. Although in three years' association I have absorbed much of Mr. Neth's distaste for undignified publicity, I don't think certain kinds of street music can be classed as undignified, even though they belong in the category of ballyhoo.

One is the Calliope, which we used just once, in connection with "Show Boat," and the other is the loud speaker in front of the theatre, by means of which records from the show may be played from the office. Both these mediums I consider very effective, especially the latter, which is bound to stop people in front of the theatre—and neither need be unsightly or annoying.

Other ballyhoo, such as a ragamuffin I once saw employed to push a cocoanut about town with a golf club, ballyhooing "The Cocoanuts," is not only far-fetched, but to me disgusting. Maybe I'm a bit prejudiced, but "them's my sentiments." A man dressed as an ape, walking about to ballyhoo "Mawas," is another degrading example, in my opinion. If they drew business, maybe the end would justify the means, but we have never been able to note such justification.

DON'T SPOIL FRONT

Street barkers; canvas or compo-board fronts for theatres (the kind that cover up all the beauty of a building that represents a high-salaried architect's brains); extravagant statements such as "900 balcony seats every night at 25c"—when the whole house seats only 850 or 900—these are what constitute ballyhoo, to me, and what we try to avoid.

A few times we've wondered if we were wrong, and have gone in for ballyhoo, it's true. But all of them put together weren't worth the effort. The latest deviation from our usual policy—and the latest successful flop—was a lady flagpole-sitter, who was a huge success as a free attraction perched on top of a hotel, but when she came down did the public rush the box office in an effort to see her? They did not! So, more than ever, we are "off" ballyhoo. In fact, the lady flagpole-sitter would never have been contracted had her manager not tied FIRST with one of the newspapers, after which the paper sold the scheme to Mr. Neth. Naturally, the newspaper was supposed to be back of the enterprise, which was why the deviation from policy. This, by the way, was the same young lady written up recently as having done tremendous business for a Terre Haute Theatre. Why not here, we thought, having seen Terre Haute papers—and we're still wondering.

Mr. Neth's theory (and mine, too) is: "The picture is what counts. If you have the picture you'll get the crowd." Poor pictures will flop, no matter how flamboyantly advertised. Personally I believe firmly in the star system—the stars to be selected by exhibitors individually. If a subordinate player happens to stand out ABOVE the star, so styled by contract, I believe in giving that player a break and star billing. We did that with Evelyn Brent once, before the producers even *thought* of starring her. The stars, in that case, didn't deserve the name.

And except in cases of well-advertised novels or former stage plays, titles of pictures mean nothing, except as they suggest cooperative tie-ups. Only occasionally does one intrigue by title only. You just have to study your public and announce your own "stars" according to merit and public sentiment (as often indicated in the theatre lobby as anywhere else, if you happen to be listening in). You can't force unwanted players down the public' throat even with the wildest kind of ballyhoo.

Miss Jean La Roe occupies a warm spot in the show world of Columbus, Ohio. Just ask them out there who she is.

MANAGERS' ROUND TABLE CLUB

DAYLIGHT SAVING TIME—OUT!

If you are located in one of those spots where the dearly beloved (?) daylight saving is still practiced, don't forget that it passes out the last Sunday of this month.

Besides acting as a reminder, this little announcement might give you an idea to work in conjunction with the "curtain" act for D. S. T.

Maybe it can be tied into your ads. Perhaps you can gag it for some free space in your hard-boiled daily. Nothing ventured—nothing gained.

Sez We!

Curious Customers Crowded Window To See Limerick Gag

To show us that he is going to continue being an active member of the Club, George Limerick, assistant manager of the Coleman Theatre in Miami, Oklahoma, shoots us in a couple of his latest stunts used for "The Cuckoos" which certainly had the town going cuckoo laughing at them.

Through a tie-up with a local dealer he managed to secure valuable space in a window situated in a most advantageous spot. In the window he placed some exhibits which he labeled "Cuckoo Curios." The curios were corkers. "Cuckoo Eggs," "Napoleon's razor," "Gold Dust," "Set of Hen's Teeth," "Square Cuckoo Eggs," and many other exhibits were included, all of them real laugh provokers. Persons could be seen standing almost by the hour at the window, and the window was always sporting a crowd, laughing loudly at the unique display. The result was, of course, good, with the lines forming four deep at the box-office on the opening day.



That wasn't all that Limerick did, though. In the other photo we are showing you can see the wrecked car, which, through a tie-up with the local garage, who in return for a placard announcing that they featured a wrecking service, that was placed on the display, agreed to haul the junked auto out to a spot on the state highway, frequented by patrons of the Coleman as they drove in from farms, etc., and leave it there as a mute but laughing and effective plug for the film. A card was placed on the wreck stating that the occupants were "Going Too Fast to see 'The Cuckoos.'" Passing auto couldn't help but see the display and as the sign was attractively colored and so worded as to catch the eye they were sold almost immediately on the film, which is another way of bringing in business.

Then there's Limerick's house organ, very effectively made up, printed in black, four pages on yellow stock paper, devoted to jokes, stories on the coming attractions, and ads from the leading business establishments. The ads defray the cost incurred in printing. The program shows evidence of considerable care in copy, make-up and printing, and is doubtlessly one of the best mediums the house has for bringing them in. It is delivered to the residents of three states, the state lines being not far away from Miami—and many requests come in for it. We hope, in the near future, to publish a few samples of this house organ; but as we are rather cramped for space at this time we are unable to use the one we have on hand.

Thanks, George for letting us see what Mr. Griffin and you are doing to keep them coming strong at the Coleman. Keep up your good work and remember that we are always glad to hear from you.

Dave Borland Inserted Teaser Ad That Caused Talk

Preparing his campaigns for the presentation of his new season productions, Dave Borland, manager of the Metropolitan Theatre in Regina, Sask., Canada, has been pretty busy; but he managed to find time to pass along to his fellow Club members a little stunt that Pete Egan and himself created as a teaser for "Common Clay."

In the classified ad section of the local newspaper Borland placed the ad which we are reprinting below.

Help Wanted (Female)

WANTED

500 Stenos, Housewives and Clerks too see Constance Bennett in "Common Clay." A picture made to order for you, now playing the Metropolitan Theatre. Don't miss it.

It's a good gag, isn't it? And the best part of it was that the big "Wanted" attracted the eye of any one whose glance fell upon the page. The stunt went over very well, with fine business being recorded during the run of the film. This medium of advertising, a very effective one, done at a minimum cost, has often proven itself to be of great value, and many showmen use it whenever they want to create a flash out of the ordinary. Perhaps you are using it now, or, if you are not, perhaps you'd like to give it a play. You know your local situation better than we do, so think it over, and if it will fit, use it with the compliments of Dave Borland and Pete Egan. Thanks, Dave, for shooting this along; and we want you to know that we look forward to some great work from you on your selling of the new pictures.

Pretty Girl Posed As Live Display For G. Hoffman's Stunt

A real live ballyhoo (or perhaps we should say "window display") that had Anniston, Ala. talking, was the stunt pulled by G. E. Hoffman, manager of the theatre when he engaged a young lady to pose in a window, her hands bound by handcuffs, as a plug for "Manslaughter."

For two days in advance of playdate, the girl posed in a prominent department store window—with handcuffs securely fastened to her wrists. She was also attired in evening dress similar to the make-up of Claudette Colbert in the picture.

In the store window was placed a special color painting on compoboard with three-inch silver tinsel border made into a standee. Neatly lettered cards also formed a part of the window display; the cards carrying copy relative to the picture, theatre and playdates.

Hoffman also extended invitations to four civic clubs in the city, designating each night as a special club night. The editor of the paper gave this stunt publicity and this added invitation brought more in, as the guests brought someone else with them.

K. L. ADAMS Says:

"I receive several magazines pertaining to Motion Pictures but I can honestly say that the MOTION PICTURE NEWS has more in it than all the rest of them combined and I look forward to it weekly and have found several good ideas in it that I can put to good use in the few issues that I have received."

Manager,
Liberty Theatre,
Sunnyside, Washington.

MANAGERS' ROUND TABLE CLUB

Lyceum Front Is Out Front Among Duluth, Minn. Fronts

As a novel advance plug to inform the patrons of the Lyceum Theatre in Duluth, Minn., that "All Quiet on the Western Front" was shortly to play at his house, Morris Rosenthal, manager of the theatre, who is well known to his fellow members of the Round Table Club, engaged the services of an artist to paint sketches in the lobby.

The artist appeared in the lobby at the peak hours for one week in advance of picture—painting sketches of scenes from the picture. A card alongside the easel stated that the scenes being sketched were from "All Quiet on the Western Front," the picture to be shown the following week. He usually had a flock of patrons watching him—all of which made mighty fine publicity for the picture.

Rosenthal also had a very attractive front which was constructed wholly out of beaverboard with a generous supply of cut-outs as well as letters over the entrance doors spelling out the title of the picture.



In order that you may get a better idea of what this front looked like we are reproducing it in conjunction with this story. Though it is a little too dark for perfect reproduction, we think that you will be able to pick out its most important features. We would also like to point out the effective copy that Morris uses on his marquee, and the display. This is typical of the work he turns out at the house and as he is one of our most active members we know that we will have some more of it to pass along in the future. Keep us posted, Morris.

Smart Back On The Job Again At New Capitol, Port Hope

Now that he is back in the active fold again, we look forward to hearing and seeing more of the work turned out by J. S. Smart, manager of the Capitol Theatre in Port Hope, Ontario, Canada.

The Capitol, newly opened, was built by the Famous Players Canadian Corporation to replace an old one formerly operated by them, but closed by a recent government regulation. The new house was designed by one of the leading theatre architects in Canada and is considered one of the most beautiful houses in the Dominion. The interior is atmospheric, representing an Old English garden. Furnishings and equipment are of the best, and represent the latest in theatrical design.

For the opening campaign Smart turned out some excellent showmanship. A special newspaper section was secured through the co-operation of the local editors. The section was jammed full of stories and ads. The ads were promoted from the local merchants. The special newspaper section was distributed to every one within a radius of 20 miles and proved to be one of the most effective mediums of the entire campaign. Five hundred tack cards informed the public that the new house was about to open its doors. A captive balloon above the theatre attracted a great deal of word-of-mouth comment, with a radio announcement over the most powerful station in Ontario running it a close first for a "talk getter."

We want to wish Smart lots of luck with his new assignment and we hope that he is going to be represented often on our pages so that his fellow members and Canadian showmen can see what he is doing. And listen, "J. S." How about a photo and a little dope on yourself when you send in your next contribution?

AMERICAN EDUCATION WEEK Nov. 10th to 16th

Few events offer the tremendous possibilities of American Education Week for the purpose of getting your theatre a wealth of publicity and attracting attention.

Each year this event is growing in importance until now it can be the means of giving your theatre a marvelous break with the local civic and school authorities.

Offer your screen. Run special shows if possible. Give it prominent program mention. Co-operate in every possible way with the grammer and high schools.

Read what Dr. H. R. Evans, of the editorial division of the Office of Education, Department of the Interior, had to say in his recent announcement:

The idea of an annual education week was first conceived by the Office of Education in 1920, which promoted plans for the first observance. Interest in the idea grew so rapidly, however, that it soon became impossible for the Federal Office, with its personnel and facilities, to handle the amount of work incident to its proper observance. The National Educational Association and the American Legion were invited to co-operate with the Federal Office, and the three organizations since have jointly sponsored the occasion.

Committees in the various States and localities are now beginning to plan programs for their own celebration of the event. The purpose is to acquaint the public with the activities, ideals, achievements and needs of the schools.

Many organizations, national, State and local, including the Rotary International, the National Federation of Women's Clubs, and others, will co-operate in the event. The press, the radio, the pulpit and the platform will aid in carrying information to the public about the schools. Interest in the occasion is increasing each year, and more extensive plans have been made for 1930 than ever before.

Wide Variety of Programs Wanted

A wide variety of suggested programs have been planned and made available for all schools throughout the country, with a suggested theme to be given especial emphasis in each day's program. The suggested topics around which programs are built include "The Schools and the Enrichment of Human Life," "How Schools Promote Patriotism and World Understanding," "The Schools of Yesterday," "The Schools of Today," "What the Schools Have Helped Individuals to Achieve," "What the Schools Have Helped America to Achieve," and "The Schools of Tomorrow and the Future of America."

Single communities will probably not wish to make use of all the suggestions, but selections will be made by local communities in accordance with community needs, and will be developed and adapted according to local conditions. Each community will create its own organization for the observance of the event.

During the week the basis may be laid for co-operation of the community and the school throughout the year. Observance of the week offers a splendid opportunity to strengthen an effective continuing program of school interpretation. Throughout the Nation during the week the public focuses its attention upon the schools. The newspapers, magazines, the pulpit, the radio, every medium which expresses opinion, aids in making American Education Week a good start for the year's interpretation of the schools.

Every educational agency in the community may co-operate with the schools in providing programs in life enrichment for both children and adults by stressing the wise employment of increased leisure.

The week is planned to include Armistice Day, Nov. 11, to afford a better opportunity for stressing the idea of patriotism and international good will.

Many Organizations Will Participate

Each of the 10,000 posts of the American Legion plans to devote the Nov. 11 program to the theme of world understanding and good will. In many communities such organizations as the Grand Army of the Republic, the Daughters of the American Revolution, the Sons of the American Revolution, the United Daughters of the Confederacy, the United Spanish War Veterans, and the Veterans of Foreign Wars, will participate in the program.

Get behind this thing right now and start your planning. Tie-ups in connection with such events require careful planning. It is not too soon to get started.

MANAGERS' ROUND TABLE CLUB

KOPPLIN KICKS; GIVES REASON WHY

"The breaks are coming my way," wails our friend, Harold A. Kopplin, manager of the Capitol Theatre in Miami, Florida.

Vacationing at Waynesville, North Carolina, a pretty little spot in the mountains, Hal had the misfortune to sprain his ankle while indulging in a game of tennis just ten days after he left Miami. Which explains why he hasn't been represented on our pages for a month or so.

Well anyway, there was one great benefit derived from Hal's enforced lay-off. He had plenty of time in which to think over his campaigns for the coming season. And with another year behind him, and a bigger year ahead of him, Hal is going to try to pass along some new ones to his fellow members of the Club this season. Right?

Fast Track Showmanship Flashes Eddie Under Line

In response to the box we ran not so long ago entitled "Organs and Organists," a number of requests have come into Club headquarters asking us to pass along a few examples of how the various showmen put on their organ solos. Selecting one that we deemed a corker, submitted to us by S. S. Solomon, city manager for Publix in Youngstown, Ohio, we are presenting it here in its entirety. Look it over and perhaps you will be able to use it in your town also. As you know, a careful study of the other fellow's methods will generally be productive of a few slants on which you can build your own. Solomon is a showman of many years' experience and we are sure that this account will be well received. The organ soloist at the house is Eddie Paddock.

EDDIE PADDOCK'S ORGAN SOLO
Entitled
"The Trial of Eddie Paddock."
Week starting Saturday, Sept. 13.

Cast of Characters:

1. Prisoner.
2. Judge.
3. Singer.
4. Policeman.
5. Jury.

Scenario:

The act opens with a black-out as stage props are placed on stage center. The Judge, properly robed, raps for the next case on the docket. As stage lights go up, the Judge again makes his demand and a voice offstage repeats twice: "The Manager of the State Theatre against Eddie Paddock."

Preceding an officer of the law, Eddie Paddock marches down the center aisle from back of auditorium until he reaches organ console.

Judge asks Paddock to answer to the plea of "Guilty" or "Not Guilty." Paddock requests that the charge be read in detail. Judge then reads:

"The manager of the State Theatre requests that Eddie Paddock be sent to jail because of false statements made, in as much as said Eddie Paddock claims he is an organist and in addition has the personality to influence the audience of the State Theatre to sing."

The Judge then turns to Paddock and asks: "Guilty or Not Guilty?" Paddock emphatically replies: "Not Guilty." Whereupon the Judge asks Paddock if he is ready for trial and Paddock answers "Yes."

The Judge then stands and addresses the audience:

"In the name of the people of Youngstown, I appoint this entire audience to decide the fate of Eddie Paddock.

"First, Eddie Paddock, as an organ soloist, will be Exhibit A. Play!"

(Paddock now plays a verse and chorus from "Don't Tell Her," giving it everything he has.)

Midst the applause, the Judge raps for order very heavily and in a loud angry voice, admonishes the jury with:

"What do you think this court is, a place of amusement? Order, please. Well, Eddie Paddock, you now have one foot in jail and one foot out. We now come to Exhibit B. Will the audience sing with you? Prisoner, face the jury and tell this intelligent assemblage of ladies and gentlemen the title of the song you hope they will sing with you."

Paddock then announces that the number he has just played is "Don't Tell Her," and asks the jury to help him out by singing. Plays another chorus, with slides, and a girl plant sitting about third row center shyly starts about the middle of chorus and ends strongly. Without any ado, she stands up and sings another chorus, leaving audience to come in forte on the final chorus.

'Midst the applause Paddock runs out of console pit and chases policeman down the aisle to back of auditorium, while Judge stands with an expression of mute approval of audience applause.

Blackout.

The judge and the policeman in the sketch were secured from a local dramatic school, at no cost to the house, the only expense incurred being the salary of the girl, a professional singer.

Whirr! Rose Rose To Occasion With Trailer Prologue

Trailer prologues are being adopted everywhere. Since we first presented this idea on the Round Table pages a great many showmen have set to work and are now presenting their trailers in a manner that sells everyone witnessing them. The latest one, that we have on hand, is the stunt used by Walter B. Rose, manager of the Strand Theatre in Brockton, Mass., to sell "The Dawn Patrol."

The regular trailer was introduced by a special trailer of punch lines ending with, "Here He Comes! Look Out! Above you! Behind you! Look Out!" At this point a small practical aeroplane was sent from the booth to back stage on a wire. A spotlight was thrown on the miniature plane during its downward flight from the projection booth to the stage. This was accompanied by an aeroplane-effect record ending in machine gunfire as the plane crashed back stage. The crash was pepped up by firing a gun in a can back stage. The regular trailer then followed.

Rose also used a street stunt one week in advance that helped to sell the picture. A man in aeroplane togs on the streets asked people to step on the scales—and register their names and weights with him. The fifty weighing the nearest to Barthelmess' weight were to receive a pass to see the picture, The correct weight was not made known until opening day of picture. The punch in this stunt was the sales talk that the man gave while the crowd watched the ones getting weighed and registered.

We are glad to note that Walter is making good use of the trailer angle and is also continuing his well-known brand of street ballyhooing. Listen, Walter, keep us posted on your future work so that we can keep tabs on your showmanship.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

"Caught Short" Saw Feiman Floating New Show Issues

Hardly a week goes by that Irving Feinman, manager of the Culver Theatre in Brooklyn, N. Y., doesn't have some special stunt to use in conjunction with the selling of the film attractions playing the house and he's good enough to pass them on to us.

When he played "Caught Short" recently he set to work and devised a novel street ballyhoo that proved very effective from a monetary as well as a publicity standpoint. In the photos we are showing you can see the various stunts he pulled. The top photo shows a ticker which was placed in the lobby of the theatre. As the tape unwound, ticking off the day's market reports, people gathered around, and, as the Culver is a neighborhood house, and the patrons had not seen a ticker in actual operation before, they paid plenty of attention to it. A cut-out along side the ticker informed the lookers-on that the the picture was to play the theatre in a short while.



The street ballyhoo also occasioned much hilarity. Two young men were dressed in kilts, draped with a whisk broom and a hot water bottle. The men carried signs on their back announcing that they lost their pants in the stock market when they were "Caught Short." Following the men who were caught short was a patrol of Boy. Scouts, who pulled after them a coaster wagon, on which was mounted a phonograph with a laughing record playing constantly. This angle, as the wagon was concealed from view with the scouts grouped around it, had the residents of the neighborhood mystified; and when a particularly busy spot was reached, or a fair sized crowd gathered, the scouts would step aside, revealing the gag. They would then pass out heralds on the film, while the record continued to screech out its laughter. The entire neighborhood spoke of this rib-tickler and the comment more than portended a couple of days of big business, a prophecy which later came true.



And now here's how Irving greets newcomers to the neighborhood. A shoe dealer, specializing in ladies' footwear, started a business near the theatre and offered souvenirs for the grand opening. The souvenirs were shoe trees; and when Irving found this out he immediately promoted three thousand of them, which were printed up with a plug on the theatre and on the shoe store.

By placing a card in the lobby, the ladies were informed of the fact that the house was going to give something away. They were more than pleased with the shoe trees, particularly since they happened to be an item which was more or less omitted whenever shoes were purchased. And we might also mention that Irving shot us in a bunch of them for Mrs. Chick; but if we have to shell out for the number of pairs of shoes necessary to fit them all, there's going to be trouble. Anyway, Irving, we want to thank you for your thoughtfulness and also let you know that we are glad to see you are continuing your live-wire work.

"All For One And One For All"

JUST GOOD COMMON SENSE

If filling stomachs was like filling seats, we could readily see where some showmen would starve to death with a fat juicy steak in each hand.

Strolling down the street, just last week, we were surprised to see a theatre playing "One Romantic Night," but keeping Marie Dressler's connection with the cast a deep, dark secret. And then further on we noticed another theatre playing "Sins Of the Children" and making no mention whatsoever of Robert Montgomery.

The above represents just two examples of poor showmanship. We can cite many other instances where marvelous shorts were treated like step-children when they deserved top billing and marquee mention.

If you have stars and attractions to sell, why not get behind them?

Baker Opened Ritz With Local Tie-Ups And Novel Stunts

In view of the fact that he has had his hands full getting set to open the Ritz Theatre in San Bernardino, California, we will excuse Wallace J. Baker, the manager of the new house for not getting in touch with us for some time.

The campaign that Baker turned out was one that covered nearly every angle. The newspapers carried special ads, heralds, billboards and many other mediums, all well known to showmen, conveyed to the neighborhood that a new house was to open. Being in close touch with the studios of Warner Bros. since the Ritz is a house belonging to the corporation, Baker was enabled to secure a number of the actual properties used in the filming of the picture "Moby Dick" which was playing, or was shortly to play the house. This angle proved to be a corker. The display was placed in the window of one of the more prominent stores of the town and lots of interest was paid it.



But to get back for a moment to explain the photo showing the local baker cutting a cake. This cake was promoted through Baker's activity at no cost to the theatre and was handed out to the patrons as they left the house on the opening night. In order to stimulate interest it was placed in the window of the bake shop with a large placard announcing the occasion. The stunt was productive of a lot of good-will for the house and the crowds of people that jammed the theatre on the opening night more than proved the strength of Baker's campaign.



Listen Wally, we expect to hear a lot from you in the very near future regarding the way you are putting the Ritz over because we know you are capable of turning out some fine work. So keep us posted on it so that we can pass it along to your fellow club members who are also interested in knowing what you are doing. Oke?

MANAGERS' ROUND TABLE CLUB

RINGING UP A RECORD

Floyd Bell, publicity chief for the Publix Metropolitan Theatre in Boston, rang up a record for free space when he promoted almost seven thousand lines in his local papers.

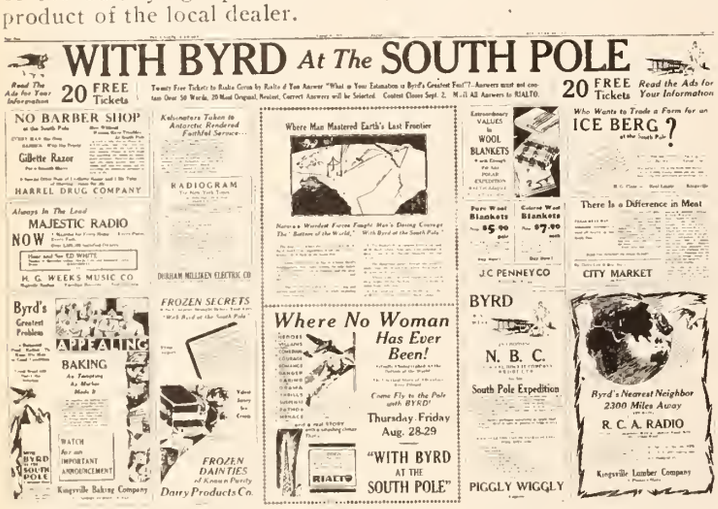
That's "space grabbing" in spades—and Floyd ought to get a medal for doing it.

M.R.T.C.

McClellan Treats His Town To Big-Town Showmanship

Knowing his town as he does enables C. S. McClellan to turn out some excellent showmanship and keep business buzzing at the Rialto Theatre in Kingsville, Texas, through the use of very effective newspaper mediums as witness the ad below.

When he played "With Byrd at the South Pole," he decided that a double truck co-operative spread would be one of his most potent mediums in plugging the film. He went about the town and signed up a number of prominent dealers for space and if you'll look at the cut we are reproducing you can see the corking layout he achieved. We would also like to point out to you the judicious use of copy that is worked into all of the ads, tying up the name Byrd or South Pole with the product of the local dealer.



The above angle is one which seems to be of great importance as it brings home more forcibly the name of the picture, and, as a great many showmen know, constant repetition is bound to make the product of picture that you are plugging sink in and stay in. In order to stimulate interest you will also notice that McClellan has offered 20 tickets for the best article on "What I Consider Byrd's Greatest Feat." In a small but progressive place like Kingsville, the success of this angle depends more or less on the mood of the public. There has been times when McClellan had more replies than he could take care of, and, then, there has been times when he hadn't enough; however, he always manages to turn in a week of fine business when he sets out to pull a gag of this kind, and when that is, after all, what every showman wants, he is more than satisfied.

We notice, also, that he ran an excellent co-operative ad on "Hold Everything"; but since we are rather cramped for space, as we want to present as much variety as possible in newspaper lay-outs, we were unable to reproduce it. It was made up along the same lines as the Byrd ad, with the exception that his contest this time was one in which the contestants were awarded tickets for submitting the title of the picture, letters comprising which could be found inserted in all of the ads. The local dealers were very much pleased with this stunt as it insured their ad getting plenty of first-hand attention. Perhaps you are using this stunt, too, so you know its value. If you are not, the next time you want to use a co-operative ad think it over, and maybe you will decide to use it.

At this time we'd like to announce that F. D. Nance, former manager of the house, is now connected with the main office of the Hall Industries Theatres at Beeville, Texas; so if any of his friends were wondering where he had gone, there's the lowdown. We want to thank McClellan for passing his stuff along to us, and we know that we will hear from him again shortly. Right, "C. S."?

Ted Toddy Selling "Rain Or Shine" Sez "Fair And Warmer"

It would be useless, think we, to attempt to catch Ted Toddy in any one place, especially since he has been stepping on the gas down the South and exploiting "Rain or Shine" in the principal cities. This live-wire exploiteer, who has been in the show game for a great many years, certainly knows his stuff when it comes to securing free newspaper space and other forms of publicity.

When in Memphis recently he tied up with the Coca Cola Company and they supplied him with twenty thousand miniature bottles containing a couple of swallows of their beverage. The samples were distributed at the theatre, appropriate copy tying in the picture and the company. Toddy arranged to have the film delivered by plane and in this manner was enabled to crash the local papers for a three-column picture.

By a tie-up with a local automobile dealer he was enabled to secure 15 new models, which were drafted into service in the form of a parade. The cars, appropriately bannered with copy relative to the Joe Cook film, were driven about the main streets of the town. He tied up a local milk company and they distributed ten thousand heralds with their deliveries. All of the delivery wagons were bannered. Another tie-up with the maker of a nationally known soap was productive of five thousand samples. The samples were given away in the more prominent stores in the city. The back of the wrapper carried copy on the film and the soap.

For a street ballyhoo Toddy arranged for five boys, attired in rain coats, and carrying umbrellas, to parade about the town. This gag occasioned plenty of laughter and was found to be an effective ballyhoo. The local street cars all carried half sheets with copy reading, "Ride the street cars to see Joe Cook." Tire covers were distributed to the leading cab companies. The local restaurants and hotels featured special heralds. Another effective street ballyhoo was the use of a calliope.

From Memphis, Ted jumped over to New Orleans and repeated the same stunts, with a couple of exceptions, in which he engineered some more tie-ups and promoted peanuts, soft drinks, samples of sugar, etc., as well as tying up the local newspaper on a contest. His next jump, to Little Rock, Ark., proved to be profitable also, and he managed to put the film over to great success there. At this time we would like to ask you to remember that these stunts can all be used in conjunction with any film you may happen to be playing. It is not necessary to have a "Rain or Shine" to make use of them. We want to thank Ted for the box of samples he sent us and to let him know that we want to hear some more from him.

EDWARD J. HIEHLE says:

"My contributions are selfish. The more we contribute, the more we are going to benefit, thru reaping from the other fellow's ideas. More power to the MANAGERS' ROUND TABLE CLUB."

The Midland Theatres Co.,
Newark, Ohio.

MANAGERS' ROUND TABLE CLUB

Hugh Smart Secures Co-operation From Local Organization

Co-operation could easily be the middle name of Hugh Smart, as he seems to get plenty of it whenever he wants it in his town. Through the co-operation of the local post of the American Legion he arranged with them to sponsor a beauty show to be held on the stage of his house, the Montgomery, in Spartanburg, S. C.

The beauty show not only proved to be well handled, but also played to a capacity audience, with a turn-away being necessary. The house was jammed when the score of girls paraded on the stage at the first evening performance.

The entire contest was staged at practically no cost to the theatre except providing a fitting stage set. The local newspaper entered into the contest in a helpful manner and, as a result, Smart received more than 15 columns of free publicity. The audience determined the winning girl, who was later to be an entry in a state-wide competition sponsored by the various posts of South Carolina.

We would like to state that a beauty show can be held at any time of the year and if interest in stunts of this kind happen to be strong enough in your town you know how to handle them. Thanks, Hugh, for letting us see this one, and remember we'd like to have more, too.

Brock Shifts To New York And Already Is Showing Stuff

That showman, W. F. Brock, who formerly managed the Tennessee Theatre in the southern state, seems to take to New York and its show climate like a duck to water, judging from the work he is doing to put over Greater Talkie Season at the Kingsbridge Theatre in the Bronx, N. Y., the house to which he has recently been transferred.

Beginning one week in advance of "Greater Talkie Season" a special sound trailer calling attention to the coming features and the many novelties that the new season would introduce was placed on the screen. Special three-sheet and window cards were made up and placed in the windows of local merchants in advance. Five thousand tabloid papers were distributed and one of the most effective means of distribution was secured by Brock, who tied up the neighboring newsstands, the owners of which inserted the tabloids in all of the morning papers sold.

In his lobby Brock placed a specially designed set piece. This art work was created and carried out by Brock, who has no house artist, being forced to do his own work. Fortunately he is very skilful with the brush and the house is getting better displays than it has seen in a long time. The copy on the card stated: "Celebrating! The second anniversary of talking entertainment. Greeting! The new era of technical and artistic perfection in sound. Promising! Greater comfort and luxury in all Fox theatres. Announcing! A new season of smarter, greater enjoyment and the cream of Talking Attractions." The inner lobbies were completely decorated, in a modernistic design, with crepe paper of varied colors. A novel touch was injected in so much that the paper, instead of being twisted, as is usually the case, was rolled into a tube form. Through this medium the atmosphere of the lobbies was changed, several small pieces being placed on the ceiling and lighting fixtures tending to enhance the effect.

The front of the theatre was decorated with pennants and flags, with special bannered pennants plugging the coming attractions also being used. Through the courtesy of the Edison Company, Brock was permitted to draw a streamer across their light posts on both sides of the theatre. A tie-up with the local merchants netted him 5,000 paper bags, carrying the Talkie Season plug. The bags were used by the merchants for all goods sold.

These few stunts set forth here formed the foundation for Brock's campaign. He also took advantage of the many other mediums with which a showman comes in daily contact; but since they are all known to you, we have refrained from talking about them. We want to thank Brock for letting us see what he is doing, and we know that if he continues the same brand of showmanship he will more than break the record he set when he operated in the South.

"ACTIVE MEMBERS"

Being an Active Member in the Club merely consists of taking the little time necessary to write and explain how you put over the various pictures; what new slant you have on theatre operation; what local angles you have found profitable in creating good-will, etc.

Items in this nature, together with any photographs you can send us, are what the Club members and readers of our pages like to follow. ***M. R. T. C.***

Short Transformed Lobby Into Beauty Shop As Bow Plug

It would be almost impossible for any one to attempt to catalogue the stunts that Paul Short has pulled since he has been managing the Tampa Theatre in Tampa, Florida, so we'll have to pass along this one to add to the pile which is rapidly growing.

When he played Clara Bow in "Love Among the Millionaires," he decided to feature a Clara Bow haircut, and in order to do it up proper he tied up the leading beauty shops of the city.

Five beauty shops co-operated to the extent of featuring the new hair cut with appropriate stills, panels, copy, etc. The windows of these beauty shops looked unusually attractive.

Another of the popular local beauty shops went a step further in co-operating to make the Clara Bow Bob a popular attraction. This particular beauty shop set up headquarters in the lobby of the theatre on opening day of picture—remaining there until picture concluded its run, and the photo will show for the effectiveness of the stunt.



Art cards on either side of the beauty parlor equipment in the lobby contained copy reading, "Enjoy the New Clara Bow haircut—then be our guest to enjoy Clara Bow in Love Among the Millionaires. The temporary beauty parlor is being conducted by Mme. Himes, who hereafter will specialize in the Clara Bow Haircut at her beauty parlor at 502 Franklin Street."

The beauty parlor equipment, the attendants and girls actually in the chairs getting a Clara Bow haircut made the lobby an outstanding attraction in itself—in addition to help selling the picture to the public.

Paul's work has long been a source of considerable interest to the Club, and we are sure that he is going to keep us supplied with his future work, so that we can pass it along. Are we right, Paul?

MANAGERS' ROUND TABLE CLUB

"SOUND" SENSE!

When sound first came in, a state of chaos existed. The innovation was something with which the entire personnel of a theatre was unfamiliar. Some time elapsed before things were righted. In the big theatres, it was not so bad; but the small houses —how they suffered. They had no skilled engineers on hand to take care of any emergency that might arise. The house manager and the projectionist had to do everything. But it was certainly helpful. To-day, the small house, by reason of the fact that an intensive study of sound was made, can boast reproduction equal to that of the larger theatres.

The showman found out, shortly after the inception of sound, that alertness was one of the most vital factors. And it is that alertness that is enabling him to-day to boast of a bigger business from his neighborhood trade than ever before. The residents of the neighborhood, when they visit the local house to see a picture, do not want their enjoyment of the performance interrupted by discordant sound. If that happens they will soon forsake the theatre. And if it doesn't happen, it means that your house is going to increase in patronage. Watch your sound every moment. Then you can bill it honestly and truthfully as "the best in the neighborhood." And when people visit the house once, they will visit it again.

Mammoth Invitation Carried By Midget Car Caused Comment

Here it is—the photo we promised to show you concerning what Wally Allen is doing to bring them in to the Loew Theatres in Jersey, Brooklyn and New York.

The monster telegram in the picture is being presented to the borough President of the Bronx. This stunt was so successful that it was duplicated in Yonkers, Jersey City and Brooklyn. The copy on the telegram, which served as a plug for the "Fall Opening" inaugurated on the circuit, read: "You are cordially invited to attend the first program of Loew's Fall Opening starting August 30th in all Loew's Bronx Theatres. You'll remember September as Big Show Month."



Delivered in a large envelope by an Austin car, which may be perceived in the photo (if you look hard enough), it attracted no end of comment. The gentleman to the left of the telegram is Wally himself, in the flesh and a real talking picture (he's talked himself into more tie-ups than there are extras in pictures). We want to thank him for passing this stunt along.

Theatre Patrons Liked House Organ Created By Eccles

House programs, especially in the neighborhood theatres, are one of the most important of the selling factors. Many patrons read every line in the program and we have seen plenty of instances where they have hastened to correct any mistake that the management may have inserted; which is the best proof that we have of the attention paid.

In the past we have published any number of house organs and we'd like you to know that we are always willing to pass along yours so that your fellow showmen may see what you are doing along this line. The one we are reproducing below is used by Harry Eccles, manager of the Gem Theatre in Oakland, Calif.



The Gem is a neighborhood house and the copy must be made up simply in order to get across the desired message. In the lay-out you can see the plugs that Eccles gets in for his Mickey Mouse Club, his two for one ticket, and special stories on the coming attractions and the Gem policy. The program is made up in black on good stock yellow paper. The size is 4 by 6½ inches and it contains four pages, packed full with chatty copy.

Eccles is one of the real old timers in the show business. He has been connected with the movies almost from the time the three-reel features were the vogue, and we are sure that his many experiences of the old days would make good reading for the Club pages. We would like to hear some more from him and we hope that he will favor us with accounts of himself and his work.

Fine Show Selling Still On The Menu Out In Omaha, Neb.

Co-operating with local newspapers is always profitable. Knowing this, many showmen take especial pains to help out the editors whenever they can. In return for this courtesy it is often possible for them to secure valuable space free of charge. The value of this co-operation is seen in a recent tie-up that Charlie Pincus, Publix district manager in Nebraska, engineered in Omaha and Sioux City, with the local newspapers, through the contacts gained by Lionel Wasson and Gerald Gallagher, managers of the local houses.

Through the news columns of the Omaha Bee News and the Sioux City Journal, free theatre tickets were offered to automobile drivers whom motorcycle policemen observed using care and caution in driving. The traffic cops jotted down the automobile license numbers of the cars and turned them in to their chief who supplied the local dailies with ten numbers each day. The license numbers were printed in the news columns of the paper along with a glowing account of the motion picture "Manslaughter" current at the theatres.

This is a stunt that you, too, can pull any time you want to. You do not need any special picture to pull it on, as it will be found to fit with almost any production. Look it over and if you want to use it, oke—if not, hang on to it, anyway, as you can never tell when it will come in handy.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

SHOWMEN NEWSETTES FROM EVERYWHERE

RALPH TULLY has been appointed manager of the Uptown Theatre in Gardner, Mass.

* * *

J. O'CONNELL, formerly assistant manager of the Washington Street Olympia, in Boston, Mass., has been promoted to the managership of the Allston Theatre, Allston, Mass.

* * *

CECIL B. ROSSON, former manager of the Wilson Theatre in Wilson, North Carolina, is now managing the Mason and North State Theatres in Goldsboro, N. C.

* * *

SAMUEL FEINSTEIN has again assumed direction of the Regent Theatre in Norfolk Downs, Mass. House recently reopened.

* * *

ERNEST MORRISON, Miami City manager for Publix, has been promoted to the post of district manager, supervising Miami, Palm Beach, Lake Worth and West Palm Beach. He succeeds Jesse H. Clark.

* * *

FRANK HARTING has been transferred to the Strand Theatre in Texarkana, Texas, replacing Edgar M. Simonis, whose next assignment from Publix is forthcoming.

* * *

LOUIS LEVINE has switched from the Capitol in Athol, Mass., to the Elms Theatre in Chicopee. John Hesse supplants Levine at Athol, with Leo Flanagan going from Chicopee to the Plaza at Northampton.

* * *

H. J. LONGAKER has purchased the Glenwood Theatre in Alexandria, Minn., from Benfield and DeMarce.

* * *

MRS. FAE GRAHAM announces the opening of the Lyric Theatre in Valley Junction, La. House was closed for extensive alterations.

* * *

B. B. GROVE has moved to Bayard, Nebraska, where he has leased both local theatres.

* * *

WALTER ELLSBERG is managing the re-modeled Cameo Theatre in South Orange, New Jersey.

* * *

WALLACE P. BUTLER is managing the Ritz Theatre in San Bernardino, Calif., for Warner Bros.

* * *

DICK RYAN is the new manager of the Park Theatre in Brooklyn, N. Y., for the Fox Circuit.

* * *

ROBERT H. COULTER, vice-president and manager of the Coulter chain, has been supervising improvements in the Brookland, one of the circuit's houses, located in Richmond, Va.

* * *

MILTON KRONACKER, for many years an exhibitor in the Bronx, New York, is convalescing at South Fallsburg, N. Y.

* * *

WILLIAM J. WOOD, of Canajoharie, N. Y., has leased the Hippodrome Theatre in Little Falls.

E. C. TRIEB has taken over active management of the Princess and Capitan Theatres in Roswell, N. M.

* * *

EDWARD N. RUGOFF and HERMAN BECKER are managing the Granada Theatre in Brooklyn, N. Y.

* * *

RAY S. WALLACE has been appointed general manager of the Strand Theatre, Alliance, Ohio. Glenn Quick is acting as assistant manager. House was dark for three months.

* * *

ADAMS BROTHERS, owners of the Park Lane Theatre in Palisades Park, New Jersey, have refurbished the house.

* * *

HAROLD GARFINKLE has resigned from the Luxor Theatre in New York City. He is replaced by Herman Axelrod, transferred from the Jerome, with E. W. Gould, former manager of the Morningside taking over the job at the Jerome.

* * *

H. SOMERVILLE, formerly with Publix and Warners has hooked up with the Consolidated Amusement Enterprises and will handle the Avalon, one of the circuit houses located in the Bronx, New York City. He replaces Felix Mayer.

* * *

J. J. DEMPSEY, formerly district manager in one of the Boston, Mass. suburbs has been appointed manager of the Strand Theatre, Lowell, succeeding D. J. Perkins who becomes manager of the Merrimac Square Theatre in Lowell.

* * *

W. C. PATTERSON, District Manager for Publix in Atlanta and Birmingham, has had added to his territory houses in Augusta and Macon, Ga., and Anniston and Birmingham, Ala.

* * *

EMMETT R. ROGERS has assumed management of the Paramount Theatre, Atlanta, Ga., as well as the City Manager assignment. He succeeds V. L. Wadkins, whose next assignment is forthcoming.

* * *

BERNARD BUCHHEIT, formerly assistant manager of the Strand, Birmingham, has been appointed manager of the Strand in Montgomery, Ala.

* * *

N. EDWARD BECK has been appointed manager of the Georgia Theatre in Atlanta, replacing Clint. E. Lake, who is now manager of the Alabama, Birmingham.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature are what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

G. N. PAYETTE is managing the Tivoli and the City Opera House in Frederick, Md. He succeeds Ashley M. Abendschein who has been transferred to Washington, D. C. to handle a house for Warner.

* * *

MILTON CRESS, of Columbus, is the new manager of the Lyric and Orpheum Theatres in Waycross, Ga. He succeeds L. Lawrence Shields who has been shifted to Columbus.

* * *

L. J. CARKEY, former manager of the Orpheum Theatre in Spokane, Washington, is managing the Olympic Theatre in Utica, New York. He handled the Avon in Utica, before going to Spokane.

* * *

CLARENCE MOYER has opened and will operate the Roseland Theatre in Philipsburg, Mont.

* * *

CLAUDE WESTLEY has resigned as manager of the American Theatre in Pittston, Pa.

* * *

LYN GRAY, former manager of the Banning Theatre in Beaumont, Cal., has been transferred to the Alhambra, Los Angeles. He is replaced at the Banning by Ed. Fletcher.

* * *

CHARLES WASHMAN has sold the State Theatre, Tampa, Texas, to Phil Isley of Oklahoma City, Okla.

* * *

JACK VASSIL, owner of the Strand Theatre in Canajoharie, N. Y., has re-modeled and installed sound in his house.

* * *

HICKMAN and CHAMBERLIN will continue as the management of the Auditorium Theatre in Marietta, Ohio, when the house opens after extensive alterations.

* * *

E. K. TAYLOR is managing the Rialto Theatre in Missoula, Montana. House was closed during summer months.

* * *

S. G. TURNER, formerly associated with Jensen-Von Hernberg Theatres in Seattle, Wash., is now auditor for the Inland Theatres Corp., at Walla Walla.

* * *

W. E. BOYLE is managing the re-opened Broadway Theatre in Pueblo, Colorado.

* * *

J. A. DUNDAS, former manager at Sioux Falls, South Dakota, for the Finkelstein and Rubin circuit has purchased an interest in the Roseway Theatre, Portland, Oregon.

* * *

HARVEY G. COCKS, former managing director of the Allyn Theatre in Hartford, Conn., has been promoted to the managing directorship of the Paramount Theatre in Fort Wayne, Ind. He is succeeded at the Allyn by Elmer Levine, well known to Boston show circles.

* * *

C. J. HAMAL has completed the installation of sound in his house, the Victory, at Milford, Utah.

* * *

MONROE SCHRAMM, despite civic ruling, intends to keep the Matawan Theatre, Asbury Park, N. J., open on Sunday. He expects no trouble, giving just one show in the evening.

MANAGERS' ROUND TABLE CLUB

DON'T PASS THIS UP!

Here's a tip! It's a valuable one, too! If you are paying from fifty to seventy-five cents for the popular dance tune records you are using on your non-sync to mark intermissions with, you can cut expenses to bits.

A number of showmen all through the country are cashing in by buying a certain type of record, which has just come out. The record is made of fibroid, costs FIFTEEN CENTS and is good for nearly a HUNDRED TIMES. What more can you ask for? They call the new disk, "Hit-of-the-Week" records. Each week a popular dance orchestra renders a new tune, with vocal chorus added. They are worth the dough. Grab them to-day.

Nutting Never Lets Anything By That Will Aid His House

One thing is certain—Floyd G. Nutting, manager of the State Theatre in Minot, N. Dak., knows what's going on in his town, no matter what time of day or night it may be, and when opportunity presents itself he ties it in with local events.

A car, owned by one of the residents of the town, had been unfortunate enough to stop on a railroad track just when a train came along. The car wreck was given plenty of space in the local newspapers, and, noting this, Nutting secured permission to have it towed over and parked in front of the theatre, where it was placed on view.

The auto was tagged on both sides with cards carrying copy that stated it had been driven by a woman. This copy was so worded as to tie in the female star of "For the Defense," a picture soon to play the State. The car proved an excellent interest getter and was productive of plenty of word-of-mouth comment, that resulted in box-office grosses when the picture advertised played the theatre.

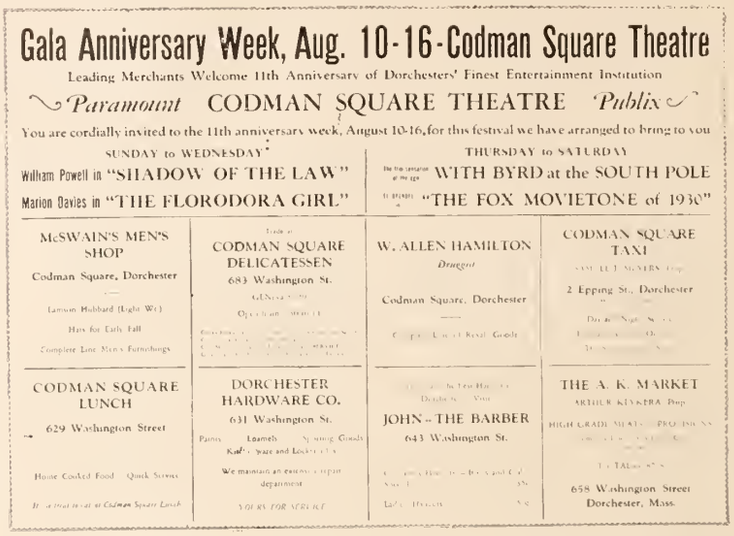


We are glad to see that Mr. Nutting is right on tap with his showmanship. We note, in looking through our files, that we haven't a photo of this showman. How about sending one in to us, Floyd; and at the same time give us some dope on yourself?

Novel Herald Was Good Boost For The Anniversary Week

As theatres are celebrating anniversary weeks every now and then, in fact, daily—we are passing along a sample of the novel herald arranged by George V. Sweeney, assistant manager of the Codman Square Theatre in Dorchester, Mass., to plug the occasion.

The herald we are reproducing was made up in the regular house organ form and carried nothing on the front and back pages but the institutional insignia of the Publix organization. As you will note, the two inner pages were devoted to playdates of the pictures during the week as well as carrying the ads of the local merchants. Sweeney promoted all of the ads and the advertising rates enabled him to make up this special program which almost every merchant in the neighborhood endeavored to secure space in, due to its "class."



Gala Anniversary Week, Aug. 10-16-Codman Square Theatre

Leading Merchants Welcome 11th Anniversary of Dorchesters' Finest Entertainment Institution

Paramount CODMAN SQUARE THEATRE *Publix*

You are cordially invited to the 11th anniversary week, August 10-16, for this festival we have arranged to bring to you

SUNDAY to WEDNESDAY
William Powell in "SHADOW OF THE LAW"
Marion Davies in "THE FLORODORA GIRL"

THURSDAY to SATURDAY
WITH BYRD at the SOUTH POLE
"THE FOX MOVIETONE of 1930"

McSWAIN'S MEN'S SHOP
Codman Square, Dorchester
Lamson Hubbard (Light Wt.)
Hats for Early Fall
Complete Line Mens Furnishings

CODMAN SQUARE DELICATESSEN
683 Washington St.

W. ALLEN HAMILTON
Druggist
Codman Square, Dorchester

CODMAN SQUARE TAXI
2 Epping St., Dorchester

CODMAN SQUARE LUNCH
629 Washington Street
Home Cooked Food Quick Service

DORCHESTER HARDWARE CO.
631 Washington St.
Paints Enamels Sporting Goods
Knife, Ware and Locks
We maintain an exclusive repair department
YOURS FOR SERVICE

JOHN—THE BARBER
643 Washington St.

THE A. K. MARKET
ARTHUR KEVORKIAN, Prop.
HIGH GRADE MEATS PROVISIONS
658 Washington Street
Dorchester, Mass.

If you are contemplating an anniversary celebration in the near future it would pay you to file this stunt away for early use, as it more than merits your attention. However, since we are not informed as to your local conditions we cannot advise you on the adaptability of the gag, so it's up to you—if you can use it—fine; if not, file it away, because you can never tell when it will come in handy. We want to thank Sweeney for passing this along to us and we hope to hear from him again very soon.

French Troop Train Was Utilized As A Ballyhoo For Film

Knowing that the American Legion Post in Joliet, Ill., had built a reproduction of one of the French troop trains used on the Western Front during the War, M. E. Berman, manager of the Rialto Theatre, secured the co-operation of the American Legion and obtained the use of this train several days in advance of the engagement of "All Quiet on the Western Front."

The train consisted of a locomotive, tender and box car mounted on an automobile chassis and equipped so that it could be driven about the streets. It was paraded through the town, being driven by Legionnaires, and at night was equipped with red flares which created no end of attention. The parade was staged each day and during the hours the train was not being driven, it was parked in front of the theatre.

This ballyhoo, well known to the natives, was immediately recognized and they more than read the notice on the sides plugging the film. Being well versed in showmanship, Berman knew that this gag was one of the most effective he could use. Listen, "M. E.," when you send us in your next contribution how about including your photo and a little dope on yourself so that we can give the rest of the Club the low-down on you?

Albert B. Lourie Says:

"I have followed your columns ever since its inception and have always found new and valuable ideas in every issue. To become a member of your Club gives me the greatest of pleasure and I feel highly honored because of it."

Manager, Morton Theatre, Dorchester, Mass.

MANAGERS' ROUND TABLE CLUB

Mammy Warblers In Fulton Stunt Wore Out Pants At Knees

A stranger entering Council Bluffs, Ia., on the night that R. K. Fulton, manager of the Broadway Theatre, ran the finals of one of his show merchandising stunts would have imagined that he was seeing double and hearing triple; all because "R. K." was staging an "Imitate Al Jolson Contest" in conjunction with his showing of the blackface star's latest vehicle, "Mammy."

Circus heralds were distributed well in advance; the heralds setting forth full information about the Jolson contest as well as announcing title of picture, theatre and playdates. And the first and second prizes that were donated by a local jeweler.

Contestants appeared on the stage of the theatre at 9 o'clock on Wednesday, Thursday, Friday and Saturday nights of the week previous to the showing of "Mammy." The winner of each of these nights then appeared in a final contest that was held on Sunday night, June 22, the opening night of "Mammy."



Judging was entirely by audience applause. And the prizes donated by the jeweler consisted of a man's $75 diamond ring and a $25 Bulova strap-watch, which were on display in the jeweler's window together with stills from the picture, and window cards carrying copy about the picture and contest.

Fulton's stunt not only created publicity for the film, but aided business on the week before, during which he ran the semi-finals. And the house was jammed on the night of the final, with "R. K." once more garnering good-will for the house.

Worden Turns Out Good Gags To Sell Shows At Cortland

An easy way of securing a good deal of publicity came to light in the stunt that A. E. Worden, manager of the Cortland and Temple Theatres in Cortland, N. Y., used to plug his showing of the recent fight pictures of Sharkey & Schmeling.

In the photo you will note that he constructed a special banner stand and placed it on the top of a car to plug the film.

TRY ADDISON'S TRICK

Here's a suggestion, successfully engineered by H. M. Addison of the Loew-Penn Theatre in Pittsburgh, Pa.

He has arranged for the Pittsburgh Fire Chief to drill his ushers twice a week. And in the near future he is going to augment his tie-up by taking movies of the staff on a fire truck at city hall.

Result: Fire chief tickled. Good copy for the newspapers and theatre getting some great breaks.

Try something like this yourself. Don't cost anything, but pays well.

WOW!

We've struck gold for you . . . !

STAGE WEDDINGS

A complete resume of this marvelous b. o. angle, plus the details of several stage wedding campaigns recently executed, with unusual success, by your brother members.

NEXT WEEK

The car was driven about the main streets of the town and parked at the business sections for as long as time would permit. The banner was made up in attractive colors and was bound to be seen by every one with a block distance. This same stunt was repeated on "Journey's End" with the exception that in place of a banner, a cut-out was attractively displayed.

The other photo shows the net he uses to keep the town informed of his pictures. The net measures 15 by 18 feet and carries colored panels which make it visible for quite some distance. The cost of it is very small and the subsequent box-office boost because of the use of this medium makes the expenditure negligible.



We are glad to pass along these few accounts of the work Worden is turning out up in Cortland and we know that he will be represented in the future by more stunts of this type.

MANAGERS' ROUND TABLE CLUB

ENTER ERNEST EMERLING!

He's no stranger to the Club as he has been a member for quite some time; but in view of the fact that he has been so busy getting set at the home office of Loew's Incorporated with Oscar Doob, director of publicity and exploitation for the circuit houses, we want to re-introduce Ernest Emerling.



Emerling is the editor of "The Loew-Down" circuit organ which is distributed to the various theatres. The paper, made up in tabloid form, contains many helpful hints to the managers and publicity men on the circuit, as well as giving accounts of stunts successfully executed. Many of his friends will remember Emerling as the city manager of the Loew houses in Memphis, Tenn.; and they will doubtless recall the mighty fine showmanship he displayed down there.

It is not often that a showman can step out of a job in the field, enter a home office, and fill a position as capably as Emerling is doing. We want to wish him lots of luck on his present position and we have every reason to believe that he will more than turn out work capable of meriting credit in any part of the showman world. Let's have a few of your views on the subject, Ernest!

Ed. Crane Cashed In On Newspaper Space With Plane Building

One thing that Ed Crane specializes in at the Florida Theatre in Daytona, Fla., is the various tie-ups that he makes on every picture that plays his house.

A tie-up with one of the newspapers resulted in the newspaper sponsoring a model aeroplane contest. So many youngsters sent in models that when put on display in the lobby, they extended from one end to the other.

The aeroplane models were judged by aeroplane experts from the local airport on the last day of showing of picture. This was purposely arranged in order that the exhibit might be seen throughout run of picture. First prize entitled the contestant to an award; theatre tickets for second prize and the book, "Dawn Patrol," for third prize.

Banners with title of pictures in large letters were placed on the bottom side of wings on local commercial aeroplanes making daily flights over city. These banners were on planes for three days in advance and during run of picture. This proved valuable advertising for the picture and was executed at no cost to the theatre.

Another tie-up was arranged with the city buses whereby they placed 10-foot banners on either side of all buses. These banners were on the buses throughout run of picture—and at no cost to the theatre.

There were several visiting troops of Boy Scouts in the city and together with the local Scouts—paraded in a body from down town over to the Florida Theatre at noon time Monday the second day of showing—the boys carrying banners reading, "We are on our way to see THE DAWN PATROL now showing at the Florida Theatre."

These various angles more than sold the picture for Crane, and as soon as he saw them lining up at the box-office he set to work on laying out his campaign for the next picture, believing that a "He who waits till tomorrow is lost, particularly so if he is buying on margin."

Harry Billings Is Showing Activity At Garrick In Mid-West

A street ballyhoo out of the ordinary for his town was used by Harry Billings, manager of the Garrick Theatre in Virginia, Minn., to plug his showing of "Our Blushing Brides."

The ballyhoo consisted of a sedan with back of car carrying copy, "Just Married? No! Just Blushing! On our way to see Joan Crawford in OUR BLUSHING BRIDES—Garrick—Friday and Saturday."

Tin cans and old shoes were tied to the rear of the car and pennants and plumes were used in decorating the front.



There was no expense to this ballyhood other than cards as Billings used his own car, had his son act as chauffeur and friends of his son occupied the back seat dressed as bride and groom.

The car was on the streets both days of run of picture which in turn proved an excellent medium in advertising the picture.

Though he is located in a small town, it is certain that Billings' showmanship is not small time.

Department Stores In Toledo Helped Caldwell Sell Show

An interesting tie-up that proved a profitable one was used by Walter Caldwell, manager of the Valentine Theatre in Toledo, Ohio, to sell his showing of "The Floradora Girl."

Caldwell arranged with a local department store, the largest in Toledo, for a window display and the use of three of their employees as models demonstrating the new style bathing suits in the window. A special background for the display was arranged by artists, and in addition to window cards announcing the coming of the production, a number of old-fashioned bathing suits from the production were shown.

A contest was staged with the Toledo News-Bee, in connection with the display. In this contest, prizes were offered for the three quaintest and oldest bathing outfits. The prizes offered were three Catalina Swim suits from J. E. Watts & Company of Chicago. To the next 12, the theatre awarded a pair of tickets to see "The Floradora Girl."

Although the tie-up was made with a competing department store, another store also gave Caldwell an elaborate window display on the Catalina Swim Suits with appropriate cards calling attention to the engagement.

R. W. VAN HOOK Says:

"Have looked forward to your section each week and I think it's a great help to the managers of the country and I for one would not be without it. I have gotten quite a number of good tips from reading each and every page and all I can say is ON WITH THE GOOD WORK."

Manager,
Rialto Theatre,
Morrillton, Ark.

MANAGERS' ROUND TABLE CLUB

Fourmet Fashioned Flashy Front For "The Silent Enemy"

If you'll look at the copy that Al Fourmet, manager of the Paramount Theatre in Abilene, Texas, has painted on the special front he constructed for "The Silent Enemy" you'll notice the words "Amazingly Different." Well, those two words just about convey our comment on the front.

The mounted heads of the animals which adorn the front were promoted from various local hunters at no cost to the theatre. Al even went to the homes of prominent local nimrods and they obligingly consented to take their trophies off the walls and let him use them during the showing of the picture. Deer and boar heads were featured and if you'll look closely you'll also notice a stuffed wildcat in front of the box-office.



As a front of this type had never before been seen in Abilene, a great deal of interest was aroused with the subsequent word-of-mouth publicity portending a good break for the picture. This sort of work is typical of what Al does to bring them into his house, and we have half an idea, since his brother Phil is the new manager of the Paramount in Youngstown, Ohio, for Publix, having been transferred from the Colorado Theatre in Pueblo, Colo., he is going to give him a race to see who can score highest in showmanship. There's a tip for you, Phil. How about giving us a line on your stuff so that the rest of the Club can see what the Fourmet family is turning in showmanship. Thanks, Al, for shooting along this contribution and firing the opening volley. We're all set for the return.

Juvenile Booster Club Was Kid Biz. Feature Amos Used

When Charles Amos, manager of the Imperial Theatre, Asheville, N. C., wanted to boost attendance of children at the Imperial, he decided to organize the Imperial Juvenile Booster Club.

To make it worth while for the children of Asheville to join the club, Amos provided the new members with a membership card, at the bottom of which were ten small squares numbered from one to ten. The idea was to promote the juvenile members into attending the shows at the Imperial more often in the hope of winning a free admission after the ten squares had been punched, registering that the child had paid ten admissions to the Imperial, as the kids were admitted free on the eleventh visit.

Thousands of these cards were taken up by the youngsters of Asheville and, needless to say, the number of children going to the Imperial increased to a great extent.

One of the conditions for membership stated on the card was that the holder would conduct himself or herself in a decorous manner while attending shows in the Imperial and failure to do so would result in forfeiture of the membership.

And is he busy along other lines? Just read what he did when he enlisted the aid of a department store to stage a fashion show.

The fashion show was a combination of lobby and stage exhibition. Living models were spotted throughout the foyer; the models standing on small stands and were lighted by concealed spots.

A runway was built over the orchestra pit with steps leading to the aisles.

In as much as his theatre has no stage, Amos was able to make the show very effective by having the models enter the pit runway from an exit walk across, then down the steps and up the aisles. Several models were in view at all times so that the performance was not slowed down at any time. The non-sync was used for music.

The department store, co-operating also, devoted three of their show windows to the display of fashionable clothes as well as cards containing copy about the fashion show, picture, theatre and playdates. The store also ran large ads of a co-operative nature playing up the fashion show.

Right after the fashion show he and his assistant Mr. Grubb put over a fair week that proved a highly successful event.

Amos first sold the newspaper on the idea of a Newspaper-Theatre Fair in the lobby of the theatre. The newspaper was to sell the merchants on taking space—having a booth in the lobby and giving away prizes. The theatre was to build the booths and run a list of the merchants who co-operated, on the screen. The Junior League was roped in to give the event "class."

Mr. Grubb not only carried out all details of the affair, but took it upon himself to sell each merchant that the newspapers sold on the idea of giving away prizes twice daily with a grand prize on Saturday.

Each one of the 18 merchants participating in the fair took space in the special newspaper section which came out on Sunday before Monday opening of fair. The participating firms endeavored to outdo the others in making their exhibit one which would cause patrons to linger.

Hours of the indoor fair were from 3 to 5 o'clock in the afternoon and from 7 to 9 o'clock in the evening. Although the fair was a gala event in itself, it did not in any way interfere with the excellent screen entertainment offered patrons of the theatre.

Each booth in the lobby was in charge of a Junior League girl who presented the patrons with tickets that accorded them a chance on prizes that the merchants gave away. These Junior League girls also served the patrons with eats, drinks, smokes, etc., consisting of an assortment of ice cream, cake, sandwiches, coffee, cigarettes—all of which was gratis to the theatre patron.

The fair was a success from all standpoints. So much so that all of the merchants and the newspaper want to do the same thing twice each year.

And that's what Charles H. Amos does to keep them coming into the Imperial. Does he know his stuff?

"TIP US OFF"

There is no finer news than an announcement of advancement for any showman in this business and when such an event takes place you should, by all means, drop us a note so we can carry the news on these pages.

Remember, not only the members and readers of these pages want to know about it, but your personal friends and acquaintances in different parts of the country will be equally as delighted to hear such good news.

Personal publicity of this sort is far from "blowing your horn." It is just as consistent from the publicity angle as a news announcement from the heads of a national theatre chain or distributing organization. They use just such means of letting the industry know what is happening in their outfits, so you, too, should avail yourself of this method of passing along good news of your own doings.

MANAGERS' ROUND TABLE CLUB

Oscar Even Tacks Up Announcement On Roof Of Theatre

We don't know whether Earle Oscar, manager of the Ritz Theatre in Athens, Alabama, stays awake all night to execute his campaigns, but he must certainly do a lot of "early birding."

We are showing a group of photos which will give you some idea of the stunts that he engineered recently. We had a special photo that showed a tie-up he obtained through the co-operation of a local dealer, in which he placed cut-out letters plugging "The Hollywood Revue" in front of the store, together with a machine plugging the theme songs, but unfortunately, this photo did not "take" well and we could not have another cut made in time for this edition. However, we'd like you to know that the letters were visible from some distance away and proved an excellent medium for attracting attention.

When Oscar played "Say It With Songs," he used a novel teaser idea in the form of a catch-line, "He's Here Mon. Tues." made of cut-out letters, which he placed on the roof of the Ritz. The idea caught on immediately and the evident interest of the natives could be easily seen, especially since they all stopped to ask Oscar what it meant. He pulled another gag in conjunction with his campaign on "Say It With Songs" that had them sitting up and taking notice, by printing a lot of placards with copy: "Good Morning! Al's At The Ritz Theatre, etc." These placards were placed in the front yards of every one in Athens, with a stick being used to fasten them in the ground. When the natives arose in the morning and opened the front door to get the milk or go to business, they were greeted by the Ritz attraction.



The other photo in our lay-out shows the way he plugged various attractions and also you will note that he has quite an original ballyhoo for his Westerns in the form of a wooden horse placed upon a truck which is driven about the town.

Perlberg's Popularity Is Deserved!

(To the tune of "Till We Meet Again")



"Smile the while we bid you sad adieu,
As the days roll by we'll think of you;
Perlberg—you were full of fun,
We can't forget the things you've done.
Jacksonville will miss your friendly smile,
The Ad club says, 'You've got 'em beat a mile';
So we all bid you good luck, old pal,
'Till we meet again."

And that's what Jacksonville, Fla., thinks of Jonas Perlberg, former publicity director of the Florida Theatre in Jacksonville, Fla.! The above song, written by David Klein, sales manager of a local store, was a musical tribute paid to Perlberg at a farewell party tendered him by local merchants when he announced his transfer to the New York office from which he will be detailed to a Publix house in another section of the country.

Half of the well known team of Weiss-Perlberg, Inc., the showmen whose exploits have been often recorded on our pages, Perlberg's mode of working made him many friends in his eighteen months stay in Jacksonville, the contacts affording him opportunities rare in a publicity man's show selling. We are sure that wherever he is stationed he will more than make good; and we know he is going to continue the showmanship that has characterized his every effort since he has been in the show game. Good luck, Jonas.

Harris Enhances Effectiveness Of Trailers At House

Another showman who believes in enhancing his trailer presentation by the use of novel effects is Marvin Harris, manager of the Majestic Theatre in East St. Louis, Ill.

When he played "Shadow of the Law," just before the trailer was to go on, all of the house lights were switched off. A siren and a bell were sounded, red slides were flashed on the screen, and a voice through the horns said: "I'm very sorry to interrupt this performance but a very dangerous criminal serving a life sentence for murder has escaped and is in the vicinity. He is evading the shadow of the law. Here are pictures of him."

At the conclusion of the announcement the trailer for "Shadow of the Law" was shot on to the screen. The stunt was a wow. Persons leaving the theatre were talking about it all the way out to the street, and even the next day, with the word-of-mouth comment helping plug the film considerably.

We understand that Mr. Harris often turns out novel presentations and if that be the case, we'd like to hear some more from him concerning them. And you might also include your photo and a note about yourself, Marvin.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

THREE THOUSAND WORLD'S BEST SHOWMEN CAN'T BE WRONG!

MEET THESE NEW MEMBERS!

JAMES J. MOORE manages the Eckel Theatre in Syracuse, N. Y. We have heard some very favorable reports regarding Mr. Moore's work and it is our opinion that when a showman can be so well spoken of, he must have the goods. We'd like to have a photo and a little more dope on this showman so that we can give him a regular introduction on our pages. You can remedy the deficit, "J. J." What do you say?

———*Wear Your Club Pin! ! !*———

ROBERT ELLIOTT is the Assistant Manager of the Maryland Theatre in Hagerstown, Maryland. Mr. Elliott is working at a house where showmanship has long been one of the foremost factors, as the showman who used to manage the house before he received his promotion turned out some work that will be hard to beat. But we have an idea that if Mr. Elliott pays close attention he is going to pick up a lot of tips that will help him in his show career.

———*Wear Your Club Pin! ! !*———

WILLIAM T. POWELL manages the Strand Theatre in Portland, Maine. Mr. Powell is the latest of the showmen from this state to enroll and we really do not have to say that he is right there with the goods as far as showmanship goes, because his work has already said as much and we have a hunch that his future work will say more. Are we right, Bill?

———*Wear Your Club Pin! ! !*———

E. M. DOWLING is the manager of the Broadway Theatre in Newburgh, N. Y. The city where Mr. Dowling is located affords him opportunity to display some of the showman ability which he possesses and he more than takes advantage of it. We hope that you will take the same advantage that the Club pages offer you, Mr. Dowling, for what better medium have you in which to display your finished product, that can help your fellow showmen?

RUDOLPH A. KUEHN really needs no introduction on these pages, as this popular General Manager of the Consolidated Amusement Enterprises in New York City has shown us that despite the fact he carries a big job on his hands, he can pitch in and sell shows with any manager on his circuit. Rudy is well known as a go-getter, and he is liked by all of his men. When this can be said about a showman, he has the goods, and no question about it. Welcome, Rudy.

———*Wear Your Club Pin! ! !*———

BEN GREENBERG manages the Paramount Theatre in Springfield, Ill. From what we recollect, it seems to us that Greenberg's house has been under discussion many times regarding the excellent showmanship turned out there. Here's an opportunity for you to keep right along with it, Ben. We hope that you will send us in a couple of lines, telling us about it. And remember to include your photo.

———*Wear Your Club Pin! ! !*———

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

E. A. ADJEI is the manager of the W. E. K. Palladium Theatre in Accra, Gold Coast, West Africa. We want to welcome this showman to our fast growing ranks of foreign members and we are sure that his association with the Club is going to be a pleasant and a profitable one. We would like a picture of you, Mr. Adjei and a little story when you send in your next contribution.

———*Wear Your Club Pin! ! !*———

C. G. LE KANDER manages the Fargo Theatre in Geneva, Illinois. As his house is an independent one, Mr. Le Kander manages to turn out some work that goes over very well in his town, particularly since he is well acquainted with most everybody, and the merchants especially. He is doing some good work out there and we hope he will pass some of it along to us.

———*Wear Your Club Pin! ! !*———

E. M. McDANIEL manages the Rialto Theatre in Sinton, Texas. He has been in the show game for a number of years and we understand that his showmanship forms a most important part of the town's activities. Listen, "E. M.," we number a great many live-wires from your state. How about our representing you as one, too? You know all that you have to do is to be an active member.

———*Wear Your Club Pin! ! !*———

LEN BURGE is the manager of the Empress Theatre in Calgary, Alberta, Can. Mr. Burge is the latest of the Canadian showmen to hop onto the band wagon and join the Club. His work in Calgary has won him recognition as a wide-awake showman, and we feel sure that he is going to be just as active as the rest of his fellow showmen in the dominion. Are we right, Len?

"JUDGE" SAEF is not a jurist or magistrate but the house manager of the Uptown Theatre in Boston, Mass. The "Judge" is no slouch when it comes to landing free space in the newspapers, in fact, that is one of his best accomplishments. We will tell you more about him in future issues and we hope he will forward a photo to us and a little more dope on himself so that we can give him a regular introduction.

———*Wear Your Club Pin! ! !*———

JOHN D. REDMOND manages the Olympia Theatre in Lynn, Mass. Located in a town where showmanship abounds, it appears to us that Redmond must be doing some tall stepping to keep right in line with his fellow showmen. Why not sit down and send the dope in to us, John, on how you keep your box office singing a "cash and carry" tune all the time.

———*Wear Your Club Pin! ! !*———

GEORGE N. PAYETTE is the manager of the Tivoli and the Opera House in Frederick, Maryland. He comes proposed for membership in the Club by Frank Boucher, whom you all know as one of the Warner District managers and a real showman. Well, Mr. Payette, when Frank recommends you that is enough for the present, but we'd like you to know that we want to hear what you are going to do in the future. Keep us posted, will you, so that we can get the low-down on things theatrical in your region?

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributor. Where they vary in different cities or towns, the change is probably due to state or local censorship deletions.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6	78	June 14
Children of the New Day	F. Gillilazova-Litkin	June	28	5516	
China Express	Special Cast	Mar.	8	5631	63 Mar. 15
Demon of the Steppes	Saltykov-Podlesnaya	Jan.	18	6800	75
Fragment of an Empire	Nikitin-N. Semenova	Jan	25	7000	78 Feb. 1
Law of Sib-Tolgo	Kevebul Klma	July	23		
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4	6000	67 Jan. 18
Old and New	Martha Lapkina	May	2	6921	76 May 10
Pamir, Record of Expedition		July	12	8000	
Storm Over Asia	V. Inkizhinov	Sept.	5	7152	72 Sept. 13
Turksib	Educational	May	24	4900	60 June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	V. Pudovkin
Razlom	M. A. Narokov
Soil	S. Svashenkp
Spring	Educational
Transport of Fire	G. Kuznetsov

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Feet	Mins.	Reviewed
*†§Bar L Ranch (A.T.) DF	Buffalo Bill, Jr.	Aug.	4	5400	60 Aug 23
*†§Beyond the Rio Grande (A.T.) DF	Jack Perrin	Apr.	12	5400	60 June 7
*†§Breed of the West (A.T.) DF	Wally Wales	Oct.	6 reels		60
*†§Canyon Hawks (A. T.) DF	Yakima Canutt	Aug.	26	5400	69
*†§Firebrand Jordan (A.T.) DF	Lane Chandler	June	28	5400	60 July 26
*†§Ridin' Law (A.T.) DF	Jack Perrin	May	24	5600	62 July 5
*†§Trails of Danger (A.T.) DF	Wally Wales	Sept.	30	5400	60
*†§Take the Heir (A.T.) D	Edw. E. Horton	Jan.	20	5700	63 Jan. 25
*†§Would You Believe It? (A.T.) D	Walter Forde	Feb.	24..6 reels		60

COLUMBIA

(Avoiloble sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner (A. T.)	Sidney-Murray	Apr.	26	6356	71 May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10	8500	72 May 31
*†§Guilty? (A. T.)	Holland-Vall	Mar	?	8371	71 Apr. 12
*†§Hell's Island (A.T.)	Holt-Graves-Sebastian	July	16	7462	83 July 26
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	9	9277	103 Apr. 19
*†§Lone Rider, The (A. T.)	Jones-Reynolds	June	9	8432	80 July 12
*†§Ladies Must Play (A.T.)	N. Hamilton-D. Sebastien	Aug.	1	5978	65 Aug. 16
*†§Last of the Lone Wolf (A.T.)	Lytell-Patsy Miller	Aug.	26	6500	64 Sept. 13
*†§Melody Man, The (A. T.)	Collier, Jr.-Oay-St. Polis	Jan.	25	6386	71 Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19	5400	60 Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18	6304	70 Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26	6383	71 May 17
*†§Rain or Shine (A. T.)	Joe Cook-Joan Peers	Aug.	15	8273	92 July 26
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17	6359	63 May 31
*†§Sisters (A. T.)	O'Day-O'Nell	June	15	6284	70 June 28
*†§Squealer, The (A. T.)	Holt-Revier-Dovy Lee	Aug.	25	6358	70 Sept. 13
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30	6871	70 May 17
*†§Sweethearts on Parade (A. T.)	Alice White-Lloyd Hughes	Aug.	16	6247	67 Sept. 6
*†§Temptation (A.T.)	Wilson-Gray-Percy	June	8	6279	70 June 28
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22	8160	68 Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Africa Speaks (A.T.)			7014	
*†§Arizona (A.T.)				
*†§Brothers (A.T.)	Bert Lytell-Sebastian			
*†§Charley's Aunt (A.T.)	Charles Ruggles-June Collyer			
*†§Criminal Code, The (A.T.)				
*†§Dirigible (A.T.)	Holt-Graves-Fay Wray			
*†§Fifty Fathoms Deep (A.T.)				
*†§Flood, The (A.T.)				
*†§For the Love of Lil (A.T.)	Mulhall-Starr-Elliot Nugent			
*†§Last Parade, The (A.T.)				
*†§Lion and the Lamb, The (A.T.)	W. Byron-C. Meyers-R. Hatton			
*†§Madonna of the Streets A. T.)	Evelyn Brent			
*†§Meet the Wife (A.T.)				
†§Miracle Woman, The (A.T.)	Barbara Stanwyck			
*†§Subway Express, The (A.T.)				
*†§Tol'able David (A.T.)	Richard Cromwell-Joan Peers			
*†§Virtue's Bed (A.T.)				
*†§Woman Who Came Back, The (A.T.)				

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	1 reel	July 12
*†§Arctic Antics (A.T.)	Disney Cartoon	June	5	1 reel	
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*§†Barnyard Battle (A.T.)	Mickey Mouse	Apr.	25	1 reel	
*†§Barnyard Concert (A.T.)	Mickey Mouse	Mar.	3	1 reel	July 5
*†§Barn Dance (A.T.)	Mickey Mouse	Mar.	14	1 reel	
*†§Cactus Kid (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Chain Gang (A.T.)	Mickey Mouse	Aug.	6	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Beromen	Jan.	28	1 reel	
*†§Faith, Hope and Charity	Eddie Buzzell				
	Bedtime Stories for Grownups No. 2				
*†§Fiddling Around (A.T.)	Mickey Mouse	Mar.	14	1 reel	June 21
*†§Firefighters (A.T.)	Mickey Mouse	June	11	1 reel	
†§Frollicking Fish (A.T.)	Disney Cartoon	May	8	1 reel	
*†§Galloping Gaucho (A.T.)	Mickey Mouse	Feb.	14	1 reel	
*†§Ham Berger & His Horse Radish (A.T.)	Color Sensation	July	16	1 reel	
*†§Haunted House (A.T.)	Mickey Mouse	Aug.	1	1 reel	
*†§Hawaiians	Columbia-Victor Gem	Apr.	9	1 reel	
*†§Honolulu Wiles (A.T.)	Krazy Kat Cartoons	July	17	1 reel	
*†§Jailhouse Blues (A.T.)	Mamie Smith			1 reel	Aug. 16
*†§Jazz Fool (A.T.)	Mickey Mouse	July	5	1 reel	
*§†Jazz Rhythm	Krazy Kat	June	19	1 reel	July 26
*†§Jungle Rhythm (A.T.)	Mickey Mouse	July	19	1 reel	
*†§Karnival Kid (A.T.)	Mickey Mouse	May	23	1 reel	
*†§Marionettes	Tony Saro	Mar.	12	1 reel	
*†§Mickey's Follies (A.T.)	Mickey Mouse	June	26	1 reel	
*†§Mickey's Choo Choo (A.T.)	Mickey Mouse	June	20	1 reel	
*§†Midnight in a Toy Shop	Disney Cartoon	July	3	1 reel	
*†§Never Strike Your Mother	Eddie Buzzell				
	Bedtime Stories for Grownups No. 1				
*†§Night (A.T.)	Disney Cartoon	July	31	1 reel	June 28
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Op'ry House (A.T.)	Mickey Mouse	Mar.	28	1 reel	
*†§Piane Crazy (A.T.)	Mickey Mouse	Feb.	28	1 reel	
*†§Plow Boy (A.T.)	Mickey Mouse	May	9	1 reel	
*†§Princess Lady Bug (A.T.)	Color Sensation	Mar.	17	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†§Shindig (A.T.)	Mickey Mouse	July	9	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Steamboat Willie (A.T.)	Mickey Mouse	Jan.	31	1 reel	
*†§South Sea Interlude (A.T.)	Color Sensation	Jan.	17	1 reel	
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice p month			1 reel	
*†§When the Cat's Away (A.T.)	Mickey Mouse	Apr.	11	1 reel	
*†§Wild Waves (A.T.)	Mickey Mouse	Aug.	15	1 reel	
*†§Ye Heartte Shop (A.T.)	Color Sensation	Apr.	12	1 reel	

EDUCATIONAL

SOUND SHORTS

(Avoiloble sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§A Flying Trip	Hodge Podpe	Sept.	7	895	10	
Average Husband (A. T.)	Clyde-Moerhead	Sept.	7	1646	18	Aug. 23
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Bully Beef	Terry-toon	July	13	543	6	July 12
*†§Camera Shy (A.T.)	Hamilton-Hiott	Feb.	9	1480	16	Feb. 22
*†§Compus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	1929	21	June 28
*†Caviar	Terry-Toons	Feb.	23	659	7	Feb. 22
Chop Suey	Terry-Toon	Aug.	24	529	6	
*†§Chumps, The (A.T.)	Beebe-Clyde	July	6	1888	21	July 12
*†§Codfish Balls	Terrytoon	June	15	578	8	
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct.	26	1822	22	
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
Dutch Treat	Terry-Toons	Sept.	21	612	6	
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	1684	19	Aug. 9
French Fried	Terry-Toon	Sept.	7	547	6	
Freshman's Goat, The (A.T.	Cook-Shockley	Sept.	7	1789	8	
Fried Chicken	Terry-Toons	Oct.	19	1 reel		
*†§Goodby Legs (A.T.)	Pollard-Stuart	July	27	1961	22	July 12
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
Grandma's Girl	Clyde-Stuart-Kane	Oct.	12	1885	21	
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	May	18	602	7	May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Hello Television	Clyde-Christy	Aug.	17	1844	20	Aug. 23
His Error (A.T.)	Barnes-Collins	Sept.	14	1750	20	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1978	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	28	1716	19	June 28
*†§Hot and Hew (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	604	7	
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	1667	19	
*†§Hungarian Goulash	Terry-Toons	June	29	515	8	
*†Indian Pudding	Terry-Toon	Apr.	6	576	6	Apr. 26
Johnny's Weak End (A.T.)	Johnny Hines	Sept.	14	1853	18	
Irish Stew	Terry-Toons	Oct.	5	1 reel		
*†§Kongprop Stonk	Terry-Toon	July	27	535	6	
Love Your Neighbor	Charlotte Greenwood	Oct	12	1756	19	
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*†§Monkey Meat	Terry-Toon	Aug.	10	548	8	Aug. 23
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peek	Feb.	18	1565	17	Feb. 1
Over the Air	Hodge-Podge	Oct.	12	935	10	
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	623	8	Apr. 6
*†§Prize Puppies	Lloyd Hamilton	Aug.	3	1724	19	
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
†Roman Punch	Terry-Toon	Apr.	26	560	8	Apr. 26
*†§Sceteh (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
Si, Si, Senor (A.T.)	Tom Patricola	Sept.	21	1755	20	
*†Spanish Onions	Terry-Toon	Mar.	23	637	7	
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terry-Toon	June	1	547	6	
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
Vacation Loves (A. T.)	Clyde-Betty Boyd	Sept.	28	1904	21	
*†§Western Knights (A.T.)	Lambert-St John-McPhail	Apr.	20	1681	20	Apr. 5
Won by a Neck	Lloyd Hamilton	Oct.	5	1885	21	

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5872	63	June 7
*†§Bad Man, The (A.T.)	Huston-Revier	Sept.	14	7124	80	Aug. 30
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Broken Dishes	Young-Withers	Dec.	7	8100	90	Aug. 9
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	Aug.	10	not set		July 19

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June	7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6608	73	Apr.	26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr.	12
*†§Lilies et Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec.	21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar.	8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr.	19
*†§Naughty Flirt (A.T.)	Alice White	Oct.	12				
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan.	11
*†§Notorious Affair, A (A. T.)	Billie Dove	May	4	6218	69	May	3
*†§Numbered Men (A.T.)	Nagel-Claire	Aug.	3	6480	72	June	7
*†§Other Tomorrow (A.T.)	Billie Oove	Feb.	9	5800	64	Jan.	4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	68	Apr.	5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	July	20	6935	66	July	5
*†§Sally (A.T.)	Merlyn Miller	Jan.	12	9277	103	Dec.	28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May	3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb.	8
*†§Song of the Flame (A.T.)	Gray-Claire	May	25	6501	72	May	3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr.	26
*†§Strictly Modern (A.T.)	Derethy Mackaill	Mar.	2	5632	63	May	10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June	7
*†§Sweet Mama (A.T.)	Alice White	July	6	5012	55	July	19
*†§Top Speed (A.T.)	Brown-Claire-Whiting	Aug.	24	7200	80	June	21
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier	Sept.	7	6032	70	July	26

Coming Attractions

Title	Star	Rel Oate	Feet	Mins.	Reviewed
*†§Adios (A. T.)	Richard Barthelmess	Dec.	14		
*†§Bright Lights (A.T.)	Dorothy Mackaill	Sept.	21	6416	July 5
*†§Captain Blood (A.T.)	James Rennie				
*†§College Lovers (A.T.)	Whiting-Nixon	Oct.	5	5633	Sept. 6
*†§Father's Son (A.T.)	Janney-Stone-Rich				
*†§Girl of Golden West (A.T.)	Harding-Rennie	Oct.	12	6750	75 June 21
*†§Going Wild (A.T.)	Joe E. Brown			6486	72 Aug. 23
*†§Gorilla, The (A.T.)	Joe Frisco	Nov.	16		
*†§Honor el the Family, The (A.T.)	Walter Huston				
*†§Hot Heiress, The (A. T.)	Lyon-Munson				
*†§Kismet (A.T.)	Otis Skinner				
*†§Lady Who Oared, The (A.T.)	Billie Dove	Nov.	2		
*†§Little Caesar (A.T.)	Edw. G. Robineon				
*†§Men of the Sky (A.T.)	Irene Delroy-Jack Whiting				
*†§Mothers Cry (A.T.)	Peterson-Manners	Dec.	7		
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.	Oct.	19	5769	
*†§Misbehaving Ladies (A.T.)	Lee-Lyon			6480	72 Sept. 13
*†§Right of Way, The (A.T.)	Nagel-Young			6142	
*†§Scarlet Pages (A.T.)	Ferguson-Nixon	Sept.	28	5906	65 Aug. 9
*†§Sunny (A.T.)	Marilyn Miller	Nov.	9		
*†§Toast of the Legion A.(T.)	Clare-Pidgeon				
†§Truth About Youth (A.T.)	Young-Tearle	Nov.	30		
*†§Widow from Chicago (A.T.)	Alice White	Nov.	23		
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer				

FOX FILMS

(All releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marie	Apr.	27	7450	83 May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	23	6482	72 Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	May	11	7400	82 May 19
*†Camea Kirby (A.T.)	Terris-Murrey	Jea.	12	6120	68 Dec. 7
*†§Cheer Up and Smile	Lee-Lake-Baclanova	June	22	5600	62 Aug. 2
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16	6171	69 Aug. 19
*†§Common Clay (A.T.)	Bennett-Ayres-Marshall	Aug.	17	7961	88 June 21
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5828	64 Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64 Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84 May 10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70 June 14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	18	6552	73 Feb. 22
*†§Happy Days (A.T.)	Special cast	Mer.	2	7526	84 Jen. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6395	70 Dec. 14
*†High Society Bluee (A.T.)	Gaynor-Farrell	Mar.	23	6750	75 Mar. 1
*†§Last of the Duanes (A.T.)	O'Brien-Loy-Brewne	Aug.	81	5500	July 12
*†§Let's Go Placee (A.T.)	Wagetaff-Lane	Feb.	2	8745	72 Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66 Jan. 25
*†§Man Trouble	Sills-Mackaill	Aug.	24	7800	64 Aug. 30
*†§Men Without Women (A. T.)	MacKenna-MacOoneid	Feb.	9	7246	81 Jen. 4
*†§Not Demaged (A.T.)	Moren-Byron-Ames	May	25	6500	72 June 14
*†§One Med Klee (A.T.)	Don Jose Mojica	July	13	5566	64 July 26
*†§On the Level (A.T.)	Victor McLeglen	Mar.	23	5600	62 June 14
*†§On Your Back (A.T.)	Rich-Warner-Hackett	Sept.	14	6600	70 July 26
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60 June 21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6925	76 Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June	6	8300	92 May 31
*†§Song O' My Heart (A.T.)	John McCormack	Sept.	7	8243	92 Mar. 15
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9	7588	82 Feb. 1
*†Sunny Side Up (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Gaynor-Farrell	Dec.	29,'29	11196	125 Oct. 12
*†§Temple Tower (A.T.)	MacKenna-Day	Apr.	13	5200	58 May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	6	6442	71 Apr. 26
*†§Wild Company (A.T.)	Albertson-Warner-Lynn	July	6	7200	80 July 19
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1	7500	83 June 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§A Devil With Women	Victor McLaglen-Maris	Jan.	4	
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†Are You There? (A.T.)	Lillie-Garrick	Dec.	14	
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall	Nov.	16	
*†§Blondie (A.T.)	Moran-Bogart-Amee			
*†§Cleco Kid, The (A. T.)	Lowe-Baxter			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§East Lynne	Ann Harding-Brook-Nagel			
*†§Fair Warning (A.T.)	O'Brien-Huntington	Dec.	7	
*†§ First Love (A.T.)				
*†§F. O. B. Detroit				
*†§Girls Demand Excitement (A.T)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Tracy			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Corcoran-Byron Collier, Sr.			
*†§Just Imagine (A.T.)	Brendel-O'Sullivan	Nov.	2	
*†§Lightnin'	Will Rogers	Nov.	23	
*†§Lilliem	Farrell-Taylor	Oct.	5	8472 Sept. 13
*†§Once a Sinner	Warner-Luce	Dec.	28	
*†§Man Who Came Back, The (A.T.)	J. Gaynor - C. Farrell - K. MacKenna			
*†§Men on Call (A.T.)	Edmund Lowe-Clarke	Dec.	21	
*†§Movietone Follies of 1930	Special Cast	May	4	6710 May 10
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§Network (A.T.)	Sills			
*†§No Favors Asked (A.T.)	McLaglen-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§Painted Woman, The (A.T.)	John Wayne			
*†§The Dancers (A.T.)	Moran-Holmes-Walter Byron.	Nov.	30	
*†§Princese and the Plumber, The (A.T.)	Farrell-O'Sullivan-Warner			
*†§Renegades	Baxter-Beery-Ley			
*†§Scotland Yard (A.T.)	Edmund Lowe-Bennett	Oct.	19	
*†§Sea Wolf (A. T.)	Milton Sills	Sept.	21	8000 Aug. 30
*†§Sho's My Girl (A.T.)	Farrell-Comoten			
*†§Shepper Newfoundor (A.T.)	T. Clifford-E. Lowe			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winninger-Smith	Sept.	28	6340
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Stolen Thunder (A.T.)	MacDonald-Denny-White			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Tenipht and You (A.T.)	J. Herold Murray-Moran	Nov.	9	
*†§Up the River (A.T.)	Luce-Bopart-Tracy	Oct.	12	
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Howard-Corcoran			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Oate	Lenoth Reels	Mins.	Reviewed
*†Atter the Verdict	Olga Tschechowe	Jan.	1	7	76 June 21
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79 Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mer.	1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels.	Mins.	Reviewed
*†§Aci-Oental Treatment		2	17	
*†§Abble Mitchell & Sizzle & Blake	Song Program	1	8	
†Allez-Op	Marionettes	1	8	
*†§Clyde Ooerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakee Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown'& His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Nilee Welch	2	18	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21	6700	74 Dec. 21
*†§Big House, The (A.T.)	Beery-Morris-Hyams	June	14	7901	86 June 28
*†§Bishop Murder Case (A.T.)	Basil Rathbone	May	10	6873	75 May 10
*†§Call of the Flesh (Reviewed under title of "Singer of Seville" in July 12th, 1930, issue	Novarro	Aug.	16	9179	100 July 12
*†§Caught Short (A.T.)	Dressler-Moran	Jan.	3	7961	88 May 10
*†§Chasing Rainbowe (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan.	10	8100	90 Nov. 2
*†§Children af Pleesure (A. T.)	Gray-Rubin-Johneon	Apr.	26	6400	72 Aug. 9
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98 Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morrle	Apr.	19	7533	64 Apr. 19
*†§Ooughboys (Reviewed under title "Big Shot" in July 26 issue.	Buster Keaton	Aug.	30	6750	75 July 26
*†§Free and Eesy (A.T.)	Buster Keaton	Mar.	22	8413	93 Feb. 22
*†§Floredore Girl, The (A.T.)	Devlee-Gray	May	31	7260	81 June 7
*†§Girl Said No, The (A.T.)	Halnes-Hyame	Mar.	15	8382	93 Feb. 1
*†§Good News (A.T.)	Special Cast	Aug.	23	8100	90 Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85 June 7
*†§Lady ef Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	77 May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	98 Feb. 8
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug.	9		70 May 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Edwards	Feb.	28	7200	80 Jan. 25
*†§Love In the Rough (A.T.)	R. Montgomery-D. Jordan	Sept.	6	7875	88 Aug. 16
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88 Feb. 8
*†§Not So Oumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Devles-Nugent	Jan.	17	7650	85 Nov. 2
*†§Our Blushing Brides (A.T.)	Crawford-Page-Sebastien	July	19	9136	102 July 19
*†§One Embarrassing Night	All English Cast	Aug.	1	7000	Aug. 16
*†§Redemption (A.T.)	Gilbert-Napel-Adoree	Apr.	5	6019	67 May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10	9372	104 Feb. 1
*†§Romenca	Greta Gerbe	July	26		76 Aug. 2
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torree	June	7	6570	73 May 8
*†§Ship From Shenghai, The (A.T.)	Nagel-Johnson-Wolheim	Jen.	31	8225	69 Jan. 18
*†§Slae of the Children (A.T.) (Reviewed under the title of "Richeet Man" in the World in July 5 issue	Mann-Nugent	June	27	7775	86 July 5
*†§Strietly Unconventionel (A.T.) (Reviewed under the title af "The Circle" in Feb. 22, 1929, issue	Stone-Cavanagh-Owen	May	3	4970	55 Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	12	6100	68 Apr. 19
*†They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97 Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2	6300	70 May 24
*†§Way Out West (A.T.)	Halnee-Hyams	Aug.	2	6407	71 Aug. 9

Coming Feature Attractions

Title	Star	Rel. Date	Lenpth	Reviewed
*†§Ballyheo (A.T.)				
*†§Bettie of the Ladies (A.T.)				
*†§Billy the Kid (A.T.)	John Mack Brown	Oct. 25	8000	Sept. 13
*†§Bugle Sounds, The (A.T.)	Lon Chaney			
*†§Criels, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler	Nov. 29		
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)	Brown-Boardman			
*†§Her Fortuno (A.T.)	Joan Crawford			
*†§Inspiration	Greta Garbo			
*†§Jenny Lind (A.T.)	Grace Moore	Nov. 1		
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madam Satan (A.T.)	K. Johnsor Reginald Denny.	Sept. 20		Aug. 30
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Men of the North (A.T.)	B. Leonard-G. Roland	Sept. 27		
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§Never the Twain Shall Meet	R. Torres			
*†§New Moon, The (A.T.)	Tibbett-Moore	Dec. 13		
*†§Passion Flower (A.T.)	K. Francis-Johnson-Bickford	Dec. 6		
*†§Prisoner of Zenda,	Novarro			
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Reducing (A.T.)	Dressler-Moran			
*†§Romote Control (A.T.)	Haines-Doran	Nov. 15		
*†§Revue of Revues (A. T.)	Xing-Love-Hainee-Crawford			
*†§Rosalie (A.T.)	Marion Davies			
*†§Song of India (A.T.)				
*†§Squaw Man (A.T.)				
*†§Southerner, The	Lawrence Tibbett			
*†§The Squaw Man				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)	R. Denny	Oct. 18		
*†§Treder Horn (A.T.)	Harry Carey.			
*†§War Babies (A.T.)	Buster Keaton			
*†§War Nurse (A.T.)	Walker-Page-Montgomery	Nov. 22		Sept. 20
*†§Way for a Sailor (A.T.)	John Gilbert	Oct. 11		Sept. 20
*†§Women Recket (A.T.)	Meore-Sweet	Jan. 24	6387	Dec. 14
*†§World's Illusion, The (A.T.)				

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	1895	Mar. 29
*†§Baby Follies (A. T.)	Revue	Apr. 12		
*†§Beer Shooters	Our Gang	May 17	1881	Feb. 15
*†§Below Zero (A. T.)	Laurel-Hardy	Apr. 26	1859	
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Biltmora Trio		Jan. 25	853	
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy	Apr. 27	1928	Apr. 5
*†§Clock Shop, The	Revue	May 10	2 reels	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Ramoes	Biltmore Trio	Jan. 25	853	
*†§Doerr, Clyde		Jan. 18	572	
*†§Dollar Dizzy (A.T.)	Charley Chase			Aug. 16
*†§Fest Werk (A. T.)	Charlie Chase	June 28	1868	May 24
*†§Fiddlesticks (A.T.)				Aug. 16
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	1843	Apr. 5
*Flowar Gardan	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
Girl Shock	Charley Chase		20	Aug. 23
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hog Wild (A. T.)	Laurel-Hardy	May 31	1775	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kiddies Revue (A. T.)		Mar. 15		
*†§King, The	Harry Langdon	June 14	1787	
*†§Laurel & Hardy Murder Case	Laurel-Hardy		2 reels	Aug. 2
*†§Manhattan Serenade (A. T.)	Hackett-Doran			
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Pirates (A.T.)				Aug. 16
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
School's Out	Our Gang		21	Aug. 30
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	1738	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Teacher's Pet (A.T.)	Our Gang		2 reels	Aug. 16
*†§Tough Winter, A	Our Gang	June 21	1880	Mar. 29
*†§Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§What Price Georgie (A.T.)	Georgie Price			Aug. 16
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee		Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers	Sept.	10	6897	99	Aug. 30
*†§Anybody's War (A.T.)	Moran & Mack	Aug.	2	6700	75	Apr. 5
*†§Anybody's Woman	Chatterton-Brook	Aug.	30	7243		Aug. 16
*†§Applause (A.T.)	Helen Morgea	Jan.	4	7068	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6384	71	Oct. 26
*†§Bonson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	8984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28	6088	68	July 5
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§For the Defense (A.T.)	William Powell	July	26	8670	63	July 12
*†§Grumpy (A. T.)	Cyril Maude	Aug.	23	5940	66	July 12
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroit	Apr.	28	7177	70	Apr. 19
*†§Laughing Lady	Chatterton-Brook	Dec.	28			
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert			6390	71	Sept. 6
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	16	6560	65	May 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	19	6190	71	July 12
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10081	111	Oct. 19
†§Men From Wyoming (A.T.)	Cooper-Collier	July	12	6120	68	July 12
*†§Manslaughter (A. T.)	Colbert-March	Aug.	9	7954	89	July 26
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Monte Carlo	Buchanan-MacDonald	Not Set		7650	85	Aug. 9
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	101	Apr. 5
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan	Aug.	23			Aug. 9
*†§Return of Fu Menchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6700	74	Dec. 28
Reviewed as "River Inn" In Dec. 28, 1929 Issue						
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	26	6916	68	Aug. 2
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar. 22
*†§See God, The (A. T.)	Arlen-Wray	Sept.	13	8054		Aug. 30
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan.	25	6100	68	Nov. 23
Reviewed under the title of "Medal" In Nov. 23, 1929 Issue						
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6392	68	June 7
*†§Silent Enemy, The	Indian Cast	Aug.	2	8080	88	May 17
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Dakle-Brian	June	7	5403	80	June 21
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	7023	90	Dec. 28
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	66	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*with Byrd at the South Pole		June	28	7411	82	June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	65	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Along Came Youth (A.T.)	Charles Rogers			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Gary Cooper			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Her Wedding Night	Clara Bow			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Durkin			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Manhattan Mary	Ed Wynn			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A.T.)	MacDonald-Buchanan		7650	Aug. 9
*†§New Morals (A. T.)	Wm. Powell			
*†§Playboy of Paris (A.T.)	Maurice Chevalier	Nov. 1		Sept. 13
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rades Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Ravel Family, The (A. T.)	Fredric March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Skippy (A. T.)				
*†§Spellers, The (A. T.)	Cooper-K. Johnston-B. Compson	Sept. 28	Not set	Aug. 30
*†§The Virtuous Sin				
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Typhoea Bill	George Bancroft			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§A Bird In the Hand (A.T.)	Lole Wilson & Co		2 reels	
*†§A Hint to Brides (A.T.)	Christie Comedy		2 reels	
*†§A Million Me's (A.T.)	Lee Morse		1 reel	
*†§A Sailor's Luck (A. T.)	Geo. Beatty		1 reel	
*†§A Yankee Doodle Boy (A.T.)	Screen Song			
†§Accidents Will Happen (A.T.)	Smith and Dale	Aug. 2	2 reels	
*†§Actions Speak Leder Than Words (A.T.)	Wm. & Joe Mandel		1 reel	
*†§Adam's Eve (A.T.)	Christie Comedy		2 reels	
*†§After Seven (A.T.)	Jas. Barton Co		2 reels	
*†§After the Ball (A.T.)	Screen Song			
*†§Apartment Hunting (A.T.)	Florence Moore		2 reels	
*†§Artist's Reverie, The (A.T.)	Gamberelll & Co		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§At the Gate (A.T.)	Smith & Dale		1 reel	
*†§Ballet Claes (A.T.)	Dancing Act		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	Aug. 2
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night	Christie Comedy	Feb. 15	2 reels	
*†§Bishop's Candlesticks (A.T.)	Walter Huston		2 reels	
*†§Blue Songs (A.T.)	Ruth Etting & Orchestra		1 reel	
*†Book Lovers (A.T.)	Joe Santley-Ivy Sawyer		1 reel	
*†§Boyhood Days (A.T.)	Musical Novelty		2 reels	
*†§Brown Gravy (A.T.)	Christie Talking Play		2 reels	
*†§Carnival Man (A.T.)	Walter Huston		2 reels	
*†§Chinese Fantasy (A.T.)	Novelty Act		1 reel	
*†Chinatown Fantasy, A	Miller-Dova	July 5	1 reel	May 24
*†§Chords of Memory (A.T.)	R. Bruce Scenic		1 reel	
*†§Cleaning Up (A.T.)	C. Conklin-M. Swain		2 reels	
*†§Cockeyed News (A. T.)	Eddie Cantor			
*†§Come Take a Trip In My Airship	Screen Song	May 24	1 reel	June 14
*†§Confounded Interest (A.T.)	Raymond & Caverly			
*†§Cow Camp Ballads (A.T.)	R. Bruce Scenic		1 reel	
*†§Crooning Melodies (A.T.)	Singin, Orchestra		1 reel	
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Daisy Bell (A.T.)	Screen Song			
*†§Dangerous Females (A.T.)	Dressler-Moran		2 reels	
*†§Dancing Gob (A.T.)	Christie Comedy		2 reels	
*†§Dear Teacher (A.T.)	Talking, Singing		2 reels	
*†§Dear Vivian (A.T.)	Christie Comedy		2 reels	
*†§Deep "C" Melodies (A.T.)	Frances Williams, Yacht Club Boys		1 reel	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon	Aug. 9	1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Dresden Dolls (A.T.)	Maria Gamberelli, Dancing		1 reel	
*†§Drifting Along (A.T.)	Robert Bruce Scenic		1 reel	
*†§Duke of Dublin (A. T.)	Christie Talking Comedy	Feb. 1	1850	
*†§False Alarm Fire Co. (A.T.)	Smith & Dale		1 reel	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Faro Nell (A.T.)	Louise Fazenda		2 reels	
*†§Fatal Card, The (A.T.)	W. & E. Heward			
*†§Fatal Forceps (A.T.)	Christie Comedy		2 reels	
*†§Favorite Melodies (A.T.)	Ruth Etting & Orchestra		1 reel	
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen	Aug. 2	1 reel	
*†§For Love or Money (A.T.)	Christie Talking Play	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Framing of the Shrew (A.T.)	Christie Talking Play		2 reels	
*†§Getting a Break (A.T.)	Block & Sully		1 reel	June 28
*†§Getting a Ticket (A.T.)	Eddie Cantor		1 reel	
*†§Glow Worm, The (A.T.)	Screen Song	Aug. 23	564	July 19
*†§Go Ahead and Sing (A.T.)	Tom Howard		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 real	
*†§He Did His Best (A.T.)	Christie Comedy		2 reels	
*†§He Loved the Ladies (A.T.)	Christie Comedy		2 reels	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§Her Husband's Women (A.T.)	Lois Wilson & Co		2 reels	
*†§Her Piano Boys (A.T.)	Lillian Roth & Orchestra		1 reel	
*†§High Hat (A.T.)	Alice Boulden & Band		1 reel	
*†§Highlowbrow (A.T.)	Talking Novelty		2 reels	
*†§His College Chums (A.T.)	Eddie Peabody & Band		2 reels	
*†§His Honor, the Mayor	Charlie Murray		2 reels	July 15
*†§His Wife's Birthday (A.T.)	Solly Ward		2 reels	
*†§Hold-Up (A.T.)	Tom Howard		2 reels	
*†§Hot Air Merchant (A.T.)	Charlie Ruggles		2 reels	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Lemonade (A.T.)	Louise Fazenda		2 reels	
*†§Hot Time In the Old Town Tonight, A (A.T.)	Screen Song	Aug. 2	1 reel	July 5
*†§Humorous Flights (A.T.)	Donald Ogden Stewart		1 reel	
*†§I Came First (A.T.)	Herman Timberg		1 reel	
*†§If Men Played Cards Like Women Do (A.T.)	Hugh Cameron & Co		1 reel	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home In the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Good Old Summertime (A.T.)	Screen Song	June 7	1 reel	
*†§In the Shade of the Old Apple				
*†§Installment Collector (A.T.)	Fred Allen		1 reel	
*†§I've Got Rings on My Fingers (A.T.	Screen Song			
Tree	Screen Song	Jan. 18	752	
*†§Insurance	Eddie Cantor		1 reel	June 28
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell			
*†§It Happened to Him (A.T.)	Jas. Barton & Co		1 reel	
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	July 5
*†§Jed's Vacation (A.T.)	Grapewin-Chance (Christia)		2 reels	
*†§Just One Word (A.T.)	Broadway Cast, Sketch		1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	June 28
*†§Kisses (A.T.)	Talking Comedy (Overman)		2 reels	
*†§Knights In Venice (A.T.)	Smith & Dala		1 reel	
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Ino. (A.T.)	Smith & Dale			
*†§Ladies' Choice (A.T.)	Grapewin-Chance		2 reels	
*†§Lady, You Slay Me (A.T.)	Perkins-Hilipot		1 real	
*†§Let Ma Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Maine Stein Song (A.T.)	Screen Song-Vallee			Sept. 6
*†§Makers of Melody (A.T.)	Talking, Musical		2 reels	
*†§Many Moons (A.T.)	Bruce Novelty	Aug. 9	1 reel	Sept. 6
*†§Marching to Georgia (A.T.)	Christie Comedy		2 reels	
*†§Marriage Wows (A.T.)	Talkartoon			
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Meet the Boy Friend (A.T.)	Lillian Roth		1 reel	
*†§Meet the Missus (A.T.)	Christie Comedy		2 reels	
*†§Melancholy Dame (A.T.)	Christie Talking Play		2 reels	
†§Melodies (A.T.)	Smith Bros., Singing		1 reel	
*†§Melting Pot (A.T.)	Petite Revue		2 reels	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding (A.T.)	Indian Musical Novelty		1 reel	
*†§Moonshine (A.T.)	Jas. Barten & Co		2 reels	
*†§Mother Pin a Rose on Me (A.T.)	Screen Song			
*†§Mountain Melodies (A.T.)	R. Bruce Scenic		1 reel	
*†§Music Hath Charms (A.T.)	Christie Talking Play		2 reels	
*†§My Gal Sal (A.T.)	Screen Song		1 real	
*†§Neighberly Neighbors (A.T.)	Lulu McConnell	Aug. 16	2 reels	
*†§New Rhythm	Azplazer & Band			July 26
*†§Noah's Lark (A.T.)	Talkartoon			
*†§Now and Then (A.T.)	Musical Novelty		2 reels	
*†§Off In the Silly Night (A.T.)	Christie Talking Play		2 reels	
*†§Old Black Joe (A.T.)	Screen Song			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Ole Man Whoopee (A.T.)	Art Frank	1 reel	July 26		
*†§On the High C's (A.T.)	Frances Williams & Yacht Boys	1 reel			
*†§One Man Reunion (A.T.)	George Fawcett	1 reel			
*†§Operatic Selections (A.T.)	Tito Schipa	1 reel			
*†§Pals is Pals (A.T.)	Jos. Barton & Co.	2 reels			
*†§Paramount Acts		1 reel			
*†§Paramount Comedies		2 reels			
*†§Paramount Pictorials					
*†§Paramount Screen Songs		1 reel			
*†§Paramount Sound News		1 reel			
*†§Paramount Talkartoons		1 reel			
*†§Piano Tuners (A.T.)	O'Donnell & Blair, Sketch	1 reel			
*†§Pining Pioneers (A.T.)	R. Bruce Scenic	1 reel			
*†§Plasterers (A.T.)	O'Donnell & Blair, Sketch	1 reel			
*†§Post Morteme (A.T.)	Christie Comedy	2 reels			
*†§Prisoner's Song, The	Screen Song	Mar. 1	738		
*†§Put on Your Old Gray Bonnet (A.T.)	Screen Song				
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15	
*†§Radio Rhythm (A.T.)	Rudy Vallee & Band	1 reel			
*†§Raising the Roof (A.T.)	Lillian Roth & Band	1 reel			
*†§Red, Green & Yellow (A.T.)	Lulu McConnell	1 reel			
*†§Resolutions (A.T.)	Billy House	Aug. 30	2 reels		
*†§Rube, The	Jimmy Berry	June 21	1 reel		
*†§Salt Water Ballads (A.T.)	R. Bruce Scenic	1 reel			
*†§Scrapgilly Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18	
*†§Schiga, Tito		May 24	1 reel		
*†§Shubert's Inspiration (A.T.)	Famous Composer Series	1 reel			
*†§Shubert's Masterpiece (A.T.)	Famous Comgoser Series	1 reel			
*†§Shubert's Songs (A.T.)	Famous Comgoser Series	1 reel			
*†§Shubert's Unfinished Symphony (A.T.)	Famous Composer Series	1 reel			
*†§Sidewalks of New York (A.T.)	Screen Song				
*†§Sing, You Dancers (A.T.)	Eva Puck & Sam White	1 reel			
*†§Sleeping Perch (A.T.)	Christie Comedy	2 reels			
*†§So This is Paris Green	Fazenda	Jan. 18	1747	Jan. 25	
*†§Song Service (A.T.)	Lee Morse & Co.	1 reel			
*†§Story Book Parade, The (A.T.)	Children's Ballet	1 reel		Aug. 23	
*†§Strike Up the Band (A.T.)	Screen Song				
*†§Stronger Sex, The (A.T.)	Christie Talking Ploy	Mar. 15	1760		
*†§Sunset Hunter (A.T.)	R. Bruce Scenic	1 reel			
Sure Cure	Lynn Overman	1 reel		Sept. 6	
*†§Swing, You Sinner (A.T.)	Talkartoon				
*†§That Party In Person (A.T.)	Eddie Cantor	1 reel			
*†§That Red-Headed Hussy (A.T.)	Gragewin-Chance	2 reels			
*†§The Home Edition (A.T.)	Christie Comedy	2 reels			
*†§The Lady Fare (A.T.)	Christie Talking Ploy	2 reels			
*†§The Spy (A.T.)	Tom Howard	2 reels			
*†§The Rube (A.T.)	Jimmy Barry, Sketch	1 reel			
*†§The Tide Rises (A.T.)	R. Bruce Scenic	1 reel			
*†§The Wanderlust (A.T.)	R. Bruce Scenic	1 reel			
*†§Toys (A.T.)	Three Ormonde Sisters	1 reel			
*†§Traffic Regulations (A.T.)	Donald Ogden Stewart	1 reel			
*†§Travellin' Alone (A.T.)	R. Bruce Scenic	1 reel			
*†§Twentieth Amendment, The (A.T.)		2 reels			
*†§Two Americans (A.T.)	Walter Huston	2 reels			
*†§Two Little Chinese Maids (A.T.)	Anna Chang & Co., Songs	1 reel			
*†§Voices of Lonely Men		Apr. 19	1 reel		
*†§What Do I Care? (A.T.)	Moss & Frye	1 reel			
*†§What is It? (A.T.)	Elinor Glyn	1 reel			
*†§Wee Bit o' Scotch (A.T.)	R. Bruce Scenic	1 reel			
*†§When Caesar Ran a Newspaper (A.T.)	Christie Comedy	2 reels			
*†§Weak But Willing (A.T.)	Christie Comedy	2 reels			
*†§Wise Flies (A.T.)	Talkarton	July 19	1 reel	June 14	
*†§Ye Olde Melodies (A.T.)	Screen Song				
*†§You We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24	
*†§Ziegfeld Midnite Frolic (A.T.)	Talking, singing, Instrumental	2 reels			

*†§Campus Favorites	Sportlight	June 29	1 reel	July 5	
*†§Carnival Revue	Hiatt-Hughes	Aug. 3	2 reels	July 19	
*†§Chasing Rainbows	Sportlight	Aug. 10	1 reel		
*†§Champion Makers	Sportlight	June 15	1 reel	June 21	
Ch[illegible]e in India	[illegible] and Adv. Series-Terriss		2 reels	12..July 12	
*†§Drums of Fear	Vagabond Adventure Series	June 29	1 reel	June 28	
*†§Deep South	Southern Songs	Aug. 24	1 reel	Aug. 18	
*†§Dude Ranching (A.T.)	Sportlight	Sept. 21	1 reel	10..June 28	
Ebony Shrine	Vagabond Adv. Series	Sept. 21	1 reel	Sept. 13	
*†§Farm Foolery	Aesop Fable		1 reel	Sept. 26	
Frozen Frolics	Aesop Fable	Aug. 31	1 reel	Sept. 13	
*†§Give Me Action	Manning-Helmen	Aug. 17	2 reels	Aug. 9	
*†§Glacier's Secret, The	Vagabond Adventure Series	June	1	1 reel	
*†§Hearts and Hoofs	Rleo-Keefe	Sept. 7	2 reels		
Hold Anything	Looney Tunes No. 3		1 reel	Aug. 30	
*†§Hold the Baby	Agnew-Crane-McPhail	Aug. 17	2 reels		
*†§Hot Tamale	Aesop Fables	Aug. 3	1 reel	Aug. 9	
*†§Hooked	Sportlight	May 18	1 reel		
I[illegible]e That One	All Star		2 reels		
*†§Jungle Terrors	Vagabond Adv. Series		1 reel	Sept. 20	
*†§Jungle Jazz	Aesop Fable	July 6	1 reel	July 19	
*†§Kid the Kidder	Campus Comedy		2 reels	Sept. 20	
Lair of Chang How	Vagabond Adv. Series-Terriss	June 15	2 reels	18..June 7	
*†§Laundry Blues (A.T.)	Aesop Sound Fable	Aug. 17	1 reel	Aug. 23	
*†§Let 'Er Buck	Sportlight	July 27	1 reel	Aug. 9	
*†§Live and Learn	McPhail-Deering	June 15	2 reels		
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel		
*†§Love That Kills	Vagabond Adventure Series	Aug. 24	1 reel	June 7	
*†§Mandalay	Song Sketch	Aug. 24	1 reel		
*†§Mind Your Business	Agnew-Gulliver	July 30	2 reels	17..June 12	
Musical Beauty Shop	Melody Series	June 1	2 reels	18..June 7	
Neat and Tidy	All Star	Sept. 28	2 reels		
*†§New Waiter, The	All Star	June 8	2 reels		
*†§Night Clerk, The	All Star	Sept. 14	2 reels		
*†§Night in a Dormitory, A	Ginger Rogers	Jan. 5	2 reels		
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11	
*†§Pom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7	
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel		
*†§Pathe Sound News	Released Twice Every Week		1 reel		
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr.	6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May	4	2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle	May	11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	Apr.	13	2 reels	Aug. 16
*†§Romeo Robin, A	Aesop Fable	June	22	1 reel	June 28
*†§Royal Flush, A (A.T.)	All Star	Dec.	19	2 reels	Aug. 30
*†§Rubeville Night Club (A.T.)	H. B. Watsna	Jan.	26	2 reels	Nov. 18
*†§Sacred Fires	Vagabond Adventure Series	July	27	1 reel	
*†§Satan's Fury (A.T.)	Vagabond Adventure	Sept.	7	1 reel	Aug. 23
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5	2 reel	Jan. 11
Self Defense	Sportlight	Sept.	7	1 reel	Sept. 13
Snow Time	Aesop Fable	July	20	1 reel	8..July 26
*†§Singing Sags (A.T.)	Aesops Fables	Feb.	2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr.	20	2 reels	Apr. 19
Ski Hi Frolics	Sportlight	Aug.	24	1 reel	
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16	1 reel	Feb. 15
*†§Some Babies	Carle-Hiatt-Little Billy	Sept.	21	2 reels	Aug. 16
*†§Somewhere Out	Sportlight	July	13	1 reel	
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel	Feb 15
Sporting Brothers	Sports	June	1	1 reel	8..June 7
Swell People	Dot Farley-Harry Gribbon	Aug.	24	2 reels	22..July 19
Temples of Silence	Vagabond Adv. Series-Terriss	July	13	2 reels	10..July 19
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel	
Trying Them Out	All Star	May	25	2 reels	17..June 7
Two Fresh Eggs	Al. St. John-Jimmie Aubrey	July	6	2 reels	20..July 5
Two Plus Fours	Camgus Comedy—Nat Carr-Thelma Hill	Aug.	10	2 reels	20..July 26
*†§Venetian Nights	Vagabond Adventure	Aug.	10	2 reels	20..July 26
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel	Aug. 16
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel	May 3
*†§What, No Bath! (A.T.)	Topics of tha Day	Mar.	9	1 reel	Apr. 19

PATHE

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Beyond Victory (A.T.) (F.)	Boyd-Twelvetrees-Gleason-Scot	Oct.	12		
*†§Crashing Through (A.T.) (F.)	William Boyd	Dec.	28		
*†§Grand Parade, The (A.T.) (F.)	Twelvetrees-Scott	Feb.	2....7607	84...	Nov. 15
*†§Her Man (A.T.) (F.)	Twelvetrees Holmes	Sept.	21....7508	85...	Sept. 13
*†§His First Command (A.T.) (F.)	Boyd-Sebastian	Jan.	19....5850	65...	
*†§Holiday (A.T.) (F.)	Harding-Astor-Horton-Ames	July	18... 8270	97...	June 14
*†§Night Work (A.T.) (F.)	Eddie Quillan	Aug.	3....8394	95...	Aug. 23
*†§Officer O'Brien (A.T.) (F.)	Boyd-Sebastian	Feb.	15....6740	73...	Nov. 30
*†§Painted Desert (A.T.) (F.)	Boyd-Burgess	Oct.	26		
*†§Pardon My Gun (A.T.) (F.)	Starr-Duryea	June	29....5654	63...	July 5
*†§Rich People (A.T.) (F.)	Constance Bennett	Jan.	5....7074	78...	Feb. 8
*†§Swing High (A.T.) (F.)	Twelvetrees-Scott	May	18....7500	75	May 3

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett	June	28	
Big Money	Eddie Quillan	Oct.	26	
*†§Greater Love, The (A.T.)	Ann Harding	Nov.	16	
*†§In Deep (A.T.)	Constance Bennett	Jan.	18, '31	
*†§I Take This Woman (A.T.)	Harry Bannister	June	7, '31	
*†§Last Frontier, The (A.T.)	William Boyd	July	26, '31	
*†§Lazy Lady (A.T.)	Constance Bennett	Apr.	5, '31	
*†§North of the Yuken (A.T.)	William Boyd	May	10, '31	
*†§Price of a Party, The (A.T.)	Helen Twelvetrees	Apr.	19, '31	
*†§Rawhide (A.T.)	William Boyd	Feb.	8, '31	
*†§Romance Harbor (A.T.)	Ann Harding	Mar.	15, '31	
*†§Rebound	Ann Harding	Dec.	14	
Sin Takes a Holiday	Constance Bennett	Nov.	30	
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong	Aug.	16, '31	
*†§This Marriage Business (A.T.)	Constance Bennett	July	5, '31	

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

	Rel. Date	Run. Time	Reviewed
2 reel comedies		20 min	
Pathe Sound News		10 min	
Pathe Silent News		10 min	
Pathe Audio Review		11 min	
Pathe Review		11 min.	
Aesop's Fables		6 min	
Graniland Rice Sportlights		10 min.	
Talking Topics of the Day		7 min	
Knute Reckne Notre Dame			
Football Series of 6			
1. The Last Yard	Oct. 15	1 reel	Aug. 30
2. The Hidden Goal	Oct. 15	1 reel	Aug. 30
3. Flying Feet	Oct. 15	1 reel	Sept. 13
4. Touchdown	Oct. 15	1 reel	
5. Two Minutes to Go	Oct. 15	1 reel	
6. Backfield Aces	Oct. 15	1 reel	

Title	Star	Rel. Date	Length	Reviewed
All for Mabel		2 reels		
*†§Americe or Bust	Daghne Pollard	July 27	2 reels	Aug. 23
*†§Beauties, The	Hiatt-Kaley	June	29	2 reels	June 21
*†§Big Heartad	Harry Gribbon	June	22	2 reels	June 28
*†§Bess's Orders, The	Morgan-McPhail	Aug.	31	2 reels	Aug. 2
*†§Bugville Romance, A	Aesop Fable	June	8	1 reel	June 21

RKO

FEATURES

Title	Star	Rel	Date	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6416	65...	Apr. 19
*†§Beau Bandit (A.D.)	La Rocque-Kenyon	Mar.	2	6128	69...	June 21
*†§Case of Sergeant Grischa	Morris-Comgson-Hersholt	Feb.	23	8191	92...	Mar. 8
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks	Aug.	10	6480		
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	9155	90...	Apr. 5
*†§Dancehall (A.T.)	Olive Borden-Arthur Lake			6184	67...	
*†§Dixiana	Bebe Daniels	Aug.	30	9385	104...	July 26
*†§Escape (A. T.)	All Star Cast	Sept.	13	6345	70...	Sept. 13
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	15	6175	65...	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6111	68...	Feb. 15
*†§Girl of Port (A.T.)	O'Neil-Sharland	Feb.	2	6174	69...	Jan. 4
*†§Hait Marriage (A.T.)	Olive Borden-Farley			6481	71	
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6310	70	Apr 26
*†§Hit the Deck (A.T.)	Oakie Walker	Feb.	2	9219	102...	Apr. 26
*†§Inside the Lines (A.T.)	Compson-Forbes	July	20	6652	75...	July 12
*†§Jazz Heaven (A.T.)	Sally O'Neill-Brown			6383	69...	
*†§Lawful Larceny (A. T.)	Daniels-Thompson	Aug.	17	6309	69...	July 19
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78...	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68...	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Sherman	June	1	6469	72...	May 31
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	24	6194	72...	May 31
*†§Second Wife (A.T.)	Nagel-Lee	Feb.	9	6088	60...	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Dix-Seegar	Jan.	12	6759	70...	Jan. 4
*†§She's My Weakness (A.T.)	Carol-Laka-Bunce	Aug.	24	6727	75...	June 28
*†§Shootino Straight (A.T.)	Dix-Lawlor	July	20	6720	55...	July 12
*†§Side Street (A.T.)	Three Moore Brothers			6989	75	
*†§Tanned Legs (A.T.)	Arthur Lake-Clyde			6383	69	
*†§The Delightful Rogue (A.T.)	Rod LaRocque-Rita Laroy			6606	72	
*†§The Night Parade (A.T.)	H. Trevor-Dorothy Gulliver			6671	72	
*†§The Vagabond Lover (A.T.)	Rudy Vallee			8220	68	
*†§The Very Idea (A.T.)	Sally Blaine-Hugh Trevor			6139	67	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Check and Double Check (A.T.)	Amos 'n' Andy	Oct.	25	
*†§Cimarron (A.T.)	Richard Dix			
*†§Danger Lights	Wolheim-Armstrong-Arthur	Sept.	22	7055	
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey	Oct.	3		
*†§Ladies of the Port	Betty Compson		7741		
*†§Laalhernecking (A. T.)	Fox Jr. Rubin				
*†§Pay Off, The	Lowell Shermen	Sept.	25	7600	Sept. 6
*†§Perfect Alibi, The (A. T.)		Oct.	15	6930	Sept. 13
*†§Sensation (A.T.)					
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Upperworld (A.T.)		Oct.	25		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Aga of Innocence, The (A.T.) (F.)	Paula Trueman	Jan.	5	1 reel	
*†§Batore Breakfast (A.T.) (F)		Mar.	9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur				
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb	2	1 reel	
*†§Broken Wedding Bells (A.T.)	Dane-Arthur	Sept.	1	June 21	
*†§Campus Sweethearts (A. T.) (F&D)		Mar.	9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar.	16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2	2 reels	Feb. 22
*†§Eventually But Not New (A.T.) (F&D)	Vaughn-Cooke..	Apr.	13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13	2 reels	
*†§Golf Specialist, The	W. C. Fields				
*†§Good Time Kenneth	Marc Connelly			2 reels	July 5
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr			1 reel	Aug. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	Jan.	12	2 reels	Nov. 9
*†§Hot Bridge (A. T.) (F&D)		May	25	1 reel	
		May	11	2 reels	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Humanette	Benny Rubin			1 reel		July 5
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9	1 reel		
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels		
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19	2 reels		
*†§Magnate, The (A. T.) (F&D)	Merc Connelly	Mar.	30	1 reel		
*†§Men Without Skirts (A.T.)	Dane-Arthur	Aug.		2 reels		July 5
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.		2 reels		
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels		Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.		2 reels		
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels		Aug. 18
*†§Mickey's Musketeers (A.T.)						
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.		2 reels		
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels		
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22	2 reels		
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels		
*†§Mickey the Warrior	Mickey Yule	May	25	2 reels		
*†§Museum, The	Toby the Pup	Aug.		1 reel		May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch.			1 reel		June 14
*†Off to Peoria (A.T.)	Nick & Tony	July	13	2 reels		June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels		Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels		Jan. 25
*†§Palooka Flying School (A.T.)		June	22	1 reel		
*†§Peep on the Deep, A	Clark & McCullough	Sept.	1	2 reels		July 5
*†§Pure and Simple	Louise Fazenda	Sept.	15	2 reels		
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb.	18	2 reels		Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels		Dec. 21
Society Goes Spaghetti	Nick and Tony	Sept.		2 reels		Sept. 20
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels		
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2	1 reel		
*†§Toby the Fiddler (A.T.)		Sept.	1			
*†§While Auto Waits (A.T.)(F)		Jan.	12			
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3	2 reels		May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1	5850	65	Apr 19
*†§Blaze O'Glory	Eddie Dewling-B. Compson	Jan.	1	8800	90	Dec.14/29
*†§Luck O' the Walk (A.T.)	J. Schildkraut-Loy	May	15	7200	80	Apr. 19
*†§Costello Case	Tom Moore-Lola Lane	Nov.	1	7000	80	
*†Dude Wrangler, The (A.T.)	Duryea-Basquette	June		6200	68	May 24
*†§Great Gabbo	E. Von Stroheim-B. Compson	Jan.	1	9950	100	Sept.21/29
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.		9500	105	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Sept.	1			June 21
*†Reno (A.T.)	Roland-Thomson-Love	Oct.	1			
*†§Rogue of the Rio Grande	Hatton-Loy-Bohr	Oct.	15	7000	70	
*†Talk of Hollywood	Nat Carr-Fay Marbé	Mar.	1	6586	72	Dec.21/29
*†§Up The Congo	Travel Lecture	Feb.	1	5800	62	
*†What a Man (A.T.)	Denny-Segar	June	1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Rel. Data	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Martin Johnson	Talk. Pic. Epics	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowe-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Alma de Gaucho	Special Cast	Edw. L. Klein				Sept. 6
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Bottom of the World		Talk. Pic Epics	Sept. 1	3800	42	
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Anglo	Apr. 8		100	Apr 19
*†§Bright Eyes	Balfeur-Trevor	New Era	July 10	6800	76	July 5
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
*Canyon of Missing Men	Tom Tyler	Syndicate	June 1	4742	50	Aug. 2
Caught in Berlin Underworld	Fritz Kortner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Pict.				
*†Civilization	Hiskmen-Markey	Amer. Trad. Assn.				
*†§Clansy In Wall Street (A.T.)	Murray-Littlefield	Aristocrat	Mar. 15	7127		Mar. 1
*†§Code of the West	Bob Custer	Syndicate			57	
*†§Constant Nymph, The	Ivor Novello	Big Three Exc.	Aug. 17	7800	87	July 6
*†§Dark Optimists	Special cast	New Era	Feb. 6			Feb. 22
*†§Crimson Circle, The	Stewart Rome	Inter. Photoplay				Jan. 11
*†§Covered Wagon Trail	Bob Custer	Syndicate	Dec. 29	4617	52	May 17
*†§Danger Man The (P.T.)	Chas. Hutchinsea	Cosmos	May 20	6516	82	May 24
*†§Dark Red Roses	Stewart Rome	Inter. Photoplay				Mar. 8
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
Docks of Hamburg	Jugo-Fritsch	Ufa				
*†§Drifters		Harold Auten			40	July 5
*†§Escaped from Dartmeor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Eternel Feels		Judea Films	Sept. 23	6120	68	Sept. 6
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figare		Franco-American	Not Set	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritssh-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hungarian Nights	Special Cast	mAer. Gen. Film Co.	Aug.5/29	8 reels		June 14
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Hunting Tigers in India	Travel	Talking Pic. Epics	Dec. 9	7650	85	Dec. 14
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Pict. Ltd.	Apr. 13	7778	86	Apr. 26
Jade Casket The	French Cast	Cosmos		5800	64	
*†§Jazz Cinderella	M. Loy-J. Robards	Chesterfield	Aug. 14	6181	68	Sept. 20
*†§June and the Paycock (A.T.)	Sara Allgood	Harold Auten	June 27	9100		July 5
*†§Just Off Broadway	D. Keith-A. Christy	Chesterfield	Mar. 15	7650	85	Dec. 14
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6095	89	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar 8	5825	65	Mar 29
*Lena Horsemaa	Tom Tyler	Syndicate	Nov. 1, '29	4739	53	Aug. 2
*†§Lonesome Trail	C. Delaney-V. Brown Faire	Syndicate	Aug. 25	5786	65	Sept. 13
*†§Lost Gods (A.T.)		Talk Pic. Epics	Sept. 1	4800	53	July 12
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
*†§Love at First Sight(A.T.)	Keane-Foster	Chesterfield	Feb. 15	6039	68	Feb. 1
*†§Made to Order	Julian Eltinge	Jesse Weil		6240		Jan. 25
*†§Madonna of the Sleeping Cars	Claude Franc	Little Playhouse Film Co.				Oct. 19
*†§Manxman, The	Carl Brisson	6800	Dec. 21	Ufa		Dec. 14.
Melody of the Heart		Ufa Film	Aug. 29	Eng.. 8061	90	Sept. 6
				Germ.. 8543		
Mystery at the Ville Rose	Trevor-Baring	Harold Auten	May 31	9000	100	mins.
*†§Mysteries of Neture		Ufa			71	
*†§Overland Bound	Leo Maloney	Raytone	Apr. 15	5040	56	Mar. 29
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	58	Mar. 29
*†§Portino of the Trails	Bob Custer	Syndicete	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Heward	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
*†§Rempant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Rasputin, the Holy Devil	Special Cast	Martin Berger				Aug. 30
Riders of the Rio Grande	Bob Custer	Syn Pictures	Sept. 29	5223		June 28
*†§Romance of West	Jack Perrin	Jack Trop	June 15	5494	61	Aug. 2
*†§Saddle King, The	Cliff Tex Lyon	Anchor				Oct. 12
Sea Fury	Mildred Harris	Tom White	Not Set	8200	58	Dec. 7
*†Slums of Tekle	Japanese Cast	Movlegraphs				
Smoke Bellew	Conway Tearle	First Division		6605	73	
*†§Sombras de Gloria	Jose Bohr	Sono Art World Wide				Feb. 22
South of Panama	Carmelita Geraghty	Chesterfield		8300	70	
Stempede	Native Cast	Harold Auten	Apr. 26	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar. 8	8800		Mar. 22
Three Outcasts The	Yakima Canutt	Wass	Mar. 7	5 reels		Oct 18
*†§Throw of the Dice	Seeta Dvi	Hollywood Pic.	Dec. 29	6700		May 31
Thunder God	Cornelius Keefe	Crescent		5917	88	
*†§Treasure, The		Film Arts Guild				Nov. 30
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 16	5100	68	Aug. 9
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Motjukin-Dagover	UFA Films				
Why Cry at Parting	Haim-Grella	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cineme	Jan. 1	7560	85	Jan. 25
Wonderful Lies of Nine Petrowna	Heim-Ward	Allied Films	May 30	6 reels	80	June 14
Worldly Goods	Kirkwood-Kennedy	Continental	Aug. 1	6065	65	Aug. 2
*†§Yiddish Meme, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Producer	Rel. Dete	Length	Mins.	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.				
*†§Body, Soul and Dress						
*†§Breezy Bill	Bob Steele	Syndicate		4500	50	Sept. 20
†§Burned Evidence (F)		Continental				
Buying a Wife	Special Cast	Aff. European		7 reels		
*†§Clown, The (F)		Continental				
*§†Comeback, The (A.T.)		Majestic				
*†§Dancing Fathers (A.T.)						
*†§Dangerous Trails		Big 4	Sept. 15			
*†§Davy Jones Locker (A.T.)		Liberty Prod.				
*†§Divorce Question, The (A.T.)		Majestic				
Duty to be Silent	Maria Albane	Aff. European		6 reels		
*†§East Lynne (A.T.)		Liberty Prod.				
*†§East of Asia (A.T.)		Liberty Prod.				
*†§Everybody's Girl (A.T.)		Liberty Prod.				
Exodus to the New World, The Lyon-Prevost		Pioneer				
Full Dressed Thieves	Nils Asther	Aff. European		7 reels		
German Underworld	Special Cast	Aff. European		7 reels		
Great Unknown, The	John Loder	Aff. European		8 reels		
*§†Hall the Woman (A.T.)		Majestic				
Her Viennese Lover	Asther-Nolan	Aff. European		6 reels		
*†§In Oklahoma (A.T.)						
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick				
*†§Life For Sale, A (F)		Continental				
Lonesome Trail		Syndicate				Sept. 13
Milak of the Snowlands	Special Cast	Allied				
*†§Midnight Alarm, The (A.T.)		Liberty Prod.				
*†§Mother's Millions (A.T.)		Liberty Prod.				
*†§Night Hawk, The		Big 4	Aug. 15			
Our Daily Bread	Mary Nolen	Aff. European		7 reels		
*†§Price Mark, The (A.T.)		Majestic				
*†§Red Kisses (A.T.)						
*†§Romantic Scoundrel, The (A.T.)						
*†§Second Honeymoon, The (F)		Continental				
*†§Sentimental Satan (A.T.)		Majestic				
*†§Smart Women (A.T.)		Majestic				
*†§Thou Shalt Not Squeal (A.T.)						
*†§Today (A.T.)	Nagel-Owen	Majestic				
*†§Trap, The (A.T.)		Majestic				
*†§Unforbidden Sin, The (F)		Continental				
Unholy Love	Wegener-Petroyitch	Aff. European				
When Duty Calls	Special Cast	Allied		8714 feet		
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics				
*†§Worst Woman in Paris (A.T.)		Liberty Prod.				

SOUND SHORTS

Title	Star	Distributer	Lenoth	Reviewed
*†§Across the World		Talk. Pictures Epics	2 reels (serial)	Aug. 9
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
Besides the Western Sea		Castle Film	1 reel	
*†§Blind Youth (A. T.)	Lou Tellegen	Capital	2 reels	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids	Travel Talk	FitzPatrick	1 reel	June 21
*†§Fourth of July	Travel Talk	Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†§Frost and Old Lace		Ufa	1 reel	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†§Gateway to India	Travelogue	Fitzpatrick		
Imperial City	Travel Talk	Fitzpatrick	1 reel	Aug. 23
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
*†Juagle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Land of Freedom	Seymour Reizteit	Judea Films, Inc.	2 reels	
Lincoln's Birthday		FitzPatrick	Feb. 12. 350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mal-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mewas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delt	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker'a Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Carteen	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Cooley Films	1 reel	Apr. 5
Temple of Love	Travel Talk	Fitzpatrick	2 reels	Sept. 6
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22. 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5071	65	May 31
*†§Borrowed Wives	Rex Lease	Sept. 10	5580	62	Aug. 30
*†§High Treason (A.T.)	Hume-Thomas	Mar 25	6710	69	June 7
*†§Hot Curves (A.T.)	Rubin-Lease-Day	June 15	7893	88	July 12
*†§Journey's End (A.T.)	Colin Clive	May 23	11416	130	Apr. 12
*†§Just Like Heaven (A. T.)		July 14			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney	June 20	5169	56	Aug. 2
*†§Mamba (A.T.)	Herbelt Boardman-Forbes	Mar 10	6183	60	Mar. 15
*†§Medicine Man, The (A.T.)	Benny-Bronsen	June 15	6211	69	June 21
*†§Near Rainbow's End (A.T.)	Steele-Lorraine	June 10	5916	65	July 5

Reviewed as "Dangerous Business" Issue Dec. 21, 1929

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Oklahoma Cyclone (A.T.)	Bob Steele	Sept.	10	5850	65	Aug.	30
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1,	1930	6750	75	Dec.	21
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6000	67	Feb.	8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May	24
*†§Swellhead (A. T.)	Gleeson-Shilling-Walker	Mar.	20	7040	78	Apr.	26
Thoroughbred	Garon-Barry	Aug.	10	5425	50	Aug.	23
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb.	22
*†§Wings of Adventure	Rex Lease	June	30	5050	56	Aug.	9

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Aloha Oe				
Arctic Patrol				
Beloved Enemy				
Blazing Guns	Rex Lease			
Branded Men	Rex Lease			
Caught Cheating	Sidney-Murray			
Circus Parade				
Danger Signal				
Drums of Jeopardy				
*†§Enchanting Melody (A.T.)				
Extravagance	June Collyer			Sept. 20
Fighting Grin	Rex Leese			
Ghost Ship				
Girl of the Limberlost				
*†§Headin' North (A.T.)	Bob Steele			
Hi-Jack				
Keeper of the Bees				
*†§Land of Missing Men (A.T.)	Bob Steele			
Lasca				
Lawless Valley	Rex Lease			
Leftover Ladies				
Lure of the Yukon				
Moran of the Lady Letty				
*†§Paradiso Island (A.T.)	Harlan-Day	not set		July 5
*†§Ridin' Fool, The (A.T.)	Bob Steele			
Roaring Barrier				
She Got What She Wanted				
Single Sin				
Steel				
†*§Sunrise Trail, The (A.T.)	Bob Steele			
The Barbarian				
The Ojibway				
Third Alarm	James Hall-Hersholt-Louise			
Thundering Hoofs	Rex Lease			
*†§Under Montana Skies	Harlan-Gulliver			
Unpardonable Sin				
Utah Kid	Rex Lease			
Wild Youth				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Classics in Slang Series	8 H. C. Witwer's		2 reels	
Color Symphonies Series	8 In Technicolor		1 reel	
†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
Kentucky Jubilee Singers	Series of 3		2 reels	
*†§Kentucky Jubilee Singers	Series of 3		2 reel	
Little Covered Wagon	Chimp Comedy		2 reels	Aug. 30
*†§Melodie	Color Symphony		1 reel	
Musical Fantasies	Series of 6		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
Rolling Stone Series	6 Color Travels		1 reel	Sept. 6
Tiffeny Chimp Series	6 Monkey Comedies		2 reels	
Voice of Hollywood Series	Station S-T-A-R		26	1 reel each
No. 8	Ben Turpin			Apr. 26
No. 9	Wesley Barry			Apr. 19
No. 11	Billy Bevan			May 24
No. 12	Lloyd Hamilton			May 31
No. 13	Geo. K. Arthur			July 19
No. 14	Joe Cobb			Aug. 9
No. 15	Ruth Roland			July 12

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Dol Ria-Lowe	May	3 6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb.	8 5977	67	Feb. 1
*†§Eyes of the World (A.T.)	Merkel-Holland	Aug.	30 7272	81	Aug. 23
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar.	22 8354	92	Mar. 6
*†§Lummox (A. T.) (F)	Westover-Lyen	Jan.	18 7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr.	12 6592	72	Mar 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	1 8225	91	Feb. 22
†§Raffles (A. T.)	Ronald Colman	July	26 6500	70	Aug. 2
*†§What a Widow (A.T.)	Gloria Swanson	Sept.	13 8128	90	Sept. 20

COMING ATTRACTIONS

Title	Star	Rel. Date	Length	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Nov.	29 8704	Aug. 23
*†§Bat Whispers, The (A.T.)	Chester Morris	Nov.	15	
*†§City Lights (F)	Charlie Chaplin			
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Oct.	11 8291	
Kiki (A.T.)	Mary Pickford			
*§†Lilli (A.T.)	Evelyn Laye	Jan.	10	
*†Hell's Angels (F)	Lyan-Hall-Herlow			June 7
*†§Lottery Bride, The (A.T.)	MacDonald-Garrick	Oct.	25 7472	
*†§Reaching for the Moon (A.T.)	Douglas Fairbanks	Feb.	21	
*†§Sons O' Guns (A.T.)	Al Jolson			
†§Whoopee (A. T.)	Eddie Cantor	Sept.	27 8393	July 12

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Glorious Vamps (A.T.)	Bobby Watson	Jan.	25 952	Jan. 25
*†§Second Hungarian Rhapsody		May	24 895	July 19
*†§The Americans Come (A.T.)	Otto Matieson	Aug.	2 978	
*§†Wizard's Apprentice		Apr.	20 840	Sept. 20
*†§Zampa (A.T.)		Sept.	6 1 reel	Sept 7

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	Aug.	24 12423	138	Apr. 28
Big Timber (Re-Issue)	William Desmond	Mar.	30 4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July	29 4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr.	20 7519	83	Apr. 5
*†§Climax, The (A. T.)	Crawford-Hershalt	Jan.	26 [illegible]	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar.	17 7600	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson				
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May	25 7314	81	Apr. 26
*†§Dames Ahoy (A.T.)	Glenn Tryon	Feb.	9 5773	68	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.	9 6268	69	Apr. 27
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb.	2 5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr.	6 8763	75	Dec. 21
Flying Hoofs	Jack Haxie	Feb.	2 3852	43	
*§†Hell's Heroes	Bickford-Hatton	Jan	8 8148	70	Dec. 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	30 5299	59	Apr. 19
*†§King of Jazz, The (A.T.)	Whiteman's Band & Special Cast	Aug.	17 9183	102	Apr. 5
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	Sept.	1 7897	87	July 12
*†Lucky Larkin	Ken Maynerd	Mar.	2 5785	64	Mar. 22
*†§Mounted Stranger, The	Hoot Gibson	Feb.	16 5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May	4 6748	75	Mar. 22
*†§Night Ride	Joseph Schildkraut	Jan.	12 5609	62	Dec. 28
*†§Outside the Law (A.T.)	Nolan-Robinson	Sept.	18 7116	78	Aug. 23
*§†Parade of the West	Ken Maynard	Jan.	19 5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	27 6094	67	May 24
*†§Song of the Caballero	Ken Maynard	June	29 6524	73	July 12
*†§Sons of the Saddle	Ken Maynard	Aug.	3 6872	76	Aug. 9
*†§Spurs (A.T.)	Hoot Gibson	Aug.	24 5303	58	Sept. 6
*†§Storm, The (A. T.)	Special Cast	Aug.	18 7203	80	Aug. 23
*†§Trailing Trouble	Hoot Gibson	Mar.	23 5198	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June	1 5462	57	June 21
*†§Undertow	Nolan-Ellis-Brown	Feb	23 5025	56	Jan. 4
*†§What Men Want	All Star	July	31 6041	67	Sept. 6
*†White Hell of Pitz Palu	Special Cast	June	1 7727	86	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May	25 4541		
*†§Young Desire (A.T.)	Mary Nolan	June	8 6329	73	July 12

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Blind Husbands (A.T.)				
*†§Boudoir Diplomat (A.T.)	Compson-Keith-Duncan-Loff			
*†§Cat Creeps (A.T.)	Twelvetrees-Hersholt-Hackett			Sept. 20
*†§Cohens & Kellys Hunting Big Game in Africe (A.T.)	Sidney-Murray			
*†§Dracula (A.T.)	Bela Lugosi			
*†§East Is West (A.T.)	Lupe Velez-Lew Ayres			
*§†Hunchback of Notre Dame (A.T.)				
*†§Lady Surrenders, A (A.T.)	Nagle-Tobin-Rathbone-Hobart	Oct.	6	
*§†Merry-Go-Round (A.T.)	Loft-Boles			
*†§Ourang	Dorothy Janis			
*†§Resurrection (A.T.)	Boles-Velez			
†§Saint Johnson (A.T.)	Ayres-Wray			
*†§See America Thirst (A.T.)	Langdon-Love-Summerville			
†§Strictly Dishonorable (A.T.)	John Boles			
*†§Half Gods (A.T.)				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alles the Bandit	Bobbie Nelson	May	17 2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May	28 1 reel	
Badge of Bravery	Ted Carson	Feb.	8 2 reels	Jan. 11
Bashful Whirlwind (Reissue)	Edmund Cobb	Aug.	30 2 reels	
Battling Kid, The	Bobbie Nelson	June	14 2 reels	May 24
Beauty Parade, The	Arthur Lake	July	2 2 reels	June 7
Benjamin Franklin (Reissue)		June	23 1 reel	
Boundary Line, The (Reissue)	Fred Humes	July	5 2 reels	
Close Call (Reissue)	Edmund Cobb	Aug.	2 2 reels	
Columbus & Isebella (reissue)		June	9 1 reel	
Crooked Trails	Ted Carson	May	3 2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar.	8 2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar.	22 2 reels	Feb. 15
Fighting Terror (Reissue)	Billie Sullivan	July	19	
French Leave	Sid Saylor	Mar.	19 2 reels	Mar. 8
Follow Me	Arthur Leke	Apr.	30 2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16 1 reel	
Getting the Air	Arthur Lake	Mar.	5 2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June	11 2 reels	May 24
His Girl's Wadding	Arthur Leke	July	23 2 reels	June 28
Kounty Fair	Oswald Cartoon	Jan.	6 1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan.	25 2 reels	Dec. 21
Lew in the Seddle	Ted Carson	Apr.	5 2 reels	Mar. 1
Lightning Rider, The	Ted Carson	Aug.	23 2 reels	July 19
Lightning Express (Serial)	Chandler-Lorraine	June	2 10 episodes	
Make It Snappy	Sid Saylor	Feb.	12 2 reels	Jan. 18
Man Hunter, The	Ted Carson	July	26 2 reels	July 5
Matter of Policy	Edwards	Jan.	13 1 reel	
Milky Way (Reissue)	Cherlie Puffy	Mar.	10 1 reel	
Omar Khayam (Reissue)		July	14 1 reel	
One Wet Night	Roach-Edwards	Feb.	24 1 reel	
Paul Revere (Reissue)		Aug.	18 1 reel	
Plane Crazy	Sid Saylor	July	9 2 reels	June 7
Peekeboe	Arthur Lake	May	21 2 reels	Apr. 26
Pony Express Kid, The	Edmund Cobb	Aug.	9 2 reels	July 19
Post of Honor	Bobbie Nelson	Feb.	22 2 reels	Jan. 18
Prehisteric Man (Reissue)		Aug.	11 1 reel	
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12 2 reels	
Queen of Roundup (Reissue)	Josie Sedowick	Mar	1 2 reels	
Red Coat's Romance	Ted Carson	June	28 2 reels	
Restless Rest (Re-issue)	Nesly Edwards	Mar.	24 1 reel	
Ropin' Venus	Josie Sedowick	Jan.	18 2 reels	
Seeing Red (Reissue)	Billy Sullivan	Aug.	16 2 reels	
Should Poker Players Merry?		June	30 1 reel	
Sid's Long Count	Sid Saylor	May	28 2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan.	15 2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19 2 reels	Mar. 15
Same Shaw	Arthur Lake	Apr.	2 2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7 2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July	12 2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb.	15 2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7 1 reel	
Trail of the Pack	Ted Carson	Jan.	7 2 reels	Dec. 7
Under tha White Robe (Re-Issue)	Neely Edwards	May	12 1 reel	
Way of tha West (Reissua)	Neely Edwards	Feb.	1 2 reels	
Why Wait	Slim Summerville	Feb.	10 1 reel	
Whip Hend. The (Reissue)	Billy Sullivan	Mar.	15 2 reels	
Wild West Wallop (Raissue)	Edmund Cobb	May	24 2 reels	
William Tell		Jan.	27 1 reel	
Wolf's Fangs	Ted Carson	May	31 2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Dazo		Mar.	3 2 reels	
*†§Bewery Bimbees	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June	25 2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
*†Chile Con Carmea	Oswald Cartoon	Feb.	3 1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	Aug.	18 1 reel	
*†§David and Goliath	Kane Richmond Leather Pusher Sories No. 2		2 reels	Sept. 20
*†§Detective, The	Oswald Cartoon	Sept.	22	
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
*†§Finger Prints (A.T.)	Kenneth Harlan	Mar.	23 10 episodes	
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3 2 reels	
*†§Foul Ball, The	Oswald Cartoon	Oct.	6	
*†§Halowe'en	Sporting Youth	Apr.	14 2 reels	Apr. 5
*†§Hammer & Tongs (A.T.)	Kane Richmond Leather Pusher Series	Oct.	8 2 reels	
*†§Hash Shop	Oswald Cartoon	Apr.	14 1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June	2 1 reel	June 7
*†Henpecked	Oswald Cartoon	Aug.	11 1 reel	
*†§Heroes of the Flames (A.T.)		June	2 12 episodes	
*†§His Bachelor Daddy	Sunny Jim	May	14 2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19 1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§In Mexico	Oswald Cartoon			
*†Jade Box The	Lorraine Perrin	Mar.	24 10 episodes	Feb. 22
*†§Kid Roberts (A.T.)	Kane Richmond Leather Pusher Series No. 1			
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lerraine-Chandler	June	2 10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr.	23 2 reels	Mar. 29
*†§My Pal Peul	Oswald Cartoon	June	16 1 reel	June 28
*†§Neighbors	Sunny Jim	Mar.	28 2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	July	7 1 reel	July 26
*†§One Day to Live (A.T.)	All Star	Sept.	24 2 reels	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Pals in Buckskin No. 1	Tim McCoy Indians are Coming Series						
*†§Perlez-Vous	Summerville	Sept.	10	2 reels			
*†Prison Panic	Oswald Cartoon	Apr.	28	1 reel	May	10	
*†§Royal Fourflush	Sporting Youth	Feb.	17	2 reels	Jan.	25	
*†§Schoolmates	Sporting Youth	Apr.	28	2 reels	Apr.	26	
*†§Seeing Stars	Sporting Youth	Mar.	17	2 reels	Mar.	6	
*†§She's a He (A.T.)	Sunny Jim			2 reels	May	10	
*†§Singing Sap	Oswald Cartoon			1 reel	Sept.	20	
*†§Sister's Pest	Sunny Jim	Feb.	26	2 reels	Jan.	25	
*†Snappy Salesmen	Oswald Cartoon	Aug.	18	1 reel			
*†§Spell of the Circus (A.T.)	F. Bushman, Jr.-N. Vaughn	Jan.	12	10 episodes			
*†§Spooks	Oswald Cartoon	July	21	1 reel			
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6	2 reels	Dec.	14	
*†§Step That Noise	Sunny Jim	July	18	2 reels	June	14	
*†§Strange as It Seems No. 1	Novelty	Sept.	1	1 reel	Sept.	20	
*†§Strange as It Seems No. 2	Novelty	Sept.	29				
*†§Talking Newsreel		Sept.	29	1 reel			
†Terzan the Tiger (Serial)	Frank Merrill	Dec.	9	10 episodes			
*†§Terry of the Times (Serial)	Hewes-Thompson	Aug.	11	10 episodes	June	21	
*†§Treme Troubles		Mar.	12	2 reels	Feb.	15	
*†§Tramping Tramps	Oswald Cartoon	Mar.	31	1 reel	Mar.	29	
*†§Up and Downstairs		Jan.	29	2 reels			
*†§Vernon's Aunt	Dent-Archer	Feb.	19	2 reels	Feb.	1	

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
A Soldier's Plaything	Loder-Lyon-Langdon	Nov.	1		
Big Boy	Al Jolson	Aug.	30		July 26
†§Courage (A.T.)	Bennett-Nixon	June	7	6830	74	May 31
†§Dancing Sweeties	All Star	July	19			June 14
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	8300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79	Oct. 18
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109	Nov. 18
†§Golden Dawn (A. T.)	Woolf-Segal	June	14	7447	63	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6653	74	Feb. 22
†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31	7570	64	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3	4363	49	Apr. 12
Matrimonial Bed	All Star	Aug.	2	6030		Aug. 9
Office Wife	Makaill-Stone	Aug.	23			
*†§Oh! Sailor, Behave (A.T.)	Irene Delroy-Chas. King	Aug.	18	5850	65	July 12
†§On the Border	Rin-Tin-Tin	Mar.	15	4410	49	Feb. 8
*†§Recaptured Love	Bennett-Halliday	July	8	6120	66	June 7
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7	4260	68	July 26
*†§Royal Box (A.T.) (German)	Moissi-Horn			6000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4	6150	91	Jan. 11
†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80	Mar. 8
*†§Sweet Kitty Bellairs	Claudia Dell	Aug.	9	5772	65	Sept. 13
*†§These Who Dance (A. T.)	Monte Blue	Apr.	19	6876	76	July 12
*†§Three Faces East	Bennett-von Stroheim	July	26	6120	66	June 21
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr.	1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
Adam and Evening					
Bad Women §§	Oell-Boley-Gordon				
Barber John's Boy	Holmes-Mitchell				
Beth Were Young					
Captain Applejack	John Halliday		5940		Aug. 23
Captain Thunder	Fay Wray-V. Varconi				
Children of Dreams					
Divorce Among Friends	All Star				
One way to Hell	Lewis Ayres	Oct.	18		Sept. 20
Fifty Million Frenchmen	Olsen & Johnson				
Gay Caballero					
God's Gift to Women	Withers-Nixen				
Ex-Mistress	Nolan-Hamilton				
Life of the Party	Winnie Lightner	Oct.	25		
Maybe Its' Love	Brown-Bennett	Oct.	4		
Maytime					
Moby Dick	John Barrymore	Sept. 27	7220		Aug. 16
Old English	George Arliss	Sept. 27	7926		Aug. 30
Outward Bound	L. Howard-Fairbanks, Jr.				Sept. 20
Penny Arcade	Withers-Knapp				
Red Hot Sinners	Winnie Lightner				
River's End	Bickford-Knapp				
Sinners' Holiday		Oct.	11		
Sit Tight	Lightner-Brown				
Steel Highway	Withers-Aster				
Viennese Nights	Gray-Segal-Hersholt	Sept. 20	9007		Aug. 30

VITAPHONE VARIETIES (D)

Title	Star	Rel. Date	Length	Reviewed
A Syncopated Sermon	Johnson Chow-Rebisen		1 reel	
Absent Minded	Perkins-Ford		882	Apr. 12
Aida Frances	Senna		523	Feb. 6
Alpine Echoes	Douglas Stanbury		1 reel	
And Wife	Elliott-Davis		971	Apr. 12
At Home, Potter Series	Littlefield-Ward		1435	Mar. 15
At the Round Table	Hellinger-Hopper-Runyon-Corbett			
At Your Service	Landis-Halloran-Blackwood		633	7
Bard of Broadway, The	Walter Winchell		2 reels	
Bareloot Days	Cast of Children			
Battery of Songs, A	Hoyt-Coets-Quintelle		719	May 10
Believe It or Not, No. 1	Robert L. Ripley		2 reels	May 24
Believe It or Not, No. 2	Robert L. Ripley			Aug. 30
Believe It or Not, No. 3	Robert L. Ripley			
Believe It or Not No. 5	Robert L. Ripley		1 reel	
Benefit, The	Joe Frisco		928	Feb. 8
Bernie, Ben	Orchestra		771	Apr. 19
Big Money, Potter Series	Littlefield-Ward		1141	May 24
Bigger and Better	Watsons			Aug. 9
Body Slam, The	Lambert-Ledoux-Irving		1 reel	July 19
Box Car Blues	Looney Tunes No. 5		1 reel	
Bridal Night	Arthur-Merriam			
Broadway's Like That	Ruth Etting		865	Mar. 8
Bubble Party, The	Geo. Sweet		629	7
Bubbles	Vitaphone Kiddies		688	8
Cave Club, The	Leach-Merman-Pierlot		793	9
Celeste Aida	Giovanni Martinelli			June 21
Cheer Leader, The	Tom Douglas		826	9
Christmas Knight	Washburn-Eddy-Middleton		696	8
College Capers				
Collegiate Model, The	Ona Munson		2 reels	May 10
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Conga Jazz	Looney Tunes No. 2		1 reel	Aug. 30
Contrary Mary	Bobby Watson		639	June 7
Cry Baby	Vernon-Treen			
Danger	Lilel-Campeau-Merriam		744	May 24
Desert Thrills	Edwin Bartlett		725	July 26
Devil's Parade, The	Sidney Taler		888	June 14
Dining Out	Kent-Lake			
Doctor's Wife	Pangborn-Aster-Mitchell			
Done In Oil, Potter Series	Littlefield-Ward		1539	June 14
Ducking Duty	Conklin-Morgan		493	5
Duel, The	Fields-Teasdale			
Emergency Case	Hugh Cameron			
Eternal Triangle, The	Rich-Standing-Kolitz			
Evolution	Progress of Motion Pictures			June 21
Evolution of the Dance	Lupino Lane		1071	Feb. 22
Excuse the Pardon	Morgan-Alexander		1 reel	
Family Ford				
Fashion's Mirror	Newberry-Thompson			
Faust, Duet-ist Act	Chas. Hackett		872	Nov. 20
Feminine Types	Jean Barries			
Fight, The	Norman Brokenshire		1 reel	May 10
Find the Woman	Hugh O'Connell		817	9
Five Minutes From the Station	Overman-Churchill-Sidney			
Footnotes	Page Sisters & Oscar Grogan		519	Apr. 19
For Art's Sake	Broderick-Crawford		1 reel	
For Two Cents	Oe Welf Hopper		1 reel	
For Sale	Gregory Ratoff		523	June 14
Fere	Ford-Lane			
Fowl Triangle				
Frame, The	Boyd-Middleton		934	
Getting a Raise, Potter Series	Littlefield-Ward		1138	May 10
Ginsberg of Newberg	Eddie Lambert		2 reels	Aug. 2
Girls We Remember				
Glee Quartette, The	Jack Buchanan		552	Feb. 15
Going Places	Shaw & Lee		660	June 7
Grand Uproar	Jim McWilliams		702	May 31
Grounds for Murder	Foster-Glendenning			
Gym Jams	Lew Mayer		635	Apr. 19
Hard Guy	Spencer Tracy		1 reel	Sept. 6
Head Man, The	O'Connell-Kelly		796	Apr. 19
Heart Breaker, The	Eddie Foy, Jr.		1315	
Heidt and His Californians				June 7
Her Relatives	Neely Edward			
His Big Ambition	Potter Series, Littlefield-Ward		2 reels	Aug. 30
His Public	Morris & Campbell			
Holland	Technicolor		733	June 14
Holiday in Storyland, A	Vitaphone Kiddies		799	9
Hold Anything	Looney Tunes No. 3			Aug. 30
Honolulu	Madison-Marsh		1 reel	
Horse Sense	Bob Reebuck			
Idle Chatter	Lou Holtz		908	Apr. 19
Ill Wind, An	Hibbard-Lerch-Graham		2 reels	June 14
I'll Fix It	Kent-Lake		1 reel	
Japanese Bowl, The	Technicolor		694	June 14
Jay Walker, The	Chester Clute		1 reel	Sept. 13
Jazz Rehearsal	Kane-Edwards		1 reel	May 10
Keeping Company	Eddie Buzzell		1746	May 10
Legacy, The	Betty Compton		2 reels	Aug. 30
Letters	Pauline Garon		600	9
Let's Elope	Betty & Jerry Browne		645	June 14
Let's Merge	Ooree Leslie			
Lobo, Oeg of Dogs	Lebo		990	Mar. 8
Lonely Gigolo	Loitl Loder		922	8
Lost and Found	Demarest-Bond			
Love Beat, The	Herman Timberg		754	Mar. 1
Many Happy Returns	Connolly-Goltschalk-Evans		2 reels	Aug. 30
Married	Flint-Ridges-Foran			
Master Sweeper, The	Chester Conklin		904	Mar. 8
Matinee Idle	Henry Hull		685	June 14
Military Post, The	Roberto Guzman		570	Mar. 15
Modern Business				
Money, Money, Money	Mason-Keeler		876	
Mr. Intruder	Otto Kruger			
My Mistake	Oonald Brian, Bat O'Brien		1 reel	
Naggers, The	Mr. & Mrs. Jack Norworth		1 reel	June 14
Naggers at Breakfast, The	Mr. & Mrs. Jack Norworth		645	June 14
Nay, Nay, Nero	Cameron-Watson		1 reel	
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	
Nile Green	Brederick-Crawford		740	June 7
No-Account, The	Hardie-Hutchinson		777	9
Office Steps	McNaughten-Thompson		874	May 31
Oh, Sarah	Jack McLallen & Sarah		1 reel	
On the Rancho	Will & Gladys Ahern		600	Mar. 15
Only the Girl	Wattles-Marsh		580	6
Operation, The	Edgar Bergen		835	Aug. 9
Out for Game, Potter Series	Littlefield-Ward		2 reels	Aug. 9
Pagliacci	Giovanni Martinelli			
Pa Gets a Vacation, Potter Series	Littlefield-Ward		1243	14
Paper Hanging	Johnny Arthur		1 reel	May 31
Paolo, Paquita & Chiquita			632	9
Pay Off, The	H. B. Walthall		1076	Mar. 8
People Versus, The	Campeau-O'Malley		548	Apr. 12
Perfect Understanding, A	May-Oaks		537	8
Play Boy, The	Fox-Curtis		2 reels	
Poor Aubrey	Franklin Pangborn		2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer			
Putting It On	Jarvis-Bond			
Railroad Follies	Varieties No. 4209		1 reel	Aug. 23
Reno or Bust	Pangborn-Elliott		1150	June 7
Rest Knights				Aug. 9
Rhythms	Reisman Band			Aug. 9
Royal Fourflusher, The	Eddie Buzzell		1556	June 14
Rural Hospitality	Roger Imhoff			
Russian Rhapsody, A	Kuznetzoff & Nicolina		704	8
Ryan & Lee				June 14
Salesman, The	Orth-Vernon			
School Daze	Musical-song-dance skit		2 reels	Aug. 30
Scotch Taffy	Scott Sanders			
Seeing Things	Demarest-Auer-Fielding		2 reels	
Seeing Off Service	Penner-Budey-McNaughton		1 reel	
Seymour, Ann	Songs			
Shakespeare Was Right				
She Who Gets Slapped	Tom Dugan			June 7
Ship Ahoy	All Star			
Shewin' Off	Vitaphone Kiddies		1 reel	
Sinkin' In the Bathtub	Looney Tunes No. 1		1 reel	May 10
Skin Game, The	Irving-Lambert-Ouffy			
Slick As Ever	H. J. Conley		2 reels	June 7
Song Paintings	Ann Seymour		1 reel	June 7
Song Plugger, The	Joe Frisco		1390	June 7
Sound Effects	Buddy Trans		653	May 10
South Sea Pearl	Gaston Glass		2 reels	May 10
Stand Up, The	Watson-Cameron-Mack		685	June 14
Stepping Out	Penner-Phillips-Donnelly		1 reel	
Still Alarm, The	Webb-Allen		1 reel	June 7
Strong and Willing	Trixie Friganza			
Strong Arm, The	Harrington-O'Neil			
Substitute, The	Chas. Lawrence			
Surprise	Dugan-Leonard		1038	12
Suspicion	Lyons-Earle Morne			
Syncopated Sermon, A	Hall & Johnson Choir, Willard Robison		1 reel	
System	Clements-Knapp			
Taking Ways	Codee & Orth		2 reels	May 10
Talking It Over	Jack Osterman		739	8
Taxi Talks	Tracy-Alexander		1346	June 14
Temple Belles	Green-Blackman		1346	June 14
Tenement Tangle, A	Ryan & Lee		756	June 14
Thank You, Doctor	Varieties No. 1026		1 reel	Aug. 23
Tintypes	Yorke & King			
23 Skidoo	Lew Fields		654	June 14
Two of a Kind	Lytell-Fazil		1 reel	June 7
Two Rounds of Love	Rennie-Dixon			
Varsity Show, The	Dilve Shea			
Vengeance	Richmond-Moorhead		819	Feb. 8
Victim, The	Orth-Howard			
Wanderer, The	Douglas Stanbury		9	Sept. 13
Who's the Boss?	Pangborn-Howard			
Websterian Students	Ryan-Lee		601	Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies		701	June 7
Wedding Belles	Howard-Newton		485	5
What a Life			955	June 14
Who Pays?	Murray-Oakland		942	Mar. 15
Where There's a Will	George Hassell		2 reels	
Window Cleaners	Brice-Edwards		837	Apr. 19
Woman Tamer, The	Gilbert-Howard-Davis			
Won to Lose	Irvign-Lambert			
Work, Milton C.				
Yamekraw			857	Apr. 26

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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